Print Options - General tab

Lets you choose a device driver. Click the arrow to access a list of other available printer and imagesetter drivers.

Displays the name of the printing device.

Displays the status of the printing device.

Displays information about the printing device.

Displays the path of the printing device.

Opens the Properties dialog box. The Properties dialog box lets you choose settings for each printer you select.

Creates a .PRN file from the print job instead of printing the file.

Enable to specify options for printing from a Macintosh computer or for separating files.

When Print to file is disabled, you can specify options for collating pages in the document.

Enable to print more than one open document at a time.

Click the flyout tool to prepare the .PRN file for printing from a Macintosh computer system, sending a single file, sending pages as separate files, or sending plates as separate files.

Displays a range of pages to print.

Enable to print all pages in the document.

Prints only the chapters you specify.

Displays a list of chapters that you can print.

Displays a list of documents that you can print.

Enable to print the active page.

Enable to print selected objects.

Enable to specify the pages, or the range of pages, to print.

The option works in conjunction with the Print Left/Right Pages option.

Lets you specify the pages, or the range of pages, to print.

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

Lets you choose whether to print left or right pages, or both left and right pages.

Lets you choose whether to print odd or even pages, or both odd and even pages.

Displays the number of copies to print.

Enable to print one set of the specified pages before printing the second set (e.g., a first set of pages 1 to 10 print, before the second set of pages 1 to 10 print, and so on.)

Displays how collated copies are printed (e.g., a first set of pages 1 to 10 print, before the second set of pages 1 to 10 print, and so on.)

Lets you choose a print style (a configuration of print settings).

Saves a print style (a configuration of print settings).

Opens the print preview window which lets you see how work appears when it is printed and change print options.

Lets you print a file for a Macintosh system, print one file, print pages to separate files, or print plates to separate files.

Lets you choose a PostScript Printer Description (PPD) file.

Print Options - Layout tab

Enable to reset the position of the printed image.

Enable to automatically scale the image so that it fits the printable page.

Enable to place the printed image in the position specified in the list box on the right.

Lets you choose the position of the printed image when the button on the left is enabled.

Lets you choose the width of the printed image (not the original document) by the specified percentage.

Lets you choose the height of the printed image (not the original document) by the specified percentage.

Enable to constrain resizing and scaling so that the height and width ratio of the image is maintained.

Enable to print large print jobs on multiple sheets, or tiles, that can be assembled later to form the entire document.

Lets you choose the amount that images on each tile overlap with images on adjacent tiles.

Lets you choose the amount that images on each tile overlap with images on adjacent tiles based on a percentage of the page width.

Enable to specify a bleed limit, which determines how far beyond the crop marks an image can extend when it is printed.

Lets you use preset page layouts and save custom styles.

Displays a list of preset or saved imposition layouts.

Displays an approximate preview of the layout settings.

Print Options - Separations tab

Displays print separation options.

Enable to separate a color image into its component colors so that each component color prints on one sheet.

Enable to print the separations in color (i.e., on a color printer).

Enable to specify Hexachrome process color. Hexachrome color uses six inks instead of four, adding orange and green to the regular process colors of yellow, magenta, cyan, and black.

Enable to set Hexachrome color to use high density inks when you print solid colors. Hexachrome color uses six inks instead of four, adding orange and green to the regular process colors of yellow, magenta, cyan, and black.

Enable to convert spot colors in your print job to process colors. This does not affect the document itself, only the way it is printed.

Enable to print all plates, including those that do not contain an image.

Enable to cause objects that contain 95% black or more to overprint underlying objects. This is a useful option for print jobs containing a lot of black text, but use it carefully on print jobs with a high graphics content.

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

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

Enable to change the advanced settings of your color separations.

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

Displays which color separation(s) you want to print.

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

Print Options - Advanced dialog

Displays the imagesetter and screening technology that is used to image your print job.

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

Displays the resolution in dots per inch (DPI) of the print job.

Displays the basic screen frequency in lines per inch (LPI) of the print job.

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

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

Displays all separations used in your print job.

Lets you specify a halftone screen for the drawing if you are printing to a PostScript device.

Print Options - Prepress tab

Enable to print a negative image.

Enable to specify that the film emulsion faces down.

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

Enable to print the filename, current date, and time (and tile number, if applicable) at the bottom of the page.

Enable to print the file information on the page. If the working page size is the same as the paper or film size, enable Position Within Page.

Lets you specify the text that is displayed in the file information.

Enable to place page numbers on the printed sheets.

Enable to print crop and fold marks, which are used as alignment aids when you trim the printed output to its final size.

Enable to print crop and fold marks only along the outer edge of the sheet. This option is often preferable when you are printing multiple layouts per sheet.

Enable to print registration marks on each sheet. These marks serve as guides for aligning color separations.

Displays the chosen registration marks style.

Enable to print a bar of the six basic colors (red, green, blue, cyan, magenta, and yellow) beside the print job. These color patches are used to verify the quality of the printed output.

Enable to print a densitometer scale, a bar of varying shades of gray, on each separation sheet. This lets you check the accuracy, quality, and consistency of the output with a densitometer.

Displays the density (the levels of gray) that appear in each of the seven squares of the densitometer scale. This option is available only when you have chosen the Densitometer Scales check box.

Print Options - PostScript tab

Lets you choose a PostScript level.

Enable to ensure that the PostScript file conforms to the Document Structuring Convention. Some prepress devices, such as color trapping software, require that the PostScript file conform to DSC.

Enable to compress bitmaps using JPEG compression. Enabling this option can reduce the size of a print job.

Lets you set the degree of JPEG compression used when you print bitmaps.

Enable to define bitmaps in RGB values instead of the usual CMYK values that are found in PostScript files. Use this option when you output to RGB devices (e.g., slidemakers) and when you print to CMY devices. It is easier for these devices to translate from RGB to CMY than from CMYK to CMY.

Enable to tell the service bureau's Open Prepress Interface (OPI) server to substitute the corresponding high-resolution images for the low-resolution ones in your file. This substitution is done before your print file is rasterized and imaged to film.

Enable to replace the low-resolution Desktop Color Separation placeholder with high-resolution Desktop Color Separation images in the PostScript file. If this option is not enabled, the service bureau must replace the low-resolution files when the print file is rasterized and imaged to film.

Displays the basic halftone screen frequency for the print job, in lines per inch (LPI.)

Enable to download Type 1 fonts to the output device. If you disable this option, fonts are printed as graphics (either curves or bitmaps).

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

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

Lets you choose the level of flatness that is applied to curves when you print. Increasing the flatness reduces printing time. A high flatness level produces distorted curves.

Enable to automatically increase the flatness in increments of 2. Attempts to print an object will stop when the flatness value exceeds the value set in the Set Flatness To box by 10. The printer skips the problematic object and goes to the next object.

Enable to analyze the file and the print settings, and, if necessary, automatically increase the number of steps used to render fountain fills to avoid banding.

This option may increase printing time, but it ensures the best possible rendering of fountain fills.

Enable to analyze the file and the print settings. If the number of steps in a fountain fill is greater than the number that your output device can render, the number of steps used to render the fountain fill is decreased automatically.

Print Options - Miscellaneous tab

Enable to reproduce colors accurately based on the selected color profiles.

Displays the name of the color profile.

Lets you specify the number of steps to use to render fountain fills in a print job. A low value prints faster but the transition between shades may be coarse, which causes banding. A higher value results in a smoother blend but longer printing times.

Displays the number of steps used to render fountain fills in a print job.

Enable to print only vector graphics.

Enable to print only pictures and graphics.

Enable to print only hidden pictures.

Enable to print only bitmaps.

Enable to print only text.

Enable to print only text.

Enable to fit the print job in the printable page. Use this setting to proof a large layout on your desktop printer.

Enable to print all text in black.

Enable to print using the full-color capabilities of the printing device.

Enable to print all colors in black.

Enable to print all colors in grayscale.

Enable to print a job information sheet with the print job. The sheet contains information about the application that produced the job, the driver that was used, the print settings, the font information, and the file links.

Lets you choose an option and change its settings.

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

Opens a dialog box that lets you choose color profiles.

Print Options - Info Settings

Displays the contents of the Print Job Information Sheet.

Lets you specify the information that the Print Job Information Sheet contains.

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

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

Sends the Print Job Information Sheet to a printer.

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

Standard toolbar

Displays a list of print styles.

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

Deletes the print style.

Opens the Print Options dialog box, that lets you specify print options.

Enable to print the document.

Displays a list of preset zoom settings.

Enable to specify a full-screen preview.

Closes the print preview.

Pick Tool and Property Bar

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

Lets you choose a preset position on the page for the print job.

Lets you specify the placement on the page of the print job. The X value indicates the distance from the left edge of the printable page. The Y value indicates the distance from the top edge of the printable page.

Lets you specify the height and width of the printed image.

Lets you specify the percentage by which to scale the printed image.

Displays the unit of measure that is used when you specify the layout of the print job.

Lets you specify the number of tiles to be placed horizontally and vertically on the printable page.

Imposition layout and Property bar

Lets you choose and edit an imposition layout.

Lets you select, position and edit imposition layouts and binding methods.

Lets you choose a preset or custom imposition layouts.

Lets you save an imposition layout.

Lets you delete an imposition layout.

Lets you specify the number of frames to be placed on the printable page.

Enable to place the working page in each frame of the printable page.

Enable to keep the frame size equal to the working page size.

Lets you specify the distance between each frame that is placed on the printable page.

Enable to set the gutters automatically.

Lets you set the top and left page margins.

Lets you set the bottom and right page margins.

Enable to make the right margin equal to the left margin, and the bottom margin equal to the top margin.

Enable to set the margins automatically.

Enable to change basic settings of a layout. For example, you can change the binding method, and document page size.

Enable to change the position of a page. For example, you can change page numbers and the rotation of a page.

Enable to change gutter size, spacing, and cut and fold locations.

Enable to change margin size.

Enable to choose the Perfect Binding method where individual pages are cut apart and glued at the spine.

Enable to choose the Saddle Binding method where sheets are folded and inserted into one another.

Enable to choose the Collate Cut binding method where all signatures forming a copy of the document are collated and stacked together.

Enable to choose the Custom binding method to individually arrange the pages that are printed on each signature.

Enable to print on both sides of the page.

Enable to switch between a preview of the print job and a preview of the current imposition layout.

Lets you choose the number of signatures on a page.

Lets you choose the number of signatures per group.

Enable to automatically arrange the page on a signature.

Enable to arrange the page(s) left to right, top to bottom, in reading order.

Enable to place the same page at each location on a signature.

Lets you choose the number of pages on a signature.

Lets you choose whether the page is printed top up (0 degrees) or top down (180) degrees.

Enable to apply equal horizontal and vertical gutter sizes.

Lets you change the size of the gutters.

Enable to place cut marks between any two pages.

Enable to place fold marks between any two pages.

Marks Placement tool and property bar

Lets you add, remove, and position printers' marks.

Resets the position of the bounding box.

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

Zoom tool and property bar

Lets you magnify areas of the document.

Enable to increase the magnification of the document.

Enable to decrease the magnification of the document.

Enable to display items in the drawing at their actual size.

Enable to display the selected image.

Enable to increase or decrease the magnification which lets you display the entire image.

Enable to display the entire page.

Enable to display the width of the page.

Enable to display the height of the page.

Opens the Zoom dialog box which lets you set zoom options.

Status Bar

Displays the name of the selected image.

Lets you choose a printing device.

Displays the name of the printing device.

Displays whether you're printing a composite print job or color separations.

Displays whether you're printing a negative image or whether you're printing a mirrored imaged.

Enable to tile large images so that they are printed on several sheets of paper.

Displays information about the tiling settings.

Displays the mouse position.

Displays the range of pages to be printed.

File Menu

Saves the print options in a print style.

Prints the active page.

View menu

Lets you display the image to be printed or hide the image. A check mark beside the print preview represents the position of the image.

Lets you automatically set a dot beside the view options to best simulate the output of your printer.

Displays the image in color.

Displays the image in grayscale.

Displays a composite color image (all colors on one page).

Displays each color separation on a different page.

Displays the toolbar of the Print Preview window.

Displays the status bar of the Print Preview window.

Displays the rulers of the Print Preview window.

Displays a dotted line around the edge of the page that indicates the limit of the printable area.

Displays PostScript fills the way they will be printed. When PostScript fills aren't rendered, the fills are replaced with a PS pattern.

Displays the selected tile.

Opens the Go To dialog box, which lets you navigate the document.

Settings Menu

Open the Print Options dialog box to the General tab.

Opens the Print Options dialog box to the Layout tab.

Opens the Print Options dialog box to the Separations tab.

Opens the Print Options dialog box to the Prepress tab.

Open the Print Options dialog box to the PostScript tab.

Open the Print Options dialog box to the Miscellaneous tab.

Opens the Print Job Information Sheet dialog box, which lets you specify the categories of information you want to include in the report.

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

Opens the Driver Compatibility dialog box, which contains options that let you fine-tune printer performance.

Help menu

Opens the Printing online Help.

Opens the About dialog box, which displays information about the application.

Zoom dialog

Enable to set the magnification to 200%.

Enable to set the magnification to 100%.

Enable to set the magnification to 75%.

Enable to set the magnification to 50%.

Enable to set the magnification to 25%.

Lets you specify a magnification percentage.

Displays a preview of the zoom settings.

Go To dialog

Lets you specify the page number to go to.

Enable to specify the side of the page to go to.

Lets you specify the color separation to go to.

Displays a list of pages in the document.

Driver compatibility

Lets you choose a printer.

Displays the capabilities of the printer you choose.

Enable to send text as graphics to the printer.

Enable to switch to clipping controlled by the application. Clipping is the process through which portions of a fill that should not be visible are removed.

Enable to determine whether bitmaps are sent to non-PostScript printers all at once or in smaller blocks (below 64 KB) called chunks. Usually, the driver tells the application which method it can handle.

Enable to let the printing device render bezier curves and paths.

Enable to use the selected color profile.

Enable to send the printed page already split into bands to the driver.

Enable to specify a color profile.

Save Print style

Displays the print style or the name you specified for a new style.

Displays the print options and lets you change them.

Warning dialogs

Cancels the print job.

Continues printing.

Disables this warning for the rest of the print job.

Provides information about this warning.

Skips the object that is causing the PostScript error. If you skip an object, it won't appear in the final output.

The following fixes are only temporary fixes. Apr. 98

Click this to display an overview of this dialog box.

For Help on an item, click **?** at the top of the dialog box, and then click the item.

Itemizes in list/details form.

Click to display more options.

Opens a Help file containing a list of Corel Approved Service Bureaus.

Printing from the copy editor

When you print from the Corel VENTURA copy editor you don't have access to all of the available printing options. You can select a printer and specify which pages you want to print, but you can't set any of the PostScript or Prepress options that are available when you aren't printing from the copy editor.

Changes made for Draw 9 release

Displays a list of present print options and lets you change them.

Displays information about the printing device.

Lets you choose options from the following list.

Enable to choose a PostScript Description (PPD) file. The PPD file describes the capabilities and features of your PostScript printer.

Displays the destination of the Job Information Sheet.

Displays a list of options to include in the Job Information Sheet.

layout tab

Lets you resize the height of your printed artwork (not the original document.)

Displays the height of your printed artwork (not the original document.)

Displays a list of preset or saved imposition layouts.

Displays the number of horizontal and vertical tiles on the printable page.

Click the flyout to choose a page from the list.

Displays position, size and scale factors for the selected page.

Displays the position of your document on the page.

Displays the scale of your printed artwork (not the original document) by the specified percentage.

Displays the size of your printed artwork (not the original document.)

Lets you resize the width of your printed artwork (not the original document.)

Displays the specified width of your printed artwork.

Lets you choose the distance from the left edge of the printable page.

Displays the distance from the left edge of the printable page.

Lets you specify the number of tiles to be placed horizontally on the printable page.

Displays the number of tiles placed horizontally on the printable page.

Lets you choose the distance from the top edge of the printable page.

Displays the distance from top edge of the printable page.

Lets you specify the number of tiles to be placed vertically on the printable page.

Displays the number of tiles placed vertically on the printable page.

Misc tab

Enable to reduce the number of pixels per line in a color bitmap

Lets you change the number by which the color bitmap is downsampled.

Lets you downsample bitmaps to reduce file size.

Enable to reduce the number of pixels per line in a grayscale bitmap.

Lets you change the number by which the grayscale bitmap is downsampled.

Lets you change the number by which the monochrome bitmap is downsampled.

Enable to reduce the number of pixels per line in a monochrome bitmap

Lets you print color bitmaps as CMYK (cyan, magenta, yellow, and black,) RGB (red, green, blue,) or grayscale.

Displays how color bitmaps are printed.

IDH_PRN_MISCOPTIONS_VECTOR_PRN_PRINTPICTURES

Displays a list of proofing options.

Enable to convert each page to a bitmap.

Lets you change the resolution of the bitmap.

Displays a list of printing options.

Postscript tab

Enable to include links or URLS to other Web page or the Internet.

Enable to include links to other pages in the file represented by text.

Tools options/global/printing/driver compatibility

Lets you choose to display a full screen, the current page, or only the thumbnails on startup in Acrobat Reader or Acrobat Exchange.

Enable to send the printed page already split into bands to the driver.

Enable to determine whether bitmaps are sent to non-PostScript printers all at once or in smaller blocks (below 64 KB) called chunks. Usually, the driver tells the application which method it can handle.

Displays the currently selected printer.

Lets you specify a color profile.

Enable to let the printing device render bezier curves and paths.

Enable to switch to clipping controlled by the application.

Enable to send text as graphics to the printer.

Enable to specify a color profile.

Enable to print the current page by default.

Displays a list of printing options and lets you assign them new settings.

Displays the default print style.

Tools options/global/printing/preflight

Displays a list of issues that can cause print problems.

Displays a list of issues that can cause print problems.

Displays a list of print separation options.

separations/ trapping

Displays a list of trapping options which let you maintain color consistency.

Enable to preserve overprint settings in a document.

Preflight Tab

Enable so that Preflight does not check for the selected issue.

Displays that Preflight is analyzing the file.

Opens the Preflight Settings dialog box which lets you choose which issues Preflight checks for each time you print.

Displays a summary of the selected issue and a suggestion of how to resolve the issue.

Displays a list of issues that can cause print problems.

PPD Properties dialog box

Displays .PPD print settings.

Lists .PPD file printing options.

Enable to turn on collating.

Enable to turn off collating.

Displays .PPD printing options.

Displays paper print settings of a .PPD file.

Enable to print one set of the specified pages before printing the second set (e.g., a first set of pages 1 to 10 print, before the second set of pages 1 to 10 print, and so on).

Enable to print the document in color.

Lets you choose the number of copies to print.

Displays the name and type of the PostScript printer using the .PPD file.

Displays the position of the paper when printed.

Enable to print along the long side of the page on both sides.

Enable when you do not want to print on both sides of a paper.

Enable to print along the short side of the page on both sides.

Displays the file version of the selected .PPD file.

Displays the name and location of a .PPD file.

Enable to print the document as monochrome.

Displays the name and type of the PostScript printer using the .PPD file.

Enable to print the document with the long side of the page (landscape.)

Enable to print the document with the short side of the page (portrait.)

Enable to print the document rotated at 180 degrees.

Lets you choose the size of the paper the .PPD prints on.

Lets you choose the paper feed location for the currently selected printer.

Opens the Select PPD file dialog box that lets you choose a .PPD file from the hard drive or network.

Halftone Screen - Under Fixed Templates/Options/PostScript

Displays the shape of the dots in the halftone screen.

Displays the shape of the dots in the halftone screen.

Displays the screen frequency of the halftone screen.

Displays the lines per inch (LPI) of the screen frequency.

Lets you choose the screen angle of the halftone screen.

Lets you choose the frequency and angle of a halftone screen.

Displays the screen angle of the halftone screen.

Displays the degree of the screen angle.

Lets you choose the screen frequency of the halftone screen.

Color Dialog

Lets you choose a color from visual representations of the visible spectrum.

Lets you choose from a mixer to blend and harmonize colors.

Lets you choose a fixed color palette. A fixed color palette is useful when you work with spot or process color systems by DIC, DuPont, FOCOLTONE, PANTONE, TOYO, HKS, or TRUMATCH. Use these palettes, along with a color reference book, to view how colors look when they are printed.

Lets you choose a custom color palette. You can edit a custom palette.

Lets you choose a color model you can use to select colors

Lets you choose a color from the palette.

Displays the color of the selected object and the currently selected color. A dot in the corner of the color indicates that the color is a spot color.

Lets you choose the closest in gamut color your printer can print.

Displays the color of the selected object and the currently selected color.

Adds the New color to the end of the on-screen custom Color Palette you choose in the list box.

Displays a color component value for the current color. The letter next to the box identifies the component name, e.g., C for cyan when you use the CMYK model, R for red when you use the RGB model, and so on. For colors in the custom palette, the components correspond to the color model or color matching palette you use to edit the color.

Displays the name of the current color. Lets you type or choose the name or number of an existing color to display that color.

Lets you set a color.

Lets you choose outline or fill color for text or objects

Displays the current and the selected colors. An in gamut color swatch will appear if you select a color outside of the printer's color range.

Displays the current and the selected colors. An in gamut color swatch will appear if you select a color outside of the printer's color range. A dot in the corner of the color indicates that the color is a spot color.

Displays the color currently selected.

Displays the color of the currently selected object or text.

Displays the color currently selected. A dot in the corner of the color indicates that the color is a spot color.

Displays the color of the currently selected object or text. A dot in the corner of the color indicates that the color is a spot color.

Displays the color component values for the current color. View different component values through the Options flyout

Mixers Blend

Lets you choose a color to blend with the three other colors chosen from the color pickers.

Displays the blended colors.

Lets you set the number of blended color swatches displayed.

Color Harmonies

Lets you superimpose a dot or a shape over the color wheel. The shape you choose influences the number of rows displayed below the color wheel.

Displays a grid of colors derived from the position of the black and white circles on the color wheel.

Lets you choose the shape that is superimposed on the color wheel. Different shapes produce different relationships between the colors that are displayed in the grid of colors below the color wheel. Different shapes determine the number of color rows that appear below the color wheel.

Lets you choose variations in the colors appearances.

Lets you set the number of colors displayed in the color grid below the color wheel.

Fixed Palettes

Lets you set a tint for the selected color.

Hides all the on-screen Color Palettes.

Displays the CorelDRAW default Color Palette.

Displays and lets you choose colors from an independent palette (not based on a color-matching system or your image) that provides 256 colors uniformly spread between red, green, and blue.

Displays and lets you choose colors from the HKS Color system which are spot colors. HKS Color system contain spot colors which, correspond to solid inks and are not CMYK-based, each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from a palette of 216 colors used by Microsoft® Internet Explorer web browser. Use these colors to ensure that your image colors display clearly on systems that use this browser.

Displays and lets you choose colors from a palette of 216 colors used by Netscape Navigator(TM) web browser.Use these colors to ensure that your image colors display clearly on systems that use this browser.

Displays and lets you choose colors from the PANTONE® Matching System Coated palette which simulates printing colors on coated paper. PANTONE® Matching System Coated palette contains spot colors which correspond to solid inks and are not CMYK-based, each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the PANTONE® Matching System Uncoated palette which simulates printing these colors on uncoated paper. The PANTONE® Matching System Uncoated palette contains spot colors that correspond to solid inks and are not CMYK-based, each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the PANTONE® Matching System palette that was included in DRAW 8. This palette is for compatibility purposes only and is superseded by the PANTONE® Matching System Coated palette.

Displays and lets you choose colors from the PANTONE® Process Color system, which is based on the CMYK color model. The PANTONE® Process Color system colors are based on CMYK and do not add color separation plates.

Displays and lets you choose colors from the PANTONE® Hexachrome Uncoated palette which is based on the Hexachrome color model and contains six process inks and a broader range of colors. The PANTONE® Hexachrome Uncoated palette simulates printing colors on uncoated paper.

Displays and lets you choose colors from the PANTONE® Hexachrome Coated palette which is based on the Hexachrome color model and contains six process inks and a broader range of colors. PANTONE® Coated palette simulates printing colors on coated paper.

Displays and lets you choose colors from the PANTONE® Metallic Colors palette which is based on spot colors that correspond to solid inks and are not CMYK-based. Each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the PANTONE® Pastel Colors Coated palette which simulates printing colors on coated paper. The PANTONE® Pastel Colors Coated palette contains spot colors that correspond to solid inks and are not CMYK-based; each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the PANTONE® Pastel Colors Uncoated palette which simulates printing colors on uncoated paper. The PANTONE® Pastel Colors Uncoated palette contains spot colors that correspond to solid inks and are not CMYK-based; each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the TRUMATCH® color matching system, which is based on the CMYK color model does not add color separation plates. Colors are organized by hue (red to violet), saturation (deep to pastel), and brightness (adding or removing black).

Displays and lets you choose colors from the FOLCOLTONE color matching system which provides a range of spot colors using, cyan, magenta, yellow, and black (CMYK).

Displays and lets you choose colors from a palette of colors available from the DuPont® SpectraMaster solid color library. Colors are based on the Lab Color model and are converted to RGB for display and CMYK for printing.

Displays and lets you choose colors from a palette of colors from the TOYO COLOR FINDER system. The range of colors includes colors created using TOYO process inks and colors reproduced using TOYO standard inks.

Displays and lets you choose colors from a palette of colors from DIC Color Guide, DIC Color Guide Part II, and DIC Traditional Colors of Japan. Colors are created by mixing DIC brand inks.

Displays and lets you choose colors from a color palette based on the Lab color model. The Lab color model consists of three components: lightness (L*), green to red chromaticity (a*), and blue to yellow chromaticity (b*). Lab colors are converted to CMYK when printed.

Opens the Open Palette dialog box which lets you locate and open a color palette.

Opens the Save Palette As dialog box which lets you save a custom color palette from the chosen selection.

Opens the Save Palette As dialog box which lets you save a custom color palette from the chosen document.

Opens the Palette Editor which lets you edit the active Color Palette.

Custom palettes

Displays the contents of the color palette.

Displays and lets you choose colors from the CorelDRAW Palette of colors.

Displays and lets you choose colors from the Corel PHOTO-PAINT Palette of colors.

Displays and lets you choose colors from a gray palette that shows an increasing percentage of black.

Displays and lets you choose colors from a palette that shows 256 shades gray.

Color Docker

Opens the Color Docker window.

Applies the current color as the outline.

Applies the current color to the background.

Applies the current color as the fill.

Shows the currently selected color.

Shows the currently selected Paint and Paper colors. The small boxes on the bottom left corner reset the Paint and Paper colors to their default values.

Lets you choose a color model.

Lets you select a color by clicking. Move the slider on the right and position the square in the color selection area to select a color.

Lets you select the closest in gamut color your printer can print.

Shows the selected color as numeric values.

Palette Editor

Controls

Opens a color palette.

Creates a new color palette.

Saves the color palette.

Saves the color palette with a name that you specify.

Lets you choose a color palette.

Displays the colors in the active color palette.

Opens the Select Color dialog box and lets you to edit the active color palette.

Adds the selected color or colors to the active color palette.

Deletes the selected color or colors from the active color palette.

Lets you sort the colors in the active color palette.

Lets you load colors in the active color palette.

Returns the color palette to the state it was in when you last saved it.

Opens the Duotone dialog box.

Displays the numeric values, name and a color swatch of the selected color. Edit the color name by entering a new color name in the name box.

Displays a color component value for the current color. The letter next to the box identifies the component name, e.g., C for cyan when you use the CMYK model, R for red when you use the RGB model, and so on.

Displays the name and allows you to change the color name of the selected color.

Displays the selected color.

Palettes Browser window

Opens the Color Palette Browser which lets you browse the color palettes on your computer and load them into the on-screen Color Palette.

Displays a list of color palettes stored on your computer.

Opens the Open Palette dialog box, which lets you choose a color palette.

Color Management

Enable to correct on-screen colors based on the monitor's color profile.

Enable to display on-screen colors as they would printout.

Enable to simulate composite printer color output on your monitor. Use the composite printer if you are printing to a full-color desktop printer.

Enable to simulate separations printer color output on your monitor. Use the separations printer if you are printing to an imagesetter.

Enable to highlight colors that can't be printed using the selected warning color.

Lets you choose a warning color for colors that can't be printed.

Set the transparency of the selected warning color. Making the warning color transparent lets you view the image even when the colors are outside the printer's color gamut.

General

Enable to produce a separate printing plate for each FOCOLTONE color. Each FOCOLTONE color requires a separate ink.

Enable to produce a separate printing plate for each TOYO color. Each TOYO color requires a separate ink.

Enable to produce a separate printing plate for each DIC color. Each DIC color requires a separate ink.

Enable to set CMYK values range from 0 to 100 (percentages) or 0 to 255. When you display values as percentages, 100 is equivalent to 255.

Enable to map spot colors into CMYK gamut when you print.

Enable to simulate the output of a separations printer on a composite printer. This is useful for proofing your work.

Lets you choose the color space conversion method based on your file content.

Profiles

Lets you choose a preset monitor profile.

Lets you choose a preset scanner profile.

Lets you choose a preset composite printer profile.

Lets you choose a preset separations printer profile.

Lets you choose a preset internal RGB color space profile.

Trace - Convert to Palette

Options Tab

Lets you set the amount of smoothing you want. This controls color transitions to minimize abrupt color changes.

Lets you choose a color palette to convert the image.

Opens the Open Palette dialog box which lets you locate and open a custom palette to convert the image to the 8-bit Paletted color mode.

Lets you choose a dithering type that determines how adjacent pixels are arranged to create colors.

Lets you set the amount by which adjacent pixels are arranged to create colors.

Lets you specify the number of colors to include in an adaptive or optimized Color Palette.

Enable to specify a target color for optimized conversion.

Lets you choose the color you want to emphasize in Processed Palette.

Displays the color you selected using the eyedropper tool or lets you choose a color from the drop down color palette so similar colors are used during the conversion.

Returns the target color to the default color.

Lets you select a preset conversion option.

Opens the save Preset dialog box from which you can save the conversion option.

Deletes the selected preset option.

Previews the changes that you apply.

Enable to preview the changes automatically.

Resets the image to the default values.

Displays the source image.

Displays the preview image.

Displays a preview of the changes made to the source file.

Range Sensitivity Tab

Displays the specified target color.

Lets you set the emphasis placed on the selected color and colors related to it. A higher Importance value includes more shades of the selected color in the color palette.

Lets you set the emphasis placed on the selected color.

Lets you set the lightness component of the target color during the conversion.

Lets you set the lightness component of the selected value.

Lets you set the emphasis of the green/red component of the target color during the conversion.

Lets you set the emphasis of the blue/yellow component of the target color during the conversion.

Resets the Importance and the Lightness sliders to the default value.

Resets the Importance slider to the default value.

Resets the Lightness slider to the default value.

Resets the Green Red axis slider to the default value.

Resets the Blue Yellow axis slider to the default value.

Processed Palette

Displays the colors you are using to convert the current image.

Opens the Color Table dialog box, which lets you edit the Process Palette.

Opens the Save Palette As dialog box, which lets you save the color palette as a .CPL file.

Displays the RGB color values of the color swatch in the Process Palette.

Displays the numeric location of the selected color in the Process Palette.

Displays the Hex values of the color swatch in the Process Palette.

Batch Mode

Displays open images that you can convert to the 8-bit Paletted color mode.

Displays the images you are converting to the 8-bit Paletted color mode.

Adds the selected image to the list of images you are converting.

Adds all open images to the list of images you are converting.

Removes the selected image from the list of images you are converting.

Removes all the images except the active image from the list of images you are converting.

Lets you choose the image you want to preview.

Duotone Mode

Lets you choose the number of inks to use in the conversion and displays a visual representation of the ink curves. The display is based on the grayscale value and ink intensity of each point on the curve.

Displays the ink colors, and lets you change an ink color.

Resets the current curve to the default setting.

Enable to display all ink curves in the grid simultaneously.

Opens the Load Duotone Files dialog box, which lets you load duotone files (.CPD).

Opens the Save Duotone Files dialog box, which lets you save the set of ink curves.

Lets you choose an overprint ink color.

Enable to view overprint areas on screen.

Returns the current overprint to the default settings.

Returns all items in the Overprint list to their default settings.

Lets you add the chosen color to the selected custom color palette

Opens the Options flyout which lets you choose different options to manipulate the colors.

Displays the dynamic ink curves. The horizontal plane displays the 256 possible shades of gray in a grayscale image (0 is black; 255 is white). The vertical plane represents the intensity of an ink (from 1 to 100 per cent) that is applied to the corresponding grayscale values.

Displays the selected overprint ink colors and how they appear when printed to a composite printer.

Fade Last Command dialog box

Enable to preview the fade effect as you move the Percent slider.

Lets you set the amount by which you want to fade the last operation.

Lets you choose the method by which the selected paint, object, or fill colors combine with the underlying colors in the image when you fade them.

Stroke Mask dialog box

Enable to center the stroke on the edge of the selection.

Enable to place the stroke inside the edge of the selection.

Enable to place the stroke outside the edge of the selection.

Repeat Stroke dialog box

Displays the stroke that will be repeated on the image.

Lets you specify a percentage of the original stroke size by which you want to change the size of the stroke.

Lets you specify the maximum variation for the stroke size when you apply several repetitions of the stroke.

Lets you specify the number of strokes to create with each click in the Image Window.

Lets you specify a rotation angle for the stroke.

Lets you specify the maximum angle variation between each stroke.

Lets you specify an angle increment to add to the angle of the previous stroke.

Lets you choose a previously saved stroke.

Opens a menu, which lets you add the last tool stroke, load a path as a stroke, or delete a stroke.

Lets you choose a preset stroke.

Opens the Save Preset dialog box, which lets you save the current stroke settings as a preset stroke.

Removes the current preset stroke.

Enable to define the stroke angle relative to the angle of the active path.

Applies the selected stroke to the active path in the image.

Applies the selected stroke to the active mask in the image.

Cancels the last operation performed on the image.

Displays or hides additional controls that let you customize the stroke color.

Enable to create a stroke using colors from the image instead of the original stroke color.

Enable to create a stroke using the current paint color instead of the original stroke color.

Lets you set the variation in the hue of the stroke color for each repetition of the stroke.

Lets you set the variation in the purity of the stroke color for each repetition of the stroke.

Lets you set the variation in the brightness of the stroke color for each repetition of the stroke.

Create Spraylist dialog box

Moves the selected image up one level in the Spraylist.

Moves the selected image down one level in the Spraylist.

Reverses the order of the images in the Spraylist.

Adds the selected images from the Source Images list to the Spraylist.

Removes the selected images from the Spraylist.

Adds all the images from the Source Images list to the Spraylist.

Removes all the images from the Spraylist.

Displays the images in the original Spraylist.

Displays the images in the modified Spraylist.

Create A New Image dialog box

Lets you choose a color mode.

Lets you choose a color for the background.

Displays the color values for the specified paper color.

Enable to create an image that does not have a background.

Displays controls that let you set the width, height, and resolution of the new image.

Lets you choose a preset or custom image size.

Enable to create an image that is longest along its vertical dimension.

Enable to create an image that is longest along its horizontal dimension.

Lets you specify the width of the image in the specified units of measure.

Lets you choose a unit of measure for the width and height of the image.

Lets you specify the height of the image in the specified units of measure.

Displays the specified unit of measure.

Lets you choose a preset resolution or specify a custom resolution for the image.

Displays the unit of measure for the resolution of the image.

Enable to create a movie.

Lets you specify the number of frames you want to include in the movie, from 1 to 1000.

Displays the size of the image file.

Displays the computer memory that is currently available.

Document Info dialog box

Displays the filename of the image.

Displays the width of the image in the current unit of measure and in pixels.

Displays the height of the image in the current unit of measure and in pixels.

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

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

Displays the computer resources required when the image is open.

Displays the amount of space the image uses on your hard drive.

Displays the file format of the image.

Displays the file compression type.

Displays the color mode of the image.

Displays the number of objects that the image contains.

Displays whether you have made changes to the image since you opened it.

Displays the number of frames that the movie contains and the number of frames that are currently loaded.

About dialog box

Displays the trademarking, copyright, and other information about Corel PHOTO-PAINT.

Opens the Serial Number/PIN dialog box, which lets you type the serial number and personal identification number for your copy of the application.

Opens the System Info dialog box, which lets you view and save detailed information about your computer, monitor, printers, Corel .EXE and .DLL files, and system .DLL files.

Opens the Copyright dialog box, which lets you view and print the copyright information for the application.

Opens the License dialog box, which lets you view and print the license agreement for the application.

Displays the version number of Corel PHOTO-PAINT.

Displays your personal registration information, the product serial number, and your personal identification number.

Serial Number/PIN dialog box

Lets you record the product serial number, which is on your proof of purchase.

Lets you record your personal identification number (PIN), which is not required to run the application but is necessary to receive customer support.

System Info dialog box

Lets you choose which type of information about your computer to display.

Displays information related to the computer category you specify.

Saves the information about your computer in a text file called SYSINFO.TXT.

Copyright and License dialog boxes

Displays copyright or license information for the application.

Prints the displayed copyright or license information.

Save Map File dialog box

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

Lets you choose a map file type, depending on the type of server and browser that will process the map information.

Enable to specify a name for the map file.

Lets you specify a name for the map file.

Enable to make any part of the image that is not clickable link to the Uniform Resource Locator (URL) you specify in the box to the right.

Lets you specify the Uniform Resource Locator (URL) of the World Wide Web page that opens when you click any part of the image that has not been defined as a clickable area.

Enable to embed image information in the HTML code, such as the name of the author, a description of the image file, the server information, the name and type of image created, the date that the image was saved, and the type of map file generated. This information is not displayed on your Web page.

Lets you specify the name of the author of the image file.

Lets you specify a description of the image file. This control is available only if you enable the Include File Header Information check box.

Lets you specify server information, such as the location of the Common Gateway Interface (.CGI) on the server and its name, and the directory where the map file is stored and its filename.

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

Enable to include the date on which the image map was added to the .HTML code.

Enable to include the image map type in the .HTML code.

Misc items

Displays the application name and the name of the active file.

Reduces the Application or Image Window to an icon, which is displayed at the bottom of the screen.

Enlarges or reduces the size of the Application or Image Window.

Displays a series of menus, which list relevant application commands.

Provides a docking area for the Property Bar and any toolbars.

Displays information about the active command, button, or tool.

Displays the total amount of free space on the swap disks you have defined for temporary file storage.

Displays the amount of RAM reserved for images you open and edit.

Switches the current paint and paper colors.

Displays the current paint color, and lets you change it.

Paper and Fill color swatches defined in c_color.rtf

Displays the icon of the current mask mode.

Displays an icon when a mask is present in the Image Window.

Displays an icon when symmetry is enabled for the brush tools.

Resets the Paint, Paper, and Fill color swatches on the Status Bar to their default colors.

customizable Status Bar items

Displays the current date.

Displays the current time.

Displays an icon when NUM LOCK is enabled.

Displays an icon when CAPS LOCK is enabled.

Displays an icon when SCROLL LOCK is enabled.

Displays an icon when the active image is a movie.

SETTINGS DIALOG BOX

Lets you specify a value for the current control.

Displays the minimum value for the current control.

Displays the maximum value for the current control.

Displays the increment by which you can increase or decrease the value for the current control.

Standard toolbar

Opens a menu of Corel applications you can start.

Opens the Corel Designer World Wide Web site.

Import button - documented in c_toolmen.rtf

Opens the Export An Image To Disk dialog box, which lets you save the active image to disk.

Batch Process DB

Displays a list of image files you can edit using scripts.

Displays the scripts to play on the image files you choose.

Lets you choose how to save the files.

Enable to close all image files after they have been edited using the scripts.

Opens the Save To New Folder dialog box, which lets you choose the folder in which you want to save the image files.

Displays the folder in which image files are saved.

Lets you choose the file type to which images are saved when you choose Save as New Type from the On Completion list box.

Adds an image file to the batch of files to be processed.

Removes selected image files from the batch of files to be processed.

Adds a script to the list of scripts to be played.

Deletes the selected scripts from the list of scripts to be played.

Symmetry toolbar buttons

Disables painting with symmetry.

Enables painting with symmetry in radial mode, which adds satellite points along the radius of the brush nib.

Enables painting with symmetry in mirror mode, which produces identical brush strokes on the horizontal and vertical plane of the image.

Lets you specify the number of satellite points along the radius of the brush nib.

Enables symmetrical painting in vertical mirror mode.

Enables symmetrical painting in horizontal mirror mode.

Returns the symmetry options to their default settings.

Lets you position the symmetry center of the brush stroke.

Lets you specify the position of the symmetry center point around which the satellite points are located.

Internet Objects Toolbar

Lets you choose an Internet address so that you can map to a URL site.

Lets you specify the text that appears either in pop-ups in certain browsers or to World Wide Web users who are not displaying images.

Enable to define a polygonal-shaped clickable area.

Enable to define a rectangular clickable area.

Enable to define an oval-shaped clickable area.

Enable to define a circular clickable area.

Convert To Paletted dialog box

(from dragging a 24-bit object into a Paletted image - not to be confused with the Image, Mode, Convert To Paletted dialog box)

Disables dithering.

Approximates color blends using fixed dot patterns.

Approximates color blends by applying error diffusion algorithms to individual pixels.

EPS Export dialog box (PAINT)

Enable to embed a thumbnail representation of the image in the file.

Lets you choose an image format for the thumbnail.

Lets you choose the color depth of the image thumbnail, which determines the number of colors used to create the thumbnail.

Lets you specify the resolution for the image thumbnail.

Enable to ensure that only the image area that is enclosed by a path or a mask marquee is displayed or printed when you use the .EPS file in another application.

Enable to save only the contents of the selection in the .EPS file.

Enable to save the contents of the image area enclosed by the specified path.

Lets you specify a value that controls the accuracy with which curved path segments are rendered on an output device, such as a printer.

Enable to permanently remove the sections of the image that are outside the mask marquee or path.

Rulers (in Image Window)

Lets you determine the exact size and position of image elements.

Visual Basic and Workspace toolbar items

Lets you turn Visual Basic Design mode on or off. Visual Basic Design mode is on when the button appears pressed.

Lets you display or hide the Property Bar. The Property Bar is displayed when the button appears pressed.

Lets you display or hide the Status Bar. The Status Bar is displayed when the button appears pressed.

Lets you hide or display the Docker windows. The Docker windows are hidden when the button appears pressed.

Tutor buttons

Displays the CorelTUTOR.

Displays the previous page of the CorelTUTOR.

Displays the next page of the CorelTUTOR.

Displays the main page of the CorelTUTOR, from which you can access an introduction and lessons.

Opens a menu from which you can add or go to bookmarks.

Opens the Bookmarks dialog box, from which you can add and edit bookmarks.

Provides information and tips about the CorelTUTOR.

Edge of Image Window, Application Window, toolbars, Dockers, etc.

Lets you resize the Image Window, Application Window, toolbar, or Docker window.

Recorder Docker window

The Recorder Docker window lets you record sequences of commands so that you can perform the commands on multiple images or frames or use them in future work sessions.

Removes all previously recorded commands from the Recorder Docker window and starts a new recording.

Opens the Load Script dialog box, which lets you open a script file in the Recorder Docker window.

Opens the Save Recording dialog box, which lets you save a script file.

Inserts newly recorded commands in a recording or script or overwrites the existing commands. Newly recorded commands are inserted when the button appears pressed.

Enables or disables selected commands in the command list so that only enabled commands are played. Commands are disabled when the button appears pressed.

Opens a menu that lets you display the script command parameters or apply the commands to a selected range of frames in a movie file. It also lets you scale the commands so that they produce the same result when they are used on an image with dimensions different from those of the image used to create the script.

Displays the commands in a recording or script in sequential order.

Displays the name of the open script.

Moves the Position Indicator to the first command in the command list.

Plays the command that follows the command to which the Position Indicator is pointing.

Plays all the enabled commands in the command list.

Moves the Position Indicator to the last command in the command list.

Stops the recording of a script.

Records the keystrokes, mouse, toolbar, and menu actions you perform.

Deletes selected commands from the command list.

Channels Docker window

The Channels Docker window lets you perform specialized image-editing operations, such as editing channels and managing multiple masks.

Displays a list of the color and alpha channels in the image and lets you display, hide, or choose channels.

Opens a menu that lets you create and save channels, open and edit existing channels, or change the Channels list display.

Loads the mask that is saved in the selected alpha channel. The saved mask is integrated with the current mask, if there is a current mask, according to the current mask mode.

Saves the mask that is displayed in the Image Window to a new alpha channel.

Integrates the current mask with the selected alpha channel.

Deletes the selected alpha channel from the Channels list.

Opens the Channel Properties dialog box, which lets you choose properties for the new alpha channel.

Channel Properties dg box accessed from the Channels Docker window

Lets you specify a name for the channel.

Lets you choose a color for the mask overlay.

Lets you specify the amount (as a percentage) by which you can see through the mask overlay.

Enable to display the mask overlay over the selection instead of over the mask.

Enable to create an alpha channel with a mask that covers the entire image.

Enable to create an alpha channel with a selection that covers the entire image.

Scripts Docker window

The Scripts Docker window lets you search for saved scripts and play them.

Opens a menu that lets you find, view, and edit scripts, or change the display in the Scripts Docker window.

Plays the script you choose from the Scripts Docker window.

Deletes the script that you choose from the Scripts Docker window.

Thumbnail size dg box accessed through the menu flyout in the Scripts Docker

Displays a thumbnail of the selected script, and lets you size it by dragging one of the corner handles.

Lets you choose a preset thumbnail size.

Lets you specify a thumbnail width value from 32 to 128 pixels.

Lets you specify a thumbnail height value from 32 to 128 pixels.

Scrapbook Docker window

Opens a menu that lets you create and find folders or change the display in the Scrapbook.

Lets you choose the drive or folder whose contents you want to display in the Scrapbook or the Scripts Docker window.

Displays the next level up the directory tree in the Scrapbook or the Scripts Docker window.

Objects Docker window

The Objects Docker window lists the objects in an image (including the image background) and displays a thumbnail representation of each. It also contains controls for creating and editing objects.

Displays a list of the objects in the image (including the image background), and lets you display, hide, or choose objects.

Enable to maintain the shape and transparency of an object when you edit it. The button is enabled when it appears pressed.

Opens a menu that lets you change object attributes or the objects list display in the Objects Docker window.

Creates a selection that has the same shape as the selected object.

Creates an object that has the shape of the current selection.

Merges the selected objects using the specified merge mode.

Creates a transparent object that covers the entire image and lets you add elements, such as shapes, paintbrush strokes, and sprayed images, to the object.

Opens the New Lens dialog box, which lets you select a type and name for the new lens object.

Deletes the selected objects from the image.

Lets you choose how the colors of the object and the colors of the background image combine when the object is merged with the background.

Lets you specify the amount (as a percentage) by which you can see through the selected object.

Image Info Docker window

Opens a menu, which lets you choose a primary and secondary color model to display the color values of the pixel under the cursor. The menu also lets you display the color values in red for colors that are out of gamut, or display and hide the secondary color model values.

Opens a menu, which lets you change the unit of measure used to display the image information.

Displays the color values (in the specified primary color model) of the pixel under the cursor.

Displays the color values (in the specified secondary color model) of the pixel under the cursor.

Displays the coordinates of the cursor as it moves across the image. If you drag in the Image Window, this area displays the coordinates of the first anchor point. The coordinates of the moving cursor are shown in the area below.

Displays the width and height of an object, selection, or shape you create using a mask tool, a shape tool, or the Deskew Crop tool.

The Image Info Docker window lets you make changes to your image while viewing cursor coordinates and their corresponding color model values.

Path Docker window

The Path Docker window lets you create, save, load, and delete paths.

Opens a menu, which lets you save, import, export, duplicate, or stroke a path. It also lets you set a path as a clipping path or choose a display style for the paths in the Path Docker window.

Converts the area enclosed by the path to a selection.

Converts the current mask marquee to a path.

Displays and hides the active path in the Image Window.

Opens the Save Path dialog box, which lets you save a path.

Removes the current path from the Image Window so that you can create a new path.

Deletes the current path.

Undo/Redo Docker window

Lists the actions that you performed on an image and lets you choose the actions you want to undo.

Lets you scroll to the end of the list.

Opens the Save Recording dialog box, which lets you save the series of commands listed in the Undo/Redo Docker window as a script.

Returns the image to its last saved version.

Creates a checkpoint on the image in its current state of development so that you can return this state later.

Cancels all the actions you performed on the image after marking its last checkpoint.

Creates a duplicate of the active image.

Movie Docker

The Movie Docker window lets you play and edit movie files.

Lists the frames in the movie file.

Plays the movie.

Stops the movie from playing.

Rewinds the movie to the first frame.

Rewinds the movie to the previous frame.

Advances the movie to the last frame.

Advances the movie to the next frame.

Opens a menu, which lets you change how the frames display in the Movie Docker window.

Opens the Insert Frames dialog box, which lets you insert frames in the movie.

Opens the Insert A Movie From Disk dialog box, which lets you insert a file in the movie.

Activates the Frame Overlay slider, which lets you superimpose a semitransparent representation of up to eight frames over the current frame to help you position an object from frame to frame.

Deletes the frames you've selected in the Movie Docker window

Lets you set the transparency of the superimposed frame.

Lets you specify the number of milliseconds you want the selected frame to appear on screen in the movie.

Artistic Media Docker Window

The Artistic Media Docker window lets you choose brush groups and brushes. It also lets you see a list of the brushes you've used in the current Corel PHOTO-PAINT session.

Displays all the brush types you have used in the current Corel PHOTO-PAINT session.

Lets you choose a brush group.

Lets you choose a brush type.

Opens a menu, which lets you add brushes to a brush group, remove brushes, add brush groups, and return all brush groups to their default settings.

Brush Settings

The Brush Settings Docker window lets you customize the brush nib and texture, change the dab and stroke attributes, and set the attributes for the pressure-sensitive pen.

The following controls lets you set the properties of the brush stroke.

Lets you choose how the paint color combines with the underlying colors in an image.

Lets you preview the brush nib and interactively change its rotation and flatness.

Lets you choose a preset nib shape.

Lets you set the nib size.

Lets you set the rate at which the paint is applied to the image or the degree to which the paint or effect is applied to the image.

Nib properties

The following controls let you set the properties of the brush nib.

Lets you specify the transparency level for the nib.

Lets you specify the angle at which the nib is rotated.

Lets you specify the amount by which the nib is flattened along one dimension.

Lets you specify the transparency and width of the edges of the nib.

Stroke attributes

The following controls let you set the properties of the brush stroke. Enable the Merge Source button to use as a clone source the entire image or to apply the effect to the entire image, not just the selected object. Enable the Anti-aliasing button to produce smooth-looking curved or diagonal brush strokes. The buttons are enabled when they appear pressed.

Enable to use as a clone source the entire image or to apply the effect to the entire image, not just the selected object. The button is enabled when it appears pressed.

Lets you specify a value for the smoothing of the stroke when the mouse moves fast. A higher value results in a rounder curve.

Lets you specify the intensity of the fade-out effect for the brush stroke. A higher value results in a shorter brush stroke, i.e., the brush stroke runs out of paint faster. A negative value results in a fade-in effect.

Lets you enable or disable anti-aliasing for the edges of the nib. Anti-aliasing is enabled when the button appears pressed.

Dab Attributes

The following controls let you set the dab properties of the brush stroke. Enable the Cumulative button to make the effect of the brush strokes cumulative. The button is enabled when it appears pressed.

Enable to make the effects of the brush strokes cumulative.

Lets you specify the number of dabs in a brush stroke.

Lets you specify the amount of space between dabs along the length of the brush stroke. A value of 1 produces a solid line. A higher value separates the dabs in the brush stroke.

Lets you specify the distance between dabs along the width of the brush stroke. A higher value results in a thicker brush stroke.

Lets you specify the hue variation in the brush stroke.

Lets you specify the saturation variation in the brush stroke.

Lets you specify the lightness variation in the brush stroke.

Brush Texture

The following controls let you set the properties of the brush texture. The Open button opens the Load Texture dialog box, which lets you load a texture for the brush.

Opens the Load Texture dialog box, which lets you load a texture for the brush.

Lets you specify how much of the texture is applied to the brush stroke.

Lets you specify how much of the texture is applied to the edges of the brush stroke. The Edge Texture box is available only if the nib has a soft edge.

Lets you specify the extent to which brush strokes become diluted throughout the stroke. If a Sustain Color value is specified, traces of the paint remain throughout the brush stroke.

Lets you specify the extent to which traces of the paint color appear in a brush stroke with a specified bleed value.

Orbits

The following controls let you set the orbits properties of the brush stroke. Enable the Orbits button to paint using designs, such as pods, twists, and rings. Enable the Include Center button to display the center of the brush stroke around which the orbits rotate. The buttons are enabled when they appear pressed.

Lets you enable or disable the orbits option, which lets you paint using designs, such as pods, twists, and rings. Orbits are enabled when the button appears pressed. Enable the Include Center button

Enable to display the center of the brush stroke around which the orbits rotate.

Lets you specify the number of nibs that travel around the center of the brush stroke when you paint with orbits.

Lets you specify the distance between the center of the brush stroke and the nibs that travel around the center of the brush stroke when you paint with orbits. Increasing this value increases the size of the brush stroke.

Lets you specify the speed at which the orbits rotate around the center of the brush stroke.

Lets you specify the speed at which the orbits move toward or away from the center of the brush stroke.

Lets you specify the distance that the orbits cover when they move toward and away from the center of the brush stroke.

Color variation

The following controls let you set the color variation properties of the brush stroke.

Lets you specify the amount of hue variation in the brush stroke.

Lets you specify how fast the hue value changes.

Lets you specify the amount of saturation variation in the brush stroke.

Lets you specify how fast the saturation value changes.

Lets you specify the amount of lightness variation in the brush stroke.

Lets you specify how fast the lightness value changes.

Pen setting

The following controls let you set the properties of the pressure-sensitive pen. Enable the Mouse button to use the mouse as a pressure-sensitive pen and adjust the pressure using the Arrow keys when you don't have a pressure-sensitive pen installed. The mouse can be used as a pressure-sensitive pen when the button appears pressed. The Eraser Options button lets you choose a Corel PHOTO-PAINT tool that you want to activate automatically when you use the pressure-sensitive pen's eraser.

Lets you specify a value for the individual Brush tool attributes for the pressure-sensitive pen.

Lets you use the mouse as a pressure-sensitive pen and adjust the pressure using the Arrow keys when you don't have a pressure-sensitive pen installed. The mouse can be used as a pressure-sensitive pen when the button appears pressed.

Lets you choose a Corel PHOTO-PAINT tool that you want to activate automatically when you use the pressure-sensitive pen's eraser.

Lets you specify the size of the brush tool. The maximum size of the tool equals the nib size plus the percentage that you set.

Lets you specify the opacity of the brush stroke. Positive or negative values have no impact if the transparency of the tool is set to 0 or is already set to the maximum.

Lets you specify the softness of the edge of the brush stroke.

Lets you specify the degree by which the hue of the paint color is shifted around the Color Wheel.

Lets you specify the maximum variation in the saturation of the paint color.

Lets you specify the maximum variation of lightness of the paint color.

Lets you specify a transparency value for the texture of the Paint tool.

Lets you specify the variation that makes a brush stroke run out of paint.

Lets you specify the maximum variation in the sustain rate of the paint color. It works in conjunction with the bleed attribute and lets a long brush stroke that is running out of paint maintain traces of the paint color throughout the stroke.

Lets you specify the degree of tilt and rotation of the pressure-sensitive pen.

Color Docker window - in the common engines file

3D Effects Filters

Shared buttons

Updates the image in the Image Window.

Definition included in c_color.rtf.

Displays the application progress of the current effect.

3D Rotate

Displays the image as the shaded portion of a three-dimensional model, and lets you change the image perspective.

Lets you specify the vertical rotation.

Lets you specify the horizontal rotation.

Enable to position the entire image in the Image Window.

Cylinder

Enable to use a horizontal cylinder to shape the image.

Enable to use a vertical cylinder to shape the image.

Lets you set how closely the image conforms to the inside or outside of a cylinder.

Displays the image wrapping using a wire frame.

Emboss

Lets you set the depth of the ridges and indentations in the engraving.

Lets you set the amount of background color an engraving contains.

Lets you set the angle at which the light hits the engraving.

Lets you specify the angle at which the light hits the engraving.

Enable to create an engraving using the original image colors.

Enable to create an engraving using gray as the embossing color.

Enable to create an engraving using black as the embossing color.

Enable to create an engraving using the color you choose as the embossing color.

Lets you choose an embossing color.

Lets you choose an embossing color from the Image Window.

Glass

Lens Tab

Lets you set the width of the bevel.

Lets you set the sharpness of the edges of the bevel.

Lets you set the angle at which the light is bent at the bevel.

Lets you set the transparency level of the glass sheet.

Lets you choose a drop off style which defines the way the light hits the bevel.

Lets you choose a preset glass style.

Opens the Save Preset dialog box, which lets you save the glass style.

Deletes the current glass style.

Lighting Tab

Lets you set the intensity of the glass highlights.

Lets you set the sharpness of the light hitting the bevel.

Lets you choose a glass color.

Lets you choose a glass color from the Image Window.

Lets you set the direction of the light hitting the bevel.

Lets you specify the direction of the light hitting the bevel.

Lets you set the angle of the light hitting the bevel.

Lets you specify the angle of the light hitting the bevel.

Page Curl

Places a page curl on the top left corner of the image.

Places a page curl on the top right corner of the image.

Places a page curl on the bottom left corner of the image.

Places a page curl on the bottom right corner of the image.

Enable to begin the page curl along the top or bottom edge of the image.

Enable to begin the page curl along the left or right edge of the image.

Lets you set the width of the page curl.

Lets you set the height of the page curl.

Lets you choose a curl color.

Lets you choose a curl color from the Image Window.

Lets you choose a background color.

Lets you choose a background color from the Image Window.

Enable to create a page curl that you cannot see through.

Enable to create a page curl that you can see through.

Perspective

Displays a two-dimensional model of the image and lets you drag the corner nodes to change the perspective of the image.

Enable to change the perspective of the image by moving two nodes in opposite directions simultaneously.

Enable to skew the image by moving two nodes in the same direction simultaneously.

Enable to position the entire image in the Image Window.

Pinch/Punch

Lets you set the amount of pinching or punching. Negative values pinch the image toward you. Positive values punch the image away from you.

Lets you set the center point in the Image Window from which the pinch/punch effect originates. The Set Center button is on when the button appears pressed.

Displays the pinching and punching using a wire frame.

Sphere

Lets you set the center point in the Image Window from which the sphere effect originates. The Set Center button is on when the button appears pressed.

Lets you set the amount by which the image conforms to the inside or outside of a sphere.

Displays the amount and direction of the wrapping using a wire frame.

The Boss

Edge Tab

Lets you choose a Boss style.

Opens the Save Preset dialog box, which lets you save the current Boss style.

Deletes the current Boss style.

Lets you set the width of the bevel.

Lets you set the height of the bevel.

Lets you set the sharpness of the edges of the bevel.

Lets you choose a drop off style which defines the way the light hits the bevel.

Enable to reverse the effect so that elevated areas are indented.

Lighting Tab

Lets you set the brightness of the light hitting the bevel.

Lets you set the sharpness of the light hitting the bevel.

Lets you set the direction of the light hitting the bevel.

Lets you specify the direction of light as it hits the bevel.

Lets you set the angle of the light hitting the bevel.

Lets you specify the angle of the light hitting the bevel.

Zig Zag

Enable to create distortion waves that resemble the ripples in a pond.

Enable to create distortion waves that extend outward from a central point and dissipate toward the edges of the image.

Enable to create distortion waves around the center of the image.

Lets you set the number of waves.

Lets you set the intensity of the waves.

Lets you set the center point in the Image Window from which the zig zag effect originates. The Set Center button is on when the button appears pressed.

Displays a graphic representation of the waves.

Art Strokes Filters

Charcoal

Lets you set the size of the charcoal.

Lets you set the level of contouring.

Conté Crayon

Enable to create a black conté crayon drawing.

Enable to create a white conté crayon drawing.

Enable to create a sanguine conté crayon drawing.

Enable to create a bistre conté crayon drawing.

Enable to create a sepia conté crayon drawing.

Lets you set the pressure applied to the crayon.

Lets you set the granularity level.

Lets you choose a paper color upon which the conté crayon drawing is based.

Lets you choose a paper color (from the Image Window) upon which the conté crayon drawing is based.

Crayon

Lets you set the crayon size.

Lets you set the edge detail of the crayon stroke.

Cubist

Lets you set the size of the brushstrokes.

Lets you set the amount of light in the image.

Lets you choose a paper color upon which the Cubist artwork is based.

Lets you choose a paper color (from the Image Window) upon which the Cubist artwork is based.

Dabble

Lets you choose a dabble brushstroke style.

Randomly distributes the dabble brushstrokes.

Lets you specify a value to randomly distribute the dabble brushstrokes.

Lets you set the size of the dabble brushstrokes.

Impressionist

Enable to use smudged brushstrokes.

Enable to use concentrated brushstrokes.

Lets you set the size of the brushstrokes or the dabs.

Lets you set the color variation between the brushstrokes.

Lets you set the amount of light in the image.

Palette Knife

Lets you set the size of the strokes of the palette knife.

Lets you set the amount of smudging.

Lets you set the direction of the strokes of the palette knife.

Lets you specify the direction of the strokes of the palette knife.

Pastels

Enable to use a soft pastel.

Enable to a use smudged pastel.

Lets you set the size of the pastel brushstrokes.

Lets you set the color variation of the brushstrokes.

Pen And Ink

Enable to shade the image using intersecting diagonal lines.

Enable to shade the image using ink dots.

Lets you set the density of the lines or dots.

Lets you set the amount of ink in the drawing.

Pointillist

Lets you set the size of the dots.

Lets you set the amount of light in the image.

Scraperboard

Enable to scratch the image to reveal color.

Enable to scratch the image to reveal white.

Lets you set the density of the brushstrokes.

Lets you set the size of the brushstrokes.

Sketch Pad

Enable to create a black-and-white image, emphasizing the black lines.

Enable to create a colored image, emphasizing the colored lines.

Lets you set the detail of the drawing.

Lets you set the lead type or the pencil pressure.

Lets you set the sharpness of the outlines.

Watercolor

Lets you set the size of the brushstroke.

Lets you set the texture of the paper.

Lets you set the amount of water in the brushstroke.

Lets you set the bleed rate of the brushstroke.

Lets you set the amount of light in the image.

Water Marker

Enable to create brushstrokes in a default pattern.

Enable to create brushstrokes in an ordered pattern.

Enable to create brushstrokes in a random pattern.

Lets you set the size of the brushstrokes.

Lets you set the contrast between the brushstrokes.

Wave Paper

Enable to convert the image to a colored drawing.

Enable to convert the image to a black-and-white drawing.

Lets you set the brushstroke pressure.

Blur Filters

Tune Blur

Lets you set the intensity of the blurring.

Produces a hazy effect that slightly blurs the image.

Blends the colors of adjacent pixels.

Analyzes the values of similarly colored pixels to determine the direction in which to apply the greatest amount of smoothing.

Smoothes and tones down harsh contrasts.

Removes the last blurring action.

Directional Smooth

Lets you set the intensity of the directional smooth blurring.

Gaussian Blur

Lets you set the intensity of the Gaussian blurring.

Jaggy Despeckle

Lets you set the number of neighboring pixels evaluated from left to right.

Lets you set the number of neighboring pixels evaluated from top to bottom.

Enable to maintain the equal height and width of neighboring pixels.

Low Pass

Lets you set the degree to which harsh transitions between shadows and highlights are reduced.

Lets you set the number of pixels that are modified by the low pass effect.

Motion Blur

Lets you set the degree to which the span of the motion blur is increased.

Lets you set the direction of blurring.

Lets you specify the direction of blurring.

Enable to prevent blurring the pixels that fall outside the image.

Enable to begin the blurring effect with the paper color.

Enable to begin the blurring effect with the colors at the edge of the image.

Radial Blur

Lets you set the intensity of the radial blur.

Lets you set the center point in the Image Window from which the radial blur originates. The Set Center button is on when the button appears pressed.

Smooth

Lets you set the intensity of the smooth blurring.

Soften

Lets you set the intensity of the soften blurring.

Zoom

Lets you set the intensity of the zoom blurring.

Lets you set the center point in the Image Window from which the zoom blur originates. The Set Center button is on when the button appears pressed.

Color Transform Filters

Bit Planes

Lets you set the tonal values on the red plane.

Lets you set the tonal values on the green plane.

Lets you set the tonal values on the blue plane.

Enable to set equal values of red, green, and blue.

Halftone

Lets you set the angle of the cyan color channel, which lets you specify how cyan mixes with colors in other channels.

Lets you set the angle of the magenta color channel, which lets you specify how magenta mixes with colors in other channels.

Lets you set the angle of the yellow color channel, which lets you specify how yellow mixes with colors in other channels.

Lets you set the angle of the black color channel, which lets you specify how black mixes with colors in other channels.

Lets you set the radius of the biggest halftone dot.

Psychedelic

Lets you set the intensity of the psychedelic effect.

Solarize

Lets you set the intensity of the solarize effect.

Contour Filters

Edge Detect

Enable to apply a white fill to areas that are not outlined.

Enable to apply a black fill to areas that are not outlined.

Enable to apply the selected color to areas that are not outlined.

Lets you choose a color to apply to areas that are not outlined.

Lets you choose a color (from the Image Window) to apply to areas that are not outlined.

Lets you set the intensity of the edge detection.

Find Edges

Enable to create a smooth, blurred outline.

Enable to create a sharp, crisp outline.

Lets you set the intensity of the find edges effect.

Trace Contour

Lets you set the brightness threshold that is used for outlining.

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

Enable to trace the areas of the image where the brightness values of the pixels exceed the value you set using the Level slider.

Creative Filters

Crafts

Lets you choose a craft item upon which the image is based.

Lets you set the size of the craft item.

Lets you set the percentage of the image that is covered with craft items.

Lets you set the amount of light in the image.

Lets you set the angle of the craft items.

Lets you specify the angle of the craft items.

Crystalize

Lets you set the size of the crystals.

Fabric

Lets you choose a fabric item upon which the image is based.

Lets you set the size of the fabric item.

Lets you set the percentage of the image that is covered with fabric items.

Lets you set the amount of light in the image.

Lets you set the angle of the fabric items.

Lets you specify the angle of the fabric items.

Frame

Select Tab

Displays the current frame.

Lets you choose a preset frame and displays the name of the frame in the Current Frame box.

Opens the Save Preset dialog box, which lets you save the current frame.

Deletes the current frame.

Removes the current frame from the Preview Window.

Lets you choose or load a frame.

Modify Tab

Lets you choose a frame color.

Lets you choose a frame color from the Image Window.

Lets you set the transparency of the frame.

Lets you blur or feather the edges of the frame.

Lets you choose a blend style that determines how the frame blends with the image.

Lets you set the size of the frame from left to right.

Lets you set the size of the frame from top to bottom.

Enable to maintain equal horizontal and vertical values for the frame size.

Lets you set the angle of the frame.

Lets you specify the angle of the frame.

Reverses the frame from right to left.

Reverses the frame from top to bottom.

Lets you set a center point in the Image Window from which the frame effect originates. The Align button is on when the button appears pressed.

Returns the frame to its original location.

Glass Block

Lets you set the width of the glass blocks.

Lets you set the height of the glass blocks.

Enable to maintain equal height and width values for the glass blocks.

Kid's Play

Lets you choose a game item upon which the image is based.

Lets you set the size of the game item.

Lets you set the percentage of the image that is covered with game items.

Lets you set the amount of light in the image.

Lets you set the angle of the game items.

Lets you specify the angle of the game items.

Mosaic

Lets you set the size of the mosaic pieces.

Lets you choose a background color upon which the mosaic is created.

Lets you choose a background color (from the Image Window) upon which the mosaic is created.

Enable to create a frame around the mosaic.

Particles

Enable to sprinkle the image with stars.

Enable to sprinkle the image with bubbles.

Lets you set the size of the particles.

Lets you set the degree to which the image is covered with particles.

Lets you set the amount of color in the particles.

Lets you set the degree to which you can see through the particles.

Lets you set the direction of the light.

Lets you specify the direction of the light.

Scatter

Lets you set the scattering pattern of pixels from left to right.

Lets you set the scattering pattern of pixels from top to bottom.

Enable to maintain equal horizontal and vertical values.

Smoked Glass

Lets you set the degree to which you can see through the glass tint.

Lets you set the amount of blurring on the image.

Lets you choose a tint color.

Lets you choose a tint color from the Image Window.

Stained Glass

Lets you set the size of the stained glass fragments.

Lets you set the brightness of the effect.

Lets you specify the width of the solder between the stained glass pieces.

Lets you choose a solder color.

Lets you choose a solder color from the Image Window.

Enable to create three-dimensional lighting.

Vignette

Enable to use black as the frame color.

Enable to use white as the frame color.

Enable to use a custom color as the frame color.

Lets you choose a frame color.

Lets you choose a frame color from the Image Window.

Enable to use an oval frame.

Enable to use a circular frame.

Enable to use a rectangular frame.

Enable to use a square frame.

Lets you set the frame size.

Lets you set the degree to which the pixels in the image blend into the frame.

Vortex

Lets you choose a vortex brushstroke type.

Lets you set the brushstroke size.

Lets you set the center point in the Image Window from which the vortex originates. The Set Center button is on when the button appears pressed.

Lets you set the direction of the central pixels in the vortex.

Lets you specify the direction of the central pixels in the vortex.

Lets you set the direction of the peripheral pixels in the vortex.

Lets you specify the direction of the peripheral pixels in the vortex.

Weather

Enable to create a snowy weather effect.

Enable to create a rainy weather effect.

Enable to create a foggy weather effect.

Lets you set the intensity of the weather effect.

Lets you set the size of the weather elements.

Lets you set the direction of the rain.

Lets you specify the direction of the rain.

Randomly distributes the pixel placement.

Lets you specify a value to randomly distribute the pixel placement.

Custom Filters

Alchemy

Brush Tab

Selects one of six default brush shapes.

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

Enable to apply patterned brushstrokes.

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

Opens the Load Brush dialog box, which lets you load a preset brush.

Randomly distributes the alchemy pixel placement.

Lets you specify a value to randomly distribute the alchemy pixel placement.

Lets you set the brushstroke variation from left to right.

Lets you set the brushstroke variation from top to bottom.

Lets you set the concentration of the brushstrokes.

Lets you choose a preset alchemy style.

Opens the Save Preset dialog box, which lets you save the current alchemy style.

Deletes the current alchemy style.

Lets you set the center point in the Image Window from which the alchemy effect originates. The Set Center button is on when the button appears pressed.

Color Tab

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

Enable to base all brushstrokes on the color that you choose from the color picker.

Lets you choose a brushstroke color.

Enable to apply the brushstrokes to the image.

Enable to apply the brushstrokes to a solid colored background.

Lets you choose a color for a solid colored background.

Lets you set the amount of hue variation each brushstroke contains.

Lets you set the amount of saturation variation each brushstroke contains.

Lets you set the amount of brightness variation each brushstroke contains.

Size Tab

Lets you set the size of the brushstroke, according to the pattern you choose from the Vary Brush Size list box.

Lets you set the amount of variation in the size of the brushstrokes.

Lets you set the contrasting size of the brushstroke, according to the pattern you choose from the Vary Brush Size list box.

Lets you choose a pattern style.

Angle Tab

Lets you set the angle of the brushstroke, according to the pattern you choose from the Vary Brush Angle list box.

Lets you set the amount of variation in the brushstroke angles.

Lets you set the contrasting angle of the brushstroke, according to the pattern you choose from the Vary Brush Angle list box.

Lets you set the transparency of the brushstroke, according to the pattern you choose from the Vary Brush Angle list box.

Lets you set the amount of variation between the transparency levels of the brushstrokes.

Lets you set the contrasting transparency of the brushstroke, according to the pattern you choose from the Vary Brush Angle list box.

Band Pass

Lets you set the frequency levels of the image.

Lets you set the band width.

Bump Map

Opens the Load Bump Map Files dialog box, from which you can open an image to use as a bump map.

Enable to stretch a single bump map over the entire image area.

Enable to repeat the bump map image to cover the entire image area.

Lets you specify the width of the bump map tiles.

Lets you specify the height of the bump map tiles.

Enable to maintain equal proportions for the width and height of the tiles.

Lets you choose a preset bump map style upon which the bump map is based.

Opens the Save Preset dialog box, which lets you save the current bump map.

Deletes the current bump map.

Enable to reverse the current bump map.

Enable to soften the rough edges of the current bump map.

Lets you set the size of the bump map.

Lets you set the clipping of the lower parts of the bump map.

Lets you set the clipping of the upper parts of the bump map.

Lets you set the amount of highlighting in the bump map.

Lets you set the path of the directional light source.

Lets you specify the path of the directional light source.

Lets you set the decline of the directional light source.

Lets you specify the decline of the directional light source.

Lets you choose a color for the directional light source.

Lets you choose a color (from the Image Window) for the directional light source.

Lets you set the amount of directional light.

Enable to ensure that the overall brightness of the image is maintained and falls between the values of 1 and 255.

Lets you choose a color for the ambient light source.

Lets you choose a color (from the Image Window) for the ambient light source.

Lets you set the amount of ambient light.

User Defined

Lets you specify a name for the User Defined filter.

Opens the Load User Defined Filter Files dialog box, from which you can load a User Defined filter.

Opens the Save User Defined Filter Files dialog box, which lets you save the current User Defined filter.

Lets you specify a value by which to divide the product of each matrix value and the brightness value of the corresponding pixel.

Lets you specify a value that is added to the pixel values.

Enable to ensure the color values remain within the range of 0 to 255.

Enable to ensure the colors of the image are maintained.

Lets you specify values in the Filter Values matrix to create different effects.

Enable to set values in the Filter Values matrix to create different effects.

Distort Filters

Blocks

Lets you choose a fill type for the empty area in the image.

Lets you choose a fill color for the empty area in the image.

Lets you choose a fill color (from the Image Window) for the empty area in the image.

Lets you set the width of each block piece.

Lets you set the height of each block piece.

Enable to maintain equal values for the height and width of the block pieces.

Lets you set the distance between the block pieces.

Displace

Enable to tile multiple, side-by-side copies of the displacement map over the image.

Enable to extend the displacement map to cover the image.

Lets you choose between stretching the edges of the image to fill empty areas or using the opposite edge of the image to fill empty areas.

Lets you set the displacement map position from left to right.

Lets you set the displacement map position from top to bottom.

Displays the current displacement map.

Lets you choose a displacement map.

Opens the Load Displacement Map Files dialog box, from which you can open a displacement map.

Mesh Warp

Displays the image with a superimposed grid and lets you manipulate the image by dragging the nodes that intersect the gridlines.

Lets you set the number of grid lines. A higher number of grid lines enhances your ability to manipulate the image.

Lets you choose a Mesh Warp style.

Opens the Save Mesh Warp Files dialog box, which lets you save the current Mesh Warp style.

Deletes the current Mesh Warp style.

Offset

Lets you set the position of the image from left to right.

Lets you set the position of the image from top to bottom.

Enable to specify the horizontal and vertical shift values relative to the size of the image or object.

Lets you choose a fill style for the empty areas of an image.

Lets you choose a color to fill the empty areas.

Lets you choose a color (from the Image Window) to fill empty areas.

Pixelate

Enable to divide the image into square blocks.

Enable to divide the image into rectangular blocks.

Enable to divide the image into a series of arcs.

Lets you set the center point around which the radial pixelate effect originates. The Set Center button is on when the button appears pressed.

Lets you set the block or arc width.

Lets you set the block or arc height.

Lets you set the percentage by which you can see through the pixelate effect.

Ripple

Lets you set the number of ripples in the primary wave.

Lets you set the size of the primary wave.

Enable to create a perpendicular wave.

Lets you set the size of the perpendicular wave.

Enable to create waves with jagged edges.

Lets you set the angle of the waves.

Lets you specify the angle of the waves.

Displays a graphic representation of the waves.

Shear

Lets you choose an editing style for the response curve.

Creates a response curve perpendicular to the vertical axis.

Creates a response curve perpendicular to the horizontal axis.

Softens jagged lines on the response curve when you are using the Freehand editing style.

Lets you set the degree to which the image conforms to the response curve.

Lets you choose a fill style for the empty image areas.

Lets you choose a color to fill the empty areas.

Lets you choose a color (from the Image Window) to fill empty areas.

Opens the Load Shear Map Files dialog box, from which you can load a Shear filter.

Opens the Save Shear Map Files dialog box, which lets you save the current shear map.

Displays the current shear map and lets you reshape the response curve.

Swirl

Enable to twist the image to the right.

Enable to twist the image to the left.

Lets you set the number of 360-degree rotations.

Lets you set the number of partial rotations.

Displays a graphic representation of the swirl.

Lets you set the center point in the Image Window from which the swirl originates. The Set Center button is on when the button appears pressed.

Tile

Lets you set the number of times the image appears along the horizontal axis.

Lets you set the number of times the image appears along the vertical axis.

Enable to create an equal number of horizontal and vertical tiles.

Wet Paint

Lets you set the amount of dripping and the colors that drip.

Lets you set the size of the paint drips.

Whirlpool

Lets you set the distance between swirls.

Lets you set the length of each swirl.

Lets you set how many times each swirl turns.

Lets you set the visibility of fine lines in the swirls.

Lets you choose a preset Whirlpool style.

Opens the Save Preset dialog box, which lets you save the current whirlpool style.

Removes the current whirlpool style.

Enable to distort the whirlpool.

Wind

Lets you set the strength of the wind effect.

Lets you set the percentage by which you can see through the wind effect.

Lets you set the direction of the wind.

Lets you specify the direction of the wind.

Noise Filters

Noise Tune

Lets you set the degree of noise that is applied to the image.

Lets you set the concentration of random pixels that appear on the surface of the image.

Produces a thin, light-colored grain.

Prioritizes colors along a Gaussian curve.

Adds colors randomly to produce a granular appearance.

Scatters colors to create a smooth appearance.

Intensifies the color in certain areas by adding pixels of similar color.

Removes noise from scanned images that have a grainy appearance.

Lightens an image without washing out image detail.

Scatters colors in the image to create a soft, blurred effect with minimal distortion.

Softens edges to reduce the speckled effect that can occur during scanning.

Cancels your last action.

Add Noise

Enable to apply noise along a Gaussian distribution curve.

Enable to apply noise that produces a thin, light-colored grain.

Enable to apply noise that produces a uniform granular appearance.

Lets you set the intensity and color value range affected by the noise.

Lets you set the compression of random pixels appearing on the image.

Enable to add a significant amount of noise.

Enable to create noise using randomly-colored pixels.

Enable to create noise using the color you choose from the color picker.

Lets you choose a color for the noise.

Lets you choose a color (from the Image Window) for the noise effect.

Diffuse

Lets you set the intensity of the diffuse effect.

Dust And Scratch

Lets you set the amount of image noise reduction.

Lets you set the number of pixels that are successively changed by the dust and scratch effect.

Maximum

Lets you set the intensity of the maximum filter.

Lets you set the number of pixels that are changed by the maximum effect.

Median

Lets you set the number of pixels that are changed by the median effect.

Minimum

Lets you set the intensity of the minimum effect.

Lets you set the number of pixels that are changed by the minimum effect.

Remove Moire

Lets you set the amount of noise to remove.

Enable to apply a high-quality effect at a slower speed.

Enable to apply a lower-quality effect at a faster speed.

Displays the original resolution of the image.

Lets you specify the resolution of the image.

Remove Noise

Lets you set the brightness level at which pixels are considered noise.

Enable to automatically calculate and apply the noise reduction level that is required to improve image quality.

Render Filters

3D Stereo Noise

Lets you set the three-dimensional depth of the stereogram image.

Enable to display two dots that help you focus on the stereogram image.

Lens Flare

Enable to create a lens flare that mimics the focal lengths between a standard 50 mm lens and the magnified perspective of a 300 mm telephoto/zoom lens.

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

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

Lets you set the intensity of the lens flare.

Lets you choose a lens flare color.

Lets you choose a lens flare color from the Image Window.

Lets you set the center point in the Image Window from which the lens flare originates. The Set Center button is on when the button appears pressed.

Lighting Effects

Main Area (Bottom)

Adds a light source to the Preview Window.

Deletes the selected light source from the Preview window.

Lets you view the light sources in the Preview window.

Lets you specify the horizontal coordinate for the position of the light source.

Lets you specify the vertical coordinate for the position of the light source.

Lets you choose a preset lighting style.

Opens the Save Preset dialog box, which lets you save the current lighting source.

Deletes the current lighting source.

Light Source Tab

Enable to apply a concentrated light source.

Enable to apply a filtered light source.

Enable to activate the light source.

Lets you choose a light source color.

Lets you choose a light source color from the Image Window.

Lets you set the level of illumination.

Lets you set the focus of the light.

Lets you set the amount of fading at the edge of the light shaft.

Lets you specify the direction of the light source.

Lets you set the slope of the light source.

Applies the Omni preset light source style.

Lets you set the amount of white the light source contains.

Atmosphere Tab

Lets you set the intensity of the ambient light.

Enable to activate the ambient light.

Lets you choose an ambient light color.

Lets you choose an ambient light color from the Image Window.

Lets you set the amount of light in the image.

Lets you choose a color channel in which to create a texture.

Lets you set the amount of projecting detail on the surface of the image.

Lets you set the variation of the texture.

Sharpen Filters

Sharpen Tune

Accentuates edge detail and sharpens smooth areas.

Accentuates edge detail without affecting the rest of the image.

Sharpens the overall focus of the image.

Analyzes similarly colored pixels to determine the direction in which to apply the greatest amount of sharpening.

Lets you set the intensity of the sharpening effect.

Lets you set the amount by which the value of a given pixel must change before the sharpen effect is applied.

Cancels your last action.

Adaptive Unsharp

Lets you set the degree of the sharpening effect.

Directional Sharpen

Lets you set the intensity of the directional sharpen effect.

High Pass

Lets you set the degree to which shadow detail is removed.

Lets you set the bleed rate of the image colors.

Sharpen

Lets you set the degree to which edge detail is accentuated.

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

Enable to prevent dramatic shifts in hue when applying a sharpening effect.

Unsharp Mask

Lets you set the intensity of the unsharp mask effect.

Lets you set the number of pixels that are affected simultaneously.

Lets you set how many pixels are affected by the unsharp mask effect.

Texture Filters

Brick Wall

Lets you set the texture of the bricks.

Lets you specify width of the bricks.

Lets you specify height of the bricks.

Enable to set equal values for the width and height of the bricks.

Lets you specify the size of the space between the bricks.

Lets you set the direction of the light hitting the bricks.

Lets you specify the direction of the light hitting the bricks.

Bubbles

Lets you set the width of the bubbles.

Lets you set the number of bubbles that cover the image.

Lets you set the direction of the light hitting the bubbles.

Lets you specify the direction of the light hitting the bubbles.

Enable to produce distortion within the bubbles through light refraction.

Canvas

Lets you set the degree to which you can see through the effect.

Lets you set the intensity of the raised, relief effect.

Lets you set the position of the canvas map by shifting from left to right.

Lets you set the position of the canvas map by shifting from top to bottom.

Enable to change the offset of horizontal tiles.

Enable to change the offset of vertical tiles.

Enable to stretch the canvas map to fit the image.

Lets you set the offset of the canvas map tile.

Displays the current canvas map.

Displays the name of the current canvas map.

Opens the Load Canvas Map Files dialog box, from which you can open an image to use as a canvas map.

Cobblestone

Lets you set the roughness of the cobblestones.

Lets you set the size of the cobblestones.

Lets you specify the amount of space between the cobblestones.

Lets you set the direction of the light hitting the cobblestones.

Lets you specify the direction of the light hitting the cobblestones.

Enable to distort the shape of the cobblestones.

Elephant Skin

Lets you set the intensity of the elephant skin effect.

Lets you choose a color for the wrinkles.

Lets you choose a color (from the Image Window) for the wrinkles.

Randomly distributes the placement of the wrinkles.

Lets you specify a value to randomly distribute the placement of the wrinkles.

Etching

Lets you set the amount of image detail.

Lets you set the depth of the etching.

Lets you set the direction of the light hitting the etching.

Lets you specify the direction of the light hitting the etching.

Lets you choose a color for the surface of the etching.

Lets you choose a color (from the Image Window) for the surface of the etching.

Plastic

Lets you set the brightness of the image accents.

Lets you set the depth of the plastic wrap.

Lets you set the smoothness of the plastic wrap.

Lets you set the direction of the light hitting the plastic wrap.

Lets you specify the direction of the light hitting the plastic wrap.

Lets you choose a color for the plastic wrap.

Lets you choose a color (from the Image Window) for the plastic wrap.

Plaster Wall

Lets you set the amount of detail in the plaster.

Lets you set the amount of light hitting the plaster wall.

Randomly distributes the placement of the brushstrokes.

Lets you specify a value to randomly distributes the placement of the brushstrokes.

Relief Sculpture

Lets you set the amount of image detail in the relief sculpture.

Lets you set the amount of embossing in the relief sculpture.

Lets you set the amount of blurring in the relief sculpture.

Lets you set the direction of the light hitting the relief sculpture.

Lets you specify the direction of the light hitting the relief sculpture.

Lets you choose a surface color for the relief sculpture.

Lets you choose a surface color (from the Image Window) for the relief sculpture.

Screen Door

Enable to see black-and-white background through the screen door.

Enable to see colored background through the screen door.

Lets you set the density of the screen door mesh.

Lets you set the sharpness of the image pixels.

Lets you set the lightness of the image pixels.

Stone

Lets you set the roughness of the stone effect.

Lets you set the amount of detail in the stone effect.

Lets you choose a preset stone style upon which the image is based.

Opens the Save Preset dialog box, which lets you save the current stone style.

Deletes the current stone style.

Lets you set the direction of the light hitting the stones.

Lets you specify the direction of the light hitting the stones.

Enable to create a mirror image of the stone texture.

Underpainting

Lets you set the intensity of the underpainting.

Lets you set the amount of light in the underpainting.

Fancy Effects

Terrazzo

Displays the image and resize area that is used to create a kaleidoscopic pattern.

Opens the Symmetry dialog box, which lets you choose a kaleidoscopic pattern.

Displays how the base tile looks using the current settings.

Displays the dimensions (in pixels) of the base tile.

Opens the Save Tile dialog box, which lets you save the current tile.

Displays the different symmetry patterns you can use as the basis for the kaleidoscopic pattern.

Lets you choose an image to use as the basis for the kaleidoscopic pattern.

Lets you set the fade rate between base tiles.

Enable to view the boundary that indicates where one base tile fades into the next.

Lets you set the amount by which you can see through the Terrazzo image.

Lets you choose a merge mode for the tiles.

Enable to continuously update the Result window with your changes.

Global Bitmaps (Options Dialog Box)

Enable to preview an image in a full screen view.

Enable to preview an image (before and after an effect filter is applied) in two separate windows.

Enable to preview an image (with the effect filter applied) in one large window.

Enable to preview an image using the last preview method (i.e., full screen, before and after, etc.).

Enable to preview an image using the last values that you selected in the effects filter dialog box.

Edit Fill And Transparency dialog box (& part of Select Fill DB)

Displays the image with the current fill and transparency.

Applies the current fill and transparency settings to the image.

Closes the dialog box without applying the current fill and transparency settings.

Returns all controls in the Edit Fill And Transparency dialog box to their default settings.

Displays the current fill.

Fill Color tab

Enable to fill the image with the paint color.

Enable to fill the image with the paper color.

Enable to fill the image with a customized color or pattern.

Lets you choose a fill color from the Image Window.

Applies a solid fill color.

Applies a fill that progresses from one color to another.

Applies a fill that is created from a bitmap image.

Applies a customized pattern fill.

Lets you choose how the fill colors combine with the underlying colors in an image.

Opens the Uniform Fill, Fountain Fill, Bitmap Fill, or Texture Fill dialog box, which lets you customize the fill color or pattern.

Transparency tab

Lets you choose a transparency pattern.

Lets you specify a value at which to begin the transparency gradient.

Lets you specify a value at which to end the transparency gradient.

Displays a grayscale representation of the current transparency pattern.

Fountain Fill dialog box

Lets you choose a fountain fill pattern.

Lets you specify the distance from the center point to the end of the fountain fill along the horizontal plane.

Lets you specify the distance from the center point to the end of the fountain fill along the vertical plane.

Lets you specify the angle of linear fill patterns or the slant of conical fill patterns.

Lets you specify the number of bands used to create the fountain fill.

Lets you specify the amount of blending among colors in the fountain fill.

Displays a preview of the current fountain fill, and lets you change the angle and center point of the fountain fill interactively.

Displays the Color Wheel or a color ribbon, which lets you customize the colors of the fountain fill.

Enable to create a fill that gradually blends one color into another.

Enable to create a fountain fill that consists of up to 99 colors.

Lets you specify the location of the selected color along the color ribbon.

Displays the selected color.

Lets you choose a color for the fountain fill.

Creates a fountain fill in which the intermediate colors follow a straight line across the Color Wheel.

Creates a fountain fill in which the intermediate colors follow a counterclockwise path around the Color Wheel.

Creates a fountain fill in which the intermediate colors follow a clockwise path around the Color Wheel.

Lets you choose a color for the beginning of the fountain fill.

Lets you choose a color for the end of the fountain fill.

Lets you set the point at which the two colors in the fountain fill converge.

Lets you specify the point at which the two colors in the fountain fill converge.

Lets you choose a preset fountain fill.

Saves the current fountain fill.

Deletes the current fountain fill.

Opens the PostScript Options dialog box, which lets you adjust the halftone screen settings for spot colors.

Bitmap Fill dialog box

Lets you choose a bitmap fill.

Opens the Load Bitmap Fill dialog box, which lets you import a bitmap file to use as a fill.

Deletes the current bitmap fill.

Lets you specify the width of the bitmap tile.

Lets you specify the height of the bitmap tile.

Enable to use the default bitmap tile size.

Enable to fill the area with one large bitmap tile.

Enable to maintain the width-to-height ratio of the bitmap tile.

Lets you specify the horizontal offset of the bitmap tile relative to the top left corner of the fill area.

Lets you specify the vertical offset of the bitmap tile relative to the top left corner of the fill area.

Enable to shift alternating rows of bitmap tiles by the specified amount.

Enable to shift alternating columns of bitmap tiles by the specified amount.

Lets you specify the amount by which alternating rows or columns of bitmap tiles are shifted.

Lets you specify the angle by which the bitmap tile slants.

Lets you specify the angle by which the bitmap tile rotates.

Texture Fill dialog box

Lets you choose a library of preset texture fills.

Opens the Save Texture As dialog box, which lets you save the current texture fill to one of the libraries, or overwrite an existing texture fill with the current one.

Deletes the current texture fill.

Displays a list from which you can select a preset texture fill.

Displays the current texture fill.

Updates the current texture fill and alters the fill by randomly changing all unlocked parameters.

Lets you specify parameters for the current texture fill.

Lets you choose a color to which to change the texture fill.

Unlocks or locks the texture fill parameters to specify whether they are randomly changed each time you click the Preview button. A parameter is unlocked when the button appears pressed.

Click this to display an overview of this dialog box. For Help on an item, click the question mark at the top of the dialog box, and then click the item.

Save Texture As dialog box

Lets you specify a name and save the current texture fill.

Lets you choose the texture library in which to save the current texture fill.

Select Fill dialog box

Sets the paint color as the fill color.

Sets the paper color as the fill color.

Open dialog box

Displays a thumbnail of the selected file when the Preview check box is enabled. If the file is not a graphics file, the Preview window displays an X.

Enable to display a thumbnail of the selected file in the Preview window. If the file is not a graphics file, the Preview window displays an X.

Lets you choose a method for opening files.

Lets you display or hide file information such as image size, file format, keywords, and notes.

Displays the dimensions and color mode of the image.

Displays the file format of the image.

Displays any notes that are associated with the selected file.

Displays the last version with which this file was created.

Enable to use the filter's default settings without opening its dialog box.

Enable to maintain the layers and pages of a file when you import it.

Enable to link the bitmap externally instead of saving it in the image file. This saves disk space and the image can be loaded and edited faster.

Enable to link a low Resolution place holder image to a high resolution file when you import TIFF (or CT) files.

Enable to apply the embedded International Color Consortium (.ICC) profile in the imported file.

Enable to save the embedded International Color Consortium (.ICC) profile of the file to the color directory where the application was installed.

Lets you choose the sorting order of the extensions in the Files Of Type or Save As Type list box.

Enable to import bitmaps that contain multiple layers. The multi-layers are combined into one layer upon import of image.

Enable to check for a encoded Digimarc watermark when you import files.

Provides a space for you to type the name of the file. You can use * as a wildcard. For example, you can type *.* to see a list of all the files. You can also type the full path of a file. For example, you can type c:mydocs\letter.doc or if you have used a long filename, you might type C:\mydocs\letter to mom.

Lists the type of files to display. This is useful for narrowing the list of files displayed to only those files you're interested in.

Preview video by moving Slider.

Displays keywords that identify the drawing you want to open.

Crop Image dialog box

Lets you define the cropping area.

Displays the path, filename, and extension of the image.

Displays the image with a cropping box around it, which you can use to resize the image.

Lets you specify the height of the cropping box.

Lets you specify the width of the cropping box.

Lets you specify the number of units to crop from the top of the image.   You can choose a unit of measurement from the Units list box.

Lets you specify the number of units you want to crop from the left side of the image.   You can choose a unit of measure from the Units list box.

Selects the entire image.

Lets you choose the unit of measurement for sizing and positioning the cropping box.

Displays the size of the cropped image.

Resample dialog box

Displays the path, filename, and extension of the image.

Lets you specify the width of the image. You can choose the unit of measurement from the Units list box.

Lets you specify the height of the image. You can choose the unit of measurement from the Units list box.

Lets you specify the width of the resampled image as a percentage of its original width.

Lets you specify the height of the resampled image as a percentage of its original height.

Lets you specify the width of the image.

Lets you specify the height of the image.

Lets you choose the unit of measurement for sizing the image.

Lets you specify the   horizontal resolution of the image in pixels or dots per inch (dpi).

Lets you specify the vertical resolution of the image in pixels or dots per inch (dpi).

Displays the vertical resolution of the original image.

Enable to maintain equal horizontal and vertical resolution values automatically.

Displays the file size of the image in bytes.

Displays the file size of the resampled image.

Lets you choose the resolution of an image.

Enable to maintain the width-to-height ratio of the image.

Displays the horizontal resolution of the original image.

Bitmap dialog box

Displays the color controls and lets you change the color characteristics of the image.

Lets you choose a color mode. The number of bits a color mode uses determines both the computer power required and the number of colors or shades the color mode is capable of producing.

Enable to use image dithering. Dithering is a method of enhancing the color in Black and White, 16 bit Color, or 256 bit Color paletted images.

Enable to use a color profile when you export the bitmap image.

Displays the dimension controls and lets you change the dimensions of the bitmap image.

Lets you choose the export dimensions of the bitmap image.

Lets you specify the width of the bitmap image in pixels.

Lets you specify the height of the bitmap image in pixels.

Displays the resolution controls and lets you change the resolution of the bitmap image.

Lets you choose the resolution of the bitmap image.

Lets you specify the vertical resolution of the bitmap image.

Lets you specify the horizontal resolution of the bitmap image.

Enable to maintain the width-to-height ratio of the image.

Displays the anti-aliasing controls and lets you choose the method of anti-aliasing for the bitmap image.

Displays the estimated size of the bitmap file before it is compressed.

Enable to mask an area outside the selected objects.

Enable to maintain the aspect ratio between the height and the width of the image size.

Resets the bitmap properties to the default settings.

Enable to smooth the curved and diagonal edges in the bitmap image.

Save dialog box

Lets you choose a compression type with which to save the file.

Enable to suppress the dialog box of the filter.

Lets you specify information about the file.

Saves the image.

Closes the dialog box without saving any of the changes.

Lets you choose a version of CorelDraw in which to save the active drawing.

Lets you choose a thumbnail's file size or choose to hide the file's thumbnail.

Lets you choose the sorting order of the extensions in the Files Of Type or Save As Type list box.

Enable to replace the white space in a filename with an underscore. Special characters are replaced by characters suitable for WEB Based file names.

Enable to save an embedded Internal Color Consortium (.ICC) profile as part of the file.

Provides a space for you to type the name of the file. You can use * as a wildcard. For example, you can type *.* to see a list of all the files. You can also type the full path of a file. For example, you can type c:mydocs\letter.doc or if you have used a long filename, you might type C:\mydocs\letter to mom.

Lists the type of files to display. This is useful for narrowing the list of files displayed to only those files you're interested in.

Lets you choose the type of compression format you want to save your image in. Will only be available if filter you are using can be compressed.

Enable to save your Visual Basic for Application (VBA) project in your file. If you don't save your project, you will lose any work you have done on that project.

Lets you specify keywords that will help you find and recognize your files for future use.

Options dialog box, Global/Filters/Associate

Lets you choose the file extension that will open with the Corel application you are running.

Enable to choose a file type for the Corel application you are running.

Displays a description of the selected filter.

Resets the associate page properties to the default settings.

Options dialog box, Global/Filters

Lets you choose the filter type.

Lets you choose the active filters.

Adds a filter to the list of active filters.

Removes a filter from the list of active filters.

Moves the selected filter down one position in the list of active filters.

Moves the selected filter up one position in the list of active filters.

Displays a description of the selected filter.

Resets the file format properties to the default settings.

Common Controls

Updates the image in the Image Window.

Definition included in c_color.rtf.

Displays the application progress of the current adjustment or transformation.

Level Equalization

Lets you choose colors in the Image Window to set as input and output values for the darkest image pixels.

Lets you choose colors in the Image Window to set as input and output values for the lightest image pixels.

Enable to set input values.

Enable to set output values.

Lets you choose a color channel to adjust its shadows, midtones, and highlights.

Enable to automatically adjust the shadows, midtones, and highlights within the specified tonal range.

Opens the Auto-Adjust Range Dialog box, which lets you adjust the percentage of outlying pixels on either end of the tonal range.

Lets you specify the clipping value percentage of the histogram.

Enable to automatically clip the outlying brightness values in the image.

Lets you specify the clipping range for the darkest pixels in the image.

Lets you specify the clipping range for the brightest pixels in the image.

Lets you set the clipping range for the darkest and brightest pixels in the image.

Lets you specify the output brightness value of the darkest pixels in the image.

Lets you specify the output brightness value of the brightest pixels in the image.

Lets you set the output brightness value of the darkest and brightest pixels in the image.

Lets you set the midtones of the image.

Displays the brightness value of every pixel in the image graphically.

Lets you specify a black limit value.

Lets you specify a white limit value.

Local Equalization

Lets you set the width of the pixel region in which the local equalization is applied.

Lets you set the height of the pixel region in which the local equalization is applied.

Enable to maintain a square pixel region in which the local equalization is applied.

Sample/Target Balance

Lets you choose a color channel to shift colors in the shadow, midtone, and highlight areas of the image.

Enable to apply the current settings to all channels, regardless of which channel you choose in the Channel list box.

Lets you choose a dark color in the Image Window.

Lets you choose a medium color in the Image Window.

Lets you choose a highlighted color in the Image Window.

Displays the sample or target colors you choose using the eyedropper tools, and lets you edit the colors.

Displays the distribution of pixels in the image according to brightness.

Lets you specify a clipping percentage that is displayed in the boxes below the histogram.

Enable to automatically adjust the number of light and dark pixels that are omitted from the calculations of the filter.

Tone Curve

Lets you choose the color channel for which you want to adjust the brightness values of pixels in specific areas.

Shapes the response curve as you drag the curve by smoothing the distribution of values.

Shapes the response curve as you drag the curve by retaining straight line segments between the nodes of the response curve.

Shapes the response curve as you drag the curve.

Weighs corrections toward the midtones when you shape the response curve.

Flips the response curve vertically.

Flips the response curve horizontally.

Mirrors the response curve.

Returns the response curve to its default setting.

Equalizes the response curve.

Opens the Auto-Adjust Range dialog box, which lets you specify the boundaries for the lightest and darkest pixels in the image.

Opens the Load Tone Curve Files dialog box, which lets you open preset and previously saved response curves.

Opens the Save Tone Curve Files dialog box, which lets you save customized response curves.

Enable to display the response curves for all channels simultaneously.

Displays the response curve and lets you drag it to a new position.

Displays the value of the x coordinate.

Displays the value of the y coordinate.

Lets you specify a value for the gamma response curve.

Brightness-Contrast-Intensity

Lets you set the image brightness by lightening or darkening all image colors equally.

Lets you set the contrast by increasing or decreasing the difference between the lightest and darkest pixels in the image.

Lets you set the intensity by emphasizing or de-emphasizing lighter areas of the image without washing out the dark areas.

Color Balance

Enable to apply the effect to the darkest pixels in the image.

Enable to apply the effect to the medium pixel areas in the image.

Enable to apply the effect to the lightest pixels in the image.

Enable to maintain the current brightness values of the image.

Lets you set the balance of cyan and red in the image.

Lets you set the balance of magenta and green in the image.

Lets you set the balance of yellow and blue in the image.

Gamma

Lets you set the amount of detail that is emphasized in a low-contrast image, without significantly affecting the shadows or highlights.

Hue/Saturation/Lightness

Enable to apply the effect to all color channels in the image.

Enable to apply the effect to the red channel.

Enable to apply the effect to the yellow channel.

Enable to apply the effect to the green channel.

Enable to apply the effect to the cyan channel.

Enable to apply the effect to the blue channel.

Enable to apply the effect to the magenta channel.

Enable to apply the effect to the grayscale channel.

Lets you set the hue of the colors in the image.

Lets you set the saturation of the colors in the image.

Lets you set the amount of black or white in the colors in the image.

Displays the original color spectrum of the image.

Displays the modified color spectrum of the image.

Selective Color

Lets you set the percentage of cyan in the color spectrum.

Lets you set the percentage of magenta in the color spectrum.

Lets you set the percentage of yellow in the color spectrum.

Lets you set the percentage of black in the color spectrum.

Enable to modify the red color channel.

Enable to modify the yellow color channel.

Enable to modify the green color channel.

Enable to modify the cyan color channel.

Enable to modify the blue color channel.

Enable to modify the magenta color channel.

Displays the original colors in the image.

Displays the adjusted color spectrum.

Enable to add or remove a percentage of the process color from the selected color spectrum.

Enable to add or remove a percentage of the process color from the selected color spectrum.

Enable to add the process color to the image shadows.

Enable to add the process color to the image midtones.

Enable to add the process color to the image highlights.

Replace Colors

Lets you choose the color you want to replace in the image.

Lets you choose the color you want to replace in the image from the Image Window.

Lets you choose a replacement color for the image.

Lets you choose a replacement color for the image from the Image Window.

Lets you set the hue of the replacement color.

Lets you set the saturation of the replacement color.

Lets you set the amount of black or white in the replacement color.

Lets you set the percentage of colors that are replaced in the image.

Enable to ignore all grayscale pixels.

Enable to replace all colors that fall within the current range with the new color.

Displays the areas of the image that are affected by the color replacement.

Color Hue

Adds more red to the image.

Adds more green to the image.

Adds more blue to the image.

Adds more cyan to the image.

Adds more magenta to the image.

Adds more yellow to the image.

Enable to adjust the dark tones in the image.

Enable to adjust the medium tones in the image.

Enable to adjust the light tones in the image.

Enable to adjust the brightness of the image.

Lets you set the intensity of each color application.

Color Tone

Darkens the image.

Increases the purity of the colors in the image.

Increases the difference between light and dark areas of the image.

Lightens the image.

Decreases the purity of the colors in the image.

Decreases the difference between light and dark areas of the image.

Lets you set the intensity of the effect.

Deinterlace

Enable to remove even numbered horizontal lines from scanned or interlaced video images.

Enable to remove odd numbered horizontal lines from scanned or interlaced video images.

Enable to fill alternating horizontal lines with copies of the adjacent pixels.

Enable to fill spaces with colors created by averaging the surrounding pixels.

Posterize

Lets you set the gradations of color in the image.

Threshold

Lets you choose a color channel from which you can set a threshold.

Enable to convert pixels that fall below the threshold value to black or to the specified low-level value.

Enable to convert pixels that fall below the threshold value to white or to the high-level value.

Enable to convert the colors in the image to black and white.

Lets you specify the percentage of outlying brightness values in the image that are ignored when you identify the lightest and darkest pixels in the histogram.

Enable to automatically change the sensitivity of the histogram.

Displays the distribution of pixels according to brightness.

Lets you set the brightness level at which colors are converted to black or white.

Lets you specify the brightness level of the darkest color.

Lets you specify a threshold value above (or below) which pixels are displayed in black or white, depending on the threshold color you choose.

Lets you specify the brightness level of the lightest color.

Resample

Lets you specify the width of the image in the specified unit of measure.

Lets you specify the height of the image in the specified unit of measure.

Lets you specify the width of the image as a percentage of the original width of the image.

Lets you specify the height of the image as a percentage of the original height of the image.

Lets you choose a unit of measure to calculate image height and width.

Displays the unit of measure used to calculate image height and width.

Lets you specify the horizontal resolution of the image in dots per inch (dpi).

Lets you specify the vertical resolution of the image in dots per inch (dpi).

Enable to create equal horizontal and vertical resolution values.

Displays the original file size of the image.

Displays the file size of the resampled image.

Enable to create pixels based on the average values of adjacent pixels.

Enable to maintain the physical size and resolution proportions of the image.

Enable to maintain the original file size (the amount of space that the file takes up on your hard drive) when you resample an image.

Stitch 1: Select Images

Displays a list of images and lets you choose an image to stitch.

Displays a list of images and lets you choose an image to stitch.

Stitches the images vertically.

Stitches the images horizontally.

Reverses the image order in the Selected Files list.

Displays the image you choose from the Source Files list.

Adds the image you choose from the Source Files list to the Selected Files list.

Removes the image you choose from the Selected Files list.

Adds all images in the Source Files list to the Selected Files list.

Removes all images from the Selected Files list.

Displays a list of the images that will be stitched.

Stitch 2: Edit Overlap

Displays the images and the overlap markers.

Displays the relative position of the overlap.

Lets you choose an overlap so that you can adjust it.

Returns to the previous overlap in the stitch sequence.

Advances to the next overlap in the stitch sequence.

Enable to convert the composite stitched image to an object.

Lets you set the overlap of the images by moving the overlapping images from top to bottom.

Lets you set the overlap of the images by moving overlapping images from left to right.

Returns the images to their default position.

Paper Size

Displays the position of the image on the paper and lets you change the image position by dragging.

Displays the original paper width in the specified unit of measure.

Lets you specify the paper width in the specified unit of measure.

Displays the original paper height in the specified unit of measure.

Lets you specify the paper height in the specified unit of measure.

Enable to maintain equal values in the Height and Width boxes.

Displays the original image size.

Displays the current image size.

Lets you choose a unit of measure for the paper size.

Lets you choose a paper color.

Returns the paper size to the default values.

Displays the name and location of the active file.

Lets you specify a name for the duplicate image.

Enable to create a duplicate in which all objects are merged with the background.

Channel Calculations

Lets you choose a first-source image that contains color channels that you want to modify or combine with other images.

Lets you choose a first-source image that contains a color channel that you want to modify or combine with other images.

Enable to invert the colors of the first-source image.

Lets you choose a second-source image that contains color channels that you want to modify or combine with other images.

Lets you choose a color channel from the second-source image that you want to modify or combine with other images.

Enable to invert the colors of the second-source image.

Lets you choose a merge mode that determines how the colors in the specified source image are combined to create the destination image.

Lets you specify the degree to which you want to see through the source image in relation to the destination image.

Lets you choose a method for filling the source image in the destination image.

Enable to use a mask or a color channel as a mask during channel calculations.

Enable to use all color channels of the source image and the destination image.

Lets you choose an image from which you can choose a mask or a color channel to use in the channel calculations.

Lets you choose a mask or color channel to use as a mask in the channel calculations.

Enable to invert the values of the specified channel or mask.

Updates the preview of the modified image.

Lets you choose a destination image.

Lets you choose a color channel for the destination image.

Lets you move the image to preview areas outside the Preview window.

Lets you magnify the image in the Preview window.

Rotate Custom

Lets you specify the rotation angle.

Enable to rotate the image to the right.

Enable to rotate the image to the left.

Enable to rotate the image without changing its size.

Enable to prevent the edges on the rotated image from appearing jagged.

Lets you choose a paper color.

Black-And-White Mode

Lets you choose a conversion option.

Lets you specify conversion options.

Lets you set the level at which conversion takes place.

Lets you set the amount of the conversion.

Lets you choose the shape that creates the halftone dot pattern.

Lets you specify the angle of the halftone pattern.

Lets you specify the line frequency of the halftone pattern.

Lets you choose the unit of measure to calculate the line frequency.

Updates the preview of the modified image.

Combine Channels

Enable to combine the channels using the RGB color mode.

Enable to combine the channels using the CMYK color mode.

Enable to combine the channels using the HSB color mode.

Enable to combine the channels using the HLS color mode.

Enable to combine the channels using the YIQ color mode.

Enable to combine the channels using the Lab color mode.

Enable to apply the first channel of the specified color mode to the image you choose from the Image list.

Enable to apply the second channel of the specified color mode to the image you choose from the Image list.

Enable to apply the third channel of the specified color mode to the image you choose from the Image list.

Enable to apply the fourth channel of the specified color mode to the image you choose from the Image list.

Displays all open grayscale images and lets you associate a file with the specified color channel.

Enable to close the original documents.

Crop To Border Color

Enable to crop a paper-colored border from the image.

Displays the current paper color.

Enable to crop a paint-colored border from the image.

Displays the current paint color.

Enable to crop a border using the color you choose.

Lets you choose a border color.

Lets you select a color (from the Image Window) that you want to crop.

Sets a cropping area based on the color similarity between adjacent pixels.

Sets a cropping area based on the similarity of hue, saturation, and brightness levels between pixels.

Lets you set a tolerance value for the color that you are cropping.

Histogram

Displays the brightness value of every pixel in the image graphically.

Displays all 256 possible brightness values.

Lets you choose a color channel that you want to plot on the histogram.

Enable to ignore a percentage of outlying brightness values in the image when you identify a range of light and dark pixels in the histogram.

Save Mask As Channel dialog box

Lets you specify a name for the alpha channel. The channel name appears in the Channels Docker window.

Color Mask dialog box

Activates the Normal mask mode (default), which lets you select an area in an image.

Activates the Additive mask mode, which lets you select multiple areas in an image.

Activates the Subtractive mask mode, which lets you remove areas from a selection.

Activates the XOR mask mode, which lets you select multiple areas in an image. If areas overlap, the overlapping regions are excluded from the selection and added to the mask.

Lets you select colors from the Image Window.

Lets you choose the colors to include in the selection.

Displays options for fine-tuning the color tolerance and the threshold values. Hides these options when the Color Mask dialog box is expanded.

Enable to update the preview automatically after every adjustment you make to the image. The button is enabled when it appears pressed.

Lets you choose how the color mask and the selection are displayed in the Image Window.

Returns all controls in the Color Mask dialog box to their default settings.

Displays the color values of the selected color.

Displays the colors included in the color selection and the tolerance values for each color. Lets you add or remove colors from the selection and specify tolerance values for the colors.

Lets you set the degree to which the selection edges are smoothed by including or removing stray pixels.

Enable to base the color tolerance on color similarity.

Enable to base the color tolerance on the similarity of hue, saturation, and brightness levels between adjacent pixels.

Lets you set the color tolerance on the basis of color similarity.

Enable to base the color tolerance on the similarity of hue between adjacent pixels. When you disable this check box, only the saturation or brightness values are used to determine the color tolerance.

Lets you set the color tolerance based on the similarity of hue between adjacent pixels.

Enable to base the color tolerance on the similarity of saturation between adjacent pixels. When you disable this check box, only the hue or brightness values are used to determine the color tolerance.

Lets you set the color tolerance based on the similarity of saturation between adjacent pixels.

Enable to base the color tolerance on the similarity of brightness values between adjacent pixels. When you disable this check box, only the hue or saturation values are used to determine the color tolerance.

Lets you set the color tolerance based on the similarity of brightness between adjacent pixels.

Enable to set a threshold for converting to black. All pixels with a brightness value below the threshold value are removed from the selection and represented in black in the mask grayscale preview.

Enable to set a threshold for converting to white. All pixels with a brightness value above the threshold value are added to the selection and represented in white in the mask grayscale preview.

Lets you set the brightness level at which pixels are added to the selection or removed from it. A value of 255 for converting to black masks the entire image. A value of 0 for converting to white selects the entire image.

Opens a menu, which lets you open and save color masks, or specify a default value for the color tolerance controls in the Color Mask dialog box.

Lets you specify a default value for the color tolerance controls in the Color Mask dialog box.

Mask Align dialog box

Enable to align the mask marquee to the left side of the active object, the selected objects, the entire image, or the grid.

Enable to align the mask marquee to the horizontal center of the active object, the selected objects, the entire image, or the grid.

Enable to align the mask marquee to the vertical center of the active object, the selected objects, the entire image, or the grid.

Enable to align the mask marquee to the right side of the active object, the selected objects, the entire image, or the grid.

Enable to align the mask marquee to the top of the active object, the selected objects, the entire image, or the grid.

Enable to align the mask marquee to the bottom of the active object, the selected objects, the entire image, or the grid.

Enable to align the mask marquee to the active object.

Enable to align the mask marquee to a selected object or multiple selected objects.

Enable to align the mask marquee to the center or edges of the image.

Enable to align the mask marquee to the grid line intersection nearest to the specified objects, or nearest to the center or specified edges of the image.

Returns all controls in the Mask Align dialog box to their default settings.

Feather dialog box

Lets you specify the width (in pixels) of the area in which the pixels gradually become more transparent toward the edge of the selection.

Lets you choose the location of feathered pixels along the edge of the selection.

Lets you choose the edge type for the feathered portion of the selection.

Border dialog box

Lets you specify the width (in pixels) of the area that is added to both sides of the original mask marquee to create a border-shaped selection.

Lets you choose the type of blending between the background and the edge of the selection.

Smooth dialog box

Lets you specify the width of the area along the selection edge in which the contrast between adjacent pixels is toned down.

Threshold dialog box

Lets you specify the grayscale value of the pixels on which you want the selection or object edge to be located.

Expand/Reduce dialog box

Lets you specify the number of pixels, along the edge of the selection, that you want to add using the Expand command or remove using the Reduce command.

Partial Load Movie dialog box

Lets you set the range of frames to load.

Lets you set the number of the frame displayed in the Preview window.

Returns all controls in the Partial Load Movie dialog box to their default settings.

Lets you specify the first frame of the range to open.

Lets you specify the last frame of the range to open.

Displays the first frame in the Preview window.

Displays the previous frame in the Preview window.

Plays in the Preview window the entire movie or the selected frames if the Play Only Selected Range check box is enabled.

Stops the movie that is playing in the Preview window.

Displays the next frame in the Preview window.

Displays the last frame in the Preview window.

Enable to play only the frames in the range you choose.

Displays the selected frame, or lets you preview the entire movie.

Insert Frame and Insert File dialog boxes

Lets you specify the number of frames to insert.

Enable to insert the new frame(s) before the frame specified in the Frame box.

Enable to insert the new frame(s) after the frame specified in the Frame box.

Enable to insert copies of the current frame.

Enable to insert blank frames containing the paper color.

Lets you specify the frame before or after which you want to insert the new frames.

Delete Frame dialog box

Lets you specify the first frame of the range to delete, move, or apply a script to.

Lets you specify the last frame of the range to delete, move, or apply a script to.

Move Frames dialog box

Lets you specify the frame before or after which you want to place the new frames.

Enable to place the frame(s) before the frame specified in the Frame box.

Enable to place the frame(s) after the frame specified in the Frame box.

Go To Frame dialog box

Lets you specify the frame you want to display in the Image Window.

QuickTime VR dialog box

Displays the available nodes, and lets you select a node.

Adds a new node to the movie.

QuickTime VR dialog box - Node tab

Lets you type a name for the selected node.

Lets you type a comment for the selected node.

Lets you choose a compression type.

Lets you type the number of images you want in a row.

Displays the number of rows value based on the number of images per row you specify.

Enable to play the movie as soon as you load it in QuickTime VR.

Enable to set the movie to play continuously when you load it in QuickTime VR.

Enable to rotate the object more than 360 degrees on the horizontal axis.

Enable to rotate the object more than 360 degrees on the vertical axis.

Enable to zoom in and out.

Enable to let the object move when zoomed.

Enable to cause horizontal movements of the mouse to act as if they were vertical.

Enable to cause vertical movements of the mouse to act as if they were horizontal.

Enable to reverse the vertical and horizontal controls.

QuickTime VR dialog box - VR World tab

Lets you type a name for the VR World.

Lets you type a width value (in pixels) for the size of the movie when you view it in QuickTime VR.

Lets you type a height value (in pixels) for the size of the movie when you view it in QuickTime VR.

Enable to maintain the width-to-height ratio of the image.

QuickTime VR dialog box - Hot Spots tab

Enable to link the hot spot object to a node in the Link To list.

Enable to link the hot spot object to a URL.

Lets you type the URL that the hot spot object links to.

Displays a list of all available objects in the active image.

Displays a list of all available nodes that hot spots can link to.

QuickTime VR - Resolution dialog box

Enable to create a node with the original resolution of the image.

Enable to reduce the size of the node to half its original size.

Enable to reduce the size of the node a quarter its original size.

Enable to reduce the size of the node to a thumbnail preview size.

New Lens dialog box

Enable to create a lens using the shape of a selection defined by a mask.

Displays a list of lenses, and lets you choose the lens type that you want to create on the active image.

Lets you specify the name of the lens applied to the active image.

Enable to name the lens according to the specified lens type.

Object Defringe/Feather/Threshold dialog boxes

Note: the Level box (in the Threshold dialog box) is covered in the c_mask.rtf file

Updates the preview automatically after every adjustment you make in the dialog box.

Lets you specify the width (in pixels) of the area in which the colors of an object are blended gradually into the background colors.

Lets you choose a feather gradient type.

Lets you specify the width of the defringe area in which pixels along the edges of an object are replaced with adjacent colors in the object.

Align And Distribute dialog box

Align tab

Enable to align the left edges of the selected objects.

Enable to align the center points of the selected objects horizontally.

Enable to align the right edges of the selected objects.

Enable to align the top edges of the selected objects.

Enable to align the center points of the selected objects vertically.

Enable to align the bottom edges of the selected objects.

Enable to align the selected objects to the active object.

Enable to align the selected objects to the center of the image.

Enable to align the selected objects to the image.

Enable to align the selected objects to the nearest grid line.

Distribute tab

Enable to distribute the selected objects horizontally by spacing their left edges evenly.

Enable to distribute the selected objects horizontally by spacing their center points evenly.

Enable to distribute the selected objects horizontally by placing equal spaces between them.

Enable to distribute the selected objects horizontally by spacing their right edges evenly.

Enable to distribute the selected objects vertically by spacing their top edges evenly.

Enable to distribute the selected objects vertically by spacing their center points evenly.

Enable to distribute the selected objects vertically by placing equal spaces between them.

Enable to distribute the selected objects vertically by spacing their bottom edges evenly.

Enable to distribute the selected objects relative to the edges of the highlighting box that surrounds them.

Enable to distribute the selected objects relative to the edges of the image.

Enable to distribute the selected objects equally by the distance you specify.

Lets you specify the horizontal distance between the selected objects, using the unit of measure used for the image.

Lets you specify the vertical distance between the selected objects, using the unit of measure used for the image.

Object Properties dialog box

General tab

Lets you specify a name for the object.

Lets you choose how the colors of the object combine with the colors of the background image.

Lets you set the amount by which you can see through the selected object.

Lets you choose the color channel of the active and underlying object that you want to blend.

Displays the grayscale value of the current pixel.

Displays the transparency value of the current pixel.

Displays the blend settings for the active object, and lets you change the settings.

Displays the upper maximum grayscale value of the pixels in the active object.

Displays the upper minimum grayscale value of the pixels in the active object.

Displays the lower maximum grayscale value of the pixels in the active object.

Displays the lower minimum grayscale value of the pixels in the active object.

Displays the grayscale values, from 0 (black) to 255 (white).

Displays the blend settings for the underlying object, and lets you change the settings.

Displays the upper maximum grayscale value of the pixels in the underlying object.

Displays the upper minimum grayscale value of the pixels in the underlying object.

Displays the lower maximum grayscale value of the pixels in the underlying object.

Displays the lower minimum grayscale value of the pixels in the underlying object.

WWW URL tab

Displays a list of all objects for which you can define a clickable area.

Lets you specify the text that appears either in pop-ups in certain browsers or to World Wide Web users who are not displaying images.

Lets you choose the shape of the clickable area.

Lets you specify the Uniform Resource Locator (URL) that your object links to when it is clicked.

Returns all values on the WWW URL page to their default settings.

Displays the coordinates (in pixels) of the object in the Image Window.

Displays the width and height (in pixels) of the object.

OPTIONS

WORKSPACE: NOTHING OPEN

Lets you choose one of the last four pages that you visited.

Displays the available categories.

Displays the name of the active workspace.

Displays the available workspaces.

Opens the New Workspace dialog box, which lets you create a workspace.

Makes the selected workspace the active workspace.

Deletes the selected workspace.

Displays workspace information.

Displays hints on how to use the options dialog box.

NEW WORKSPACE DIALOG

Lets you type a name for the new workspace.

Lets you choose the workspace on which you want to base the new workspace.

Lets you type a description for the new workspace.

Enable to open in the new workspace when you start Corel PHOTO-PAINT.

WORKSPACE: GENERAL

Lets you choose the dialog box that you want to open automatically on startup.

Lets you choose a default magnification level for opening and creating files.

Lets you choose the type of cursor that appears in the Image Window.

Lets you choose the default unit of measure.

Lets you specify the distance (in pixels) that object and mask marquees move when you press an arrow key.

Lets you specify the distance (as a multiple of the Nudge value) that floating selections move when you hold down SHIFT and press an arrow key.

Lets you specify the width (in pixels) of the gray border that surrounds the image within the Image Window.

Enable to make the Image Window conform to the size of the image when you change the Zoom level or when the image it is resized, resampled, or cropped.

Enable to automatically display dialog boxes at their last placement position. This lets you override their default location (at the center of the screen).

Enable to perform multiple Windows-based operations simultaneously.

Enable to use the Shape cursor for Brush tools, regardless of the type of cursor you choose from the Cursor Type list box.

Enable to show grid lines at their maximum zoom level.

Enable to display the title at the top of a floating Docker window.

Enable to activate the sounds defined by the sound properties of Windows.

Enable to display an alert before you apply changes to an image.

Enable to display an alert when you open an image that is in Read-Only mode.

Enable to display an alert that colors may be lost when you open images created with older versions of Corel PHOTO-PAINT.

Enable to display an identifying label when you place the cursor over a tool or button.

Enable to display tips about an object, such as height, width, opacity, merge mode, and if it is associated to an URL, when you position the cursor over the object.

Enable to have the dialog box associated with your TWAIN driver close after scanning.

WORKSPACE: DISPLAY

Lets you choose a path color.

Lets you choose a grid color.

Lets you choose a guideline color.

Lets you choose a mask marquee color.

Lets you choose an object marquee color.

Lets you choose a color for the crop overlay.

Lets you choose a mask overlay color.

Lets you choose which Object Tips are displayed.

Lets you choose the grid checkerboard characteristics.

Lets you choose solid lines for the grid checkerboard.

Lets you choose dashed lines for the grid checkerboard.

Lets you choose dotted lines for the grid checkerboard.

Lets you specify at which distance from the guidelines the image elements snap to the guidelines.

Lets you specify the position of mask marquees on feathered selections. Higher values place the mask marquee on the most transparent pixels on the feathered edge of the selection.

Lets you specify the position of object marquees on feathered objects. Higher values place the marquee on the outermost opaque pixels.

Opens a window that lets you match on-screen rulers with a plastic ruler. This lets you ensure that distances on the computer screen are equal to physical distances.

Enable to use the standard Windows-based Color Palette when you are running Windows in the 256 color mode.

Enable to display color channels in their respective colors in the Channels Docker window and in the Image Window.

Lets you choose a foreground color for the transparency grid checkerboard pattern.

Lets you choose a background color for the transparency grid checkerboard pattern.

Displays the colors you choose for the transparency grid checkerboard pattern.

Lets you choose the size of the checkers for the transparency grid checkerboard pattern.

CALIBRATION SCREEN

Lets you specify a horizontal measurement to ensure that on-screen horizontal measurements equal physical measurements.

Lets you specify a vertical measurement to ensure that on-screen vertical measurements equal physical measurements.

WORKSPACE: SAVE

Enable to automatically save or checkpoint the image at specific time intervals.

Lets you specify the time between each automatic save or checkpoint.

Enable to automatically checkpoint the image at specific time intervals. This saves the active image in its new state without overwriting the file saved to disk.

Enable to automatically save the file to a disk at set time intervals, overwriting the saved version.

Enable to display an alert to confirm whether you want to save the image each time the set interval has elapsed.

Enable to automatically create and update a backup copy of the image when you save.

Enable to specify the folder in which you want to store the backup copy of the image.

Lets you specify the folder in which you want to store the backup copy of the image.

Opens the Select A Backup Folder dialog box, that lets you choose the folder in which you want to store the backup copy of the image.

WORKSPACE MEMORY

Lets you choose a drive to use as the primary swap disk for temporarily storing infrequently used data.

Lets you choose a drive to use as the secondary swap disk for temporarily storing infrequently used data.

Displays the RAM available on your computer.

Lets you specify the maximum percentage of available memory you want to reserve for creating and editing images.

Calculates the RAM that is reserved for the images you open and edit when you start Corel PHOTO-PAINT.

Enable to make the Undo command available, which lets you undo the last executed command.

Enable to make the Undo List command available, which lets you choose from a sequence of commands to undo.

Lets you specify the number of successive undo commands available, to a maximum of 99 levels.

WORKSPACE PLUGINS

Displays the folders in which plug-in filters are located and lets you add folders.

Opens the Select A Plug-In Folder dialog box, which lets you create a plug-in folder.

Deletes the selected folder from the Plug-In Folders list.

Enable to initialize all plug-in filters when you start Corel PHOTO-PAINT. Otherwise, the plug-in filters are initiated the first time you access the Effects menu.

Workspace Customize

Displays a list of toolbars. Lets you display or hide the toolbars you choose.

Creates a toolbar.

Returns the selected toolbar to its default settings or deletes a custom toolbar.

Lets you set the size of toolbar buttons.

Lets you set the width of the border surrounding toolbar buttons.

Enable to display only the image on the toolbar buttons.

Enable to display only the name of the toolbar buttons.

Enable to display the name and image on the toolbar buttons.

Enable to display the toolbar name on the Title Bar of a floating toolbar.

WORKSPACE CUSTOMIZE SHORTCUT KEYS

Displays a list of commands. Lets you assign shortcut key combinations to the commands you choose.

Lets you choose a table.

Lets you specify a new shortcut key combination to assign to the command you choose from the Commands list.

Displays the command to which the shortcut key combination you specify is already assigned.

Enable to delete the shortcut key combination that is assigned to another command so that you can assign it to the command you choose from the Commands list.

Enable to assign the shortcut key combination to the command you choose and automatically choose the command to which it was assigned.

Displays the shortcut key combination that is assigned to the command you choose from the Commands list.

Assigns the shortcut key combination to the command you choose from the Commands list.

Removes the shortcut key combination you specify, or choose from the Current Shortcut Keys list.

Returns all shortcut key combinations to their default settings.

Opens the Shortcut Keys dialog box, which displays all shortcut key combinations and lets you either print your keyboard shortcuts or save them as a text file.

Displays a description of the selected shortcut key.

SHORTCUT KEYS DB

Displays a list of all shortcut key combinations.

Opens the Save As dialog box, which lets you save the list of shortcut key combinations.

Opens the Print dialog box, which lets you print the list of shortcut key combinations.

WORKSPACE CUSTOMIZE MENUS

Displays a list of commands and lets you add the selected commands to the menus.

Adds the command item you choose from the Commands list to the selected menu.

Deletes the command item you choose from the Menu list.

Adds a separating line below the menu entry.

Adds a menu.

Moves the selected menu entry up.

Moves the selected menu entry down.

Returns the selected menu to its default setting.

Lets you choose a menu.

Displays the structure of the current menu from which you can open a menu entry.

Displays a description of the item you select from the Commands or Menu lists.

WORKSPACE TOOLBARS

Displays a list of commands and lets you add them to a toolbar.

Displays a series of toolbar buttons that you can click to view a description of each button.

Displays a description of the selected button.

Lets you choose a Property Bar.

Button Properties

Enable to label the toolbar buttons using text.

Lets you type a toolbar button label.

Enable to label the toolbar buttons using images.

Lets you change the color of a bitmap image on a toolbar button by choosing a different color.

Returns the toolbar button to its original settings.

Lets you adjust the horizontal and vertical position of the bitmap image on the toolbar button.

Displays a preview of the toolbar button.

WORKSPACE COLOR PALETTE

Enable to increase the space between color swatches on the on-screen Color Palette.

Enable to increase the size of the color swatches on the on-screen Color Palette.

Lets you choose the maximum number of rows displayed when the on-screen Color Palette is docked.

Enable to display a pop-up menu when you right-click on a color swatch on the on-screen Color Palette.

Enable to set a fill color when you right-click on a color swatch on the on-screen Color Palette.

DOCUMENT GUIDELINES

Lets you specify the position of the selected guideline relative to the origin of the Horizontal or Vertical ruler.

Displays a list of guidelines and lets you choose a guideline.

Lets you choose a unit of measure for positioning the selected guideline in the Image Window.

Enable to view the guidelines in the Image Window.

Enable to have image elements snap to the guidelines when they are within a specified distance from the guidelines.

Adds a guideline at the specified position.

Moves the selected guideline to the specified position.

Removes the selected guideline.

Removes all guidelines from the active image.

DOCUMENT GRID AND RULER

Enable to specify the number of grid lines that appear per unit of measure.

Enable to specify the distance between grid lines.

Enable to display the grid in the Image Window.

Enable to have image elements snap to the gridlines when they are within a specified distance from the grid lines.

Lets you specify the distance between horizontal grid lines.

Lets you specify the distance between vertical grid lines.

Lets you specify the number of grid lines per unit of horizontal distance.

Lets you specify the number of grid lines per unit of vertical distance.

Enable to display the rulers in the Image Window.

Enable to display fractions on the rulers.

Lets you choose the unit of measure for the Horizontal ruler.

Lets you choose the unit of measure for the Vertical ruler.

Enable to maintain the horizontal and vertical units of measure as equal.

Lets you specify the point where the Horizontal ruler meets the Vertical ruler.

Lets you specify the point where the Vertical ruler meets the Horizontal ruler.

Lets you choose the number of division marks between each unit of measure on the rulers.

Object Picker tool and Mask Transform tool

Lets you move objects or selections. Holding down the mouse button on the Position Mode button opens a flyout, from which you can choose a different mode.

Lets you turn objects or selections. Holding down the mouse button on the Rotate Mode button opens a flyout, from which you can choose a different mode.

Lets you size objects or selections proportionately or flip objects or selections. Holding down the mouse button on the Scale Mode button opens a flyout, from which you can choose a different mode.

Lets you enlarge or reduce objects or selections. Holding down the mouse button on the Size Mode button opens a flyout, from which you can choose a different mode.

Lets you slant objects or selections. Holding down the mouse button on the Skew Mode button opens a flyout, from which you can choose a different mode.

Lets you warp the shape of objects or selections. Holding down the mouse button on the Distort Mode button opens a flyout, from which you can choose a different mode.

Lets you apply three-dimensional perspective to objects or selections. Holding down the mouse button on the Perspective Mode button opens a flyout, from which you can choose a different mode.

Lets you specify the amount of the horizontal and vertical transformation that you want to apply to an object or selection; e.g., in Size mode, these values represent the width and height of the object or selection.

Anti-Aliasing button is covered in the Text tool section.

Positions an object or selection relative to its current position.

Applies transformations to a copy of the selected objects.

Applies object or selection transformations temporarily.

Applies object or selection transformations permanently.

Groups the selected objects when all selected objects are not part of one group.

Ungroups the objects when all selected objects are grouped in one group.

Objects button - documented in c_toolmen.rtf

Channels button - documented in c_toolmen.rtf

Lets you specify the angle by which you want to rotate the selected object or selection.

Flips an object or selection along its right edge.

Flips an object or selection along its top edge.

Maintains the height-to-width ratio of the object or selection when it is transformed.

Places the center of rotation at the coordinates you specify in the Horizontal and Vertical Transformation boxes.

Rotates the object or selection 90 degrees clockwise.

Rotates the object or selection 90 degrees counterclockwise.

the following topics describe customizable buttons you can add to the Property Bar via Tools, Options

Rotates the object or selection 180 degrees.

Opens the Tag WWW URL dialog box, which lets you define clickable areas for an image map.

Lets you maintain the current shape of an object when you edit it.

Mask tools (& some common brush tool controls)

Lets you choose a style for creating rectangular or circular selections.

Lets you specify the fixed width (in pixels) of the selection.

Lets you specify the fixed height (in pixels) of the selection.

Lets you specify the width (in pixels) of the area in which the pixels gradually become more transparent toward the edges of the selection.

Selects areas outside the active object in addition to areas in the active object.

Lets you specify the radius (in pixels) of the area in which the Mask Scissors tool automatically detects edges.

Lets you choose a preset nib shape.

Click the top button to paint with a circular nib. Click the bottom button to paint with a rectangular nib.

Lets you set the nib size.

Lets you specify the amount of blending along the edges of the nib.

Lets you specify the angle at which the nib is rotated and the amount by which it is flattened along one dimension.

Activates the Color Similarity box, which lets you specify the range of pixels you want to make transparent based on similarity of color.

Activates the Color Hue Level, Color Saturation Level, and Color Brightness Level boxes, which let you specify the range of pixels you want to make transparent based on their similarity of hue, saturation, and brightness.

Lets you specify the range of pixels you want to make transparent based on similarity of color or hue.

Lets you specify the range of pixels you want to make transparent based on their similarity of saturation.

Lets you specify the range of pixels you want to make transparent based on their similarity of brightness.

Path tool

Lets you edit path nodes and segments.

Lets you click and drag to create line and curve segments.

Lets you draw freehand line and curve segments.

Lets you stretch and scale path segments.

Lets you rotate and skew path segments.

Adds a node to each segment that lies between selected nodes.

Removes the selected nodes.

Closes open paths, or connects two separate path segments by joining two nodes.

Splits the selected node into two nodes.

Deletes unnecessary nodes from a path.

Lets you specify the extent to which unnecessary nodes are removed from a path.

Converts selected curve nodes to line nodes.

Converts selected line nodes to curve nodes.

Creates symmetrical curves on both sides of the selected node(s).

Adds a sharp bend to a path.

Creates a smooth transition between line segments.

Stretches or shrinks segments according to the direction and distance you move their nodes.

Creates a selection that has the shape of the current path.

Creates a path that has the shape of the current selection.

Deskew Crop tool

(the topics for controls on the Property Bar that correspond to menu commands appear in the c_toolmen.rtf file)

Lets you cut away an area of an image. Holding down the mouse button on the Size Mode button opens a flyout, from which you can choose a different mode.

Rotate Mode lets you straighten crooked images. Holding down the mouse button on the Rotate Mode button opens a flyout, from which you can choose a different mode.

Lets you specify the distance of the cropping area from the left and top edges of the image.

Lets you specify the width and the height of the cropping or deskewing area.

Lets you specify the distance of the deskewing area origin from the left and top edges of the image.

Lets you specify the angle by which you want to rotate the deskewing area.

Lets you choose a preset size for the cropping or deskewing area.

Lets you choose a preset resolution for the cropping or deskewing area.

Creates a portrait-style cropping or deskewing area.

Creates a landscape-style cropping or deskewing area.

Lets you shade the area outside the cropping or deskewing area.

Crop To Mask and Crop To Border buttons are covered in the c_toolmen.rtf file.

Lets you expand the cropping or deskewing area.

Zoom and Hand tools

Lets you choose a zoom level.

Magnifies the view of an image.

Reduces the view of an image.

Magnifies an image to 100 percent.

Magnifies an image to its actual size, i.e., the size at which it is printed.

Magnifies an image so that it fills the Image Window.

Magnifies the view of the active object so that it fills the Image Window.

Magnifies the view of all selected objects so that they fill the Image Window.

Magnifies the view of all objects so that they fill the Image Window.

Magnifies the view of an image so that its height is the same as the height of the Image Window.

Magnifies the view of an image so that its width is the same as the width of the Image Window.

Eyedropper tool

Samples the color of the pixel under the cursor.

Samples the nine pixels under the cursor, and averages their color values to create one color.

Samples the 25 pixels under the cursor, and averages their color values to create one color.

Samples the area you define, and averages the color values to create one color.

Shape tools

Creates shapes without a fill.

Opens the Paint Color dialog box, which lets you choose a color for the shape outline.

Lets you specify the size (in pixels) of the outlines for shapes created using the Rectangle, Ellipse, or Polygon tool, or the width of lines created using the Line tool.

Lets you specify the roundness of rectangle corners.

Creates shapes as objects that you can edit individually.

Lets you choose the type of joint that is placed between line segments.

Applies a solid fill color.

Applies a fill that progresses from one color to another.

Applies a fill that is created from a bitmap image.

Applies a customizable patterned fill.

Opens the Uniform Fill, Fountain Fill, Bitmap Fill, or Texture Fill dialog box, which lets you customize the fill color or pattern.

Text tool

Lets you choose a font.

Lets you choose the size of the current font.

Lets you specify the distance (as a percentage of the current font size) between text characters and lines of text.

Lets you apply bold formatting to, or remove it from, selected text. Bold formatting is applied when the button appears pressed.

Lets you apply italic formatting to, or remove it from, selected text. Italic formatting is applied when the button appears pressed.

Lets you add an underline to, or remove it from, selected text. Text is underlined when the button appears pressed.

Aligns text to the left margin of the text object.

Aligns text between the left and right margins of the text object.

Aligns text to the right margin of the text object.

Produces smooth-looking, curved or diagonal edges, and prevents jagged edges from appearing.

Creates text-shaped selections.

Lets you format the font, alignment, and spacing of existing text.

Format Text dialog box

need better descriptions for developers for highlighted items

Font tab

Displays controls that let you format the font of the selected text.

Lets you choose a font for the selected text.

Lets you specify a font size for the selected text.

Displays the unit of measure for the font size.

Lets you choose a font style for the selected text.

Lets you choose an underline style.

Opens the Edit Underline dialog box, which lets you change the underline style properties.

Lets you choose a strikethrough line style.

Opens the Edit Strikethru dialog box, which lets you change the strikethrough line properties.

Lets you choose an overscore line style.

Opens the Edit Overscore dialog box, which lets you change the overscore line properties.

Lets you choose a style for capitalized letters.

Lets you choose a position for the selected text relative to the baseline.

Lets you specify the spacing between character pairs.

Displays a preview of the text with the current settings.

Edit Underline/Strikethru/Overscore dialog boxes

Displays the settings for the current underline, strikethrough line, or overscore line.

Displays the settings for the first line in the underline, strikethrough line, or overscore line.

Displays the settings for the second line in the underline, strikethrough line, or overscore line.

Displays controls that let you change the width of the underline, strikethrough line, or overscore line.

Lets you specify the width of the underline, strikethrough line, or overscore line.

Lets you specify the width of the first line in the underline, strikethrough line, or overscore line.

Lets you specify the width of the second line in the underline, strikethrough line, or overscore line.

Displays controls that let you change the baseline shift of the underline, strike through, or overscore.

Lets you specify the distance between the text and the underline, strikethrough line, or overscore line.

Lets you specify the distance between the text and the first line in the underline, strikethrough line, or overscore line.

Lets you specify the distance between the text and the second line in the underline, strikethrough line, or overscore line.

Displays controls that let you change the units of measure used to specify the thickness and baseline shift of the underline, strikethrough line, or overscore line.

Lets you choose the unit of measure used to specify the thickness and baseline shift of the underline, strikethrough line, or overscore line.

Displays the current unit of measure used to specify the thickness and baseline shift of the underline, strikethrough line, or overscore line.

Align tab

Displays controls that let you format the selected text by changing the alignment settings.

Enable to maintain the existing alignment settings.

Enable to align the left edges of the selected lines of text.

Enable to align the centers of the selected lines of text.

Enable to align the right edges of the selected lines of text.

Enable to align the selected lines of text evenly between the left and right edges.

Enable to align the selected lines of text evenly between the left and right edges, and to stretch the last line of text to the right margin.

Lets you specify the maximum amount of space between words.

Lets you specify the minimum amount of space between words.

Lets you specify the maximum amount of space between text characters.

Displays controls that let you change the indentation setting of the text.

Lets you specify the amount by which the first line of text is indented.

Displays the unit of measure used to specify the amount by which the text is indented.

Lets you specify the amount by which the lines of text are indented along the left edge (not including the first line of text).

Lets you specify the amount by which the lines of text are indented along the right edge (not including the first line of text).

Displays controls that let you change the position of text characters.

Lets you specify the amount by which text characters are shifted horizontally.

Displays the unit of measure used to specify the amount by which text characters are shifted.

Lets you specify the amount by which text characters are shifted vertically.

Lets you specify the amount by which text characters are rotated.

Displays the unit of measure used to specify the amount by which text characters are rotated.

Space tab

Displays controls that let you change text character spacing.

Lets you specify the amount of space between text characters.

Displays the unit of measure used to specify the amount of space between text characters or words.

Lets you specify the amount of space between words.

Lets you specify the amount of space between lines of text.

Lets you choose the unit of measure used to specify the amount of space between lines of text.

Displays controls that let you change paragraph spacing.

Lets you specify the amount of space above paragraphs.

Displays the unit of measure used to specify the amount of space between paragraphs.

Lets you specify the amount of space below paragraphs.

Displays controls that let you change the hyphenation settings.

Enable to have text hyphenated automatically.

Opens the Hyphenation Settings dialog box, which lets you specify hyphenation settings.

Fill tools

Lets you specify the amount (as a percentage) by which you can see through the fill.

Lets you choose how the fill colors combine with the underlying colors in an image.

Lets you choose a gradient fill type.

Lets you choose which colors you want to use for the start and end of the gradient fill.

Lets you set the transparency of the color gradient or of the active node on the gradient.

Applies the gradient fill permanently.

Object Transparency tool

Opens the Bitmap Fill or Texture Fill dialog box, which lets you customize the fill pattern.

Applies the current settings.

Enable to update the image automatically as you move the mouse.

Lets you add new transparency values to the existing values or replace the existing values with new values. New values are added to the existing values when the button appears pressed.

Lets you apply the transparency changes to a clip mask or to the image. Transparency changes are applied to a clip mask when the button appears pressed.

Object Transparency Brush tool

Lets you set the level of transparency of the brush stroke.

Transparent Color Selection tool

Lets you specify how smoothly colors and transparent pixels blend along the edges of the selection.

Object Dropshadow tool

Lets you enable the Perspective or Flat shadow mode. The Perspective mode is enabled when the button appears pressed.

Lets you specify the slant of the drop shadow.

Lets you specify the distance between the edge of the original object and the outside edge of the drop shadow.

Lets you specify the amount (as a percentage) by which you can see through the drop shadow.

Lets you specify the width of the area in which the drop shadow colors blend into the background colors.

Lets you choose the location of the feathered pixels relative to the drop shadow.

Lets you choose a feather gradient type for the drop shadow.

Lets you choose a preset drop shadow.

Saves the selected drop shadow.

Removes the selected drop shadow from the Shadow Preset list.

Enable to measure the offset and feather width of the drop shadow as a percentage of the drop shadow size.

Applies the current drop shadow settings to the selected objects.

Save Preset As dialog box

Lets you specify a name for the drop shadow that you are adding to the Presets list.

Paint tool

Lets you paint using paint brushes.

Holding down the mouse button on the Art Brush icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using airbrushes.

Holding down the mouse button on the Airbrush icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using cans of spray paint.

Holding down the mouse button on the Spray Can icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using pencils.

Holding down the mouse button on the Pencil icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using ballpoint pens.

Holding down the mouse button on the Ball Point Pen icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using calligraphy pens.

Holding down the mouse button on the Calligraphic Pen icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using felt pens.

Holding down the mouse button on the Felt Pen icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using markers.

Holding down the mouse button on the Marker icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using highlighters.

Holding down the mouse button on the Hi-Liter icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using chalk.

Holding down the mouse button on the Chalk icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using crayons.

Holding down the mouse button on the Crayon icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using charcoal.

Holding down the mouse button on the Charcoal icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using pastels.

Holding down the mouse button on the Pastel icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using watercolors.

Holding down the mouse button on the Water Color icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using preset artistic styles.

Holding down the mouse button on the Artistic Brush icon opens a tool picker, from which you can choose a different Brush tool.

Lets you choose the style associated using the active Brush tool.

Opens a menu, which lets you save, delete, or reset brushes and brush types.

Enables orbits, which let you paint using designs such as pods, twists, and rings using the Paint and Image Sprayer tools.

Applies a brush stroke or an effect along the path outline.

Applies a brush stroke or an effect along the mask marquee.

Repeats the last stroke applied by the active brush.

Reverses the direction in which the stroke is applied to the path or the mask marquee.

Opens a menu, which lets you add, delete, create, load, save, append, and reset nibs.

Brush Options flyout commands

Lets you save customized brush types.

Deletes the active brush type.

Returns the active Brush tool and its corresponding brush types to their default settings.

Returns the active brush type to its default settings.

Returns all Brush tools and their corresponding brush types to their default settings.

Save Brush dialog box (accessed from the Brush Options dialog box)

Lets you specify a name for the new brush type.

Nib Options flyout commands

Adds the active nib to the list of preset nibs.

Removes the active nib from the list of preset nibs.

Creates a brush nib based on the shape and transparency of the active selection.

Opens the Nib Load dialog box, which lets you load a nib file.

Opens the Nib Save As dialog box, which lets you save the active nib file.

Opens the Nib Append dialog box, which lets you append the active nib file to another nib file.

Returns the active nib file to its default settings.

Create A Custom Brush dialog box (accessed via Create From Contents Of Selection command)

Lets you specify the width (in pixels) of the nib.

Effect tool

Lets you distort colors by smearing them.

Holding down the mouse button on the Smear icon opens a tool picker, from which you can choose a different Effect tool.

Lets you blend colors by smudging them.

Holding down the mouse button on the Smudge icon opens a tool picker, from which you can choose a different Effect tool.

Lets you lighten or darken colors.

Holding down the mouse button on the Brightness icon opens a tool picker, from which you can choose a different Effect tool.

Lets you increase or decrease the difference between the light and dark pixels in an image.

Holding down the mouse button on the Contrast icon opens a tool picker, from which you can choose a different Effect tool.

Lets you shift color hues around the color wheel by a specific degree.

Holding down the mouse button on the Hue icon opens a tool picker, from which you can choose a different Effect tool.

Lets you replace color hues with the current paint color hue.

Holding down the mouse button on the Hue Replacer icon opens a tool picker, from which you can choose a different Effect tool.

Lets you increase the intensity of colors by saturating them or decrease their intensity by desaturating them.

Holding down the mouse button on the Sponge icon opens a tool picker, from which you can choose a different Effect tool.

Lets you stain colors by tinting them with the current paint color.

Holding down the mouse button on the Tint icon opens a tool picker, from which you can choose a different Effect tool.

Lets you soften the definition between colors by blending them.

Holding down the mouse button on the Blend icon opens a tool picker, from which you can choose a different Effect tool.

Lets you increase the definition of soft edges by sharpening them.

Holding down the mouse button on the Sharpen icon opens a tool picker, from which you can choose a different Effect tool.

Lets you smooth jagged edges and transitions between different colors.

Holding down the mouse button on the Undither icon opens a tool picker, from which you can choose a different Effect tool.

Lets you lighten or darken highlight, midtone, or shadow areas individually.

Holding down the mouse button on the Dodge/Burn icon opens a tool picker, from which you can choose a different Effect tool.

Lets you specify the intensity of the effect, e.g., for the Hue tool, higher values shift color hues by a greater degree around the color wheel.

Clone tool

Lets you duplicate image areas and apply them to other image areas or to another image.

Holding down the mouse button on the Clone icon opens a tool picker, from which you can choose a different Clone tool.

Lets you duplicate image areas and apply them to other image areas or to another image using the Impressionist painting style.

Holding down the mouse button on the Impressionism Clone icon opens a tool picker, from which you can choose a different Clone tool.

Lets you duplicate image areas and apply them to other image areas or to another image using the Pointillism painting style.

Holding down the mouse button on the Pointillism Clone icon opens a tool picker, from which you can choose a different Clone tool.

Lets you restore parts of an image to the way they appeared when you last saved the image.

Holding down the mouse button on the Clone From Saved icon opens a tool picker, from which you can choose a different Clone tool.

Lets you paint using the current fill.

Holding down the mouse button on the Clone From Fill icon opens a tool picker, from which you can choose a different Clone tool.

Image Sprayer tool

Returns the Image Sprayer tool to its default settings.

Loads an image list.

Lets you choose the order in which the image list elements are sprayed on an image.

Opens the Create Spraylist dialog box, which lets you specify the order in which images are sprayed on an image.

Lets you specify the width (in pixels) of the nib.

Lets you specify the number of images that are sprayed with each stroke (Number Of Dabs box) and the distance between dabs along the length of each stroke (Spacing box).

Lets you specify the distance between dabs along the width of each stroke (Spread box) and the speed at which each stroke gradually becomes more transparent (Fade Out box).

Opens a menu, which lets you save the active image as a spraylist, save the selected objects as a spraylist, or edit the current spraylist.

Sprayer Options flyout commands

Saves the active image as a spraylist according to the settings you specify.

Saves the selected objects as a spraylist according to the settings you specify.

Opens the current spraylist so that you can edit it.

File menu

Lets you create an image and set its main attributes.

Creates an image from the Clipboard data.

Lets you open or import an image.

Lets you open a low-resolution copy of an image.

Lets you render the low-resolution copy of an image back to its original size or to the dimensions you specify.

Closes the active image.

Lets you save the active image.

Lets you save an image and specify its name, location, and file format.

Reverts to the last saved version of an image.

Lets you choose a device that supports TWAIN (e.g., a scanner).

Lets you acquire an image using a scanner.

Lets you select a digital camera for importing images.

Lets you import an image from the digital camera.

Lets you send an image to the digital camera.

Links to a Corel Web site.

Lets you load a file into Corel PHOTO-PAINT.

Lets third-party manufacturers to control the way image data is sent to Corel PHOTO-PAINT.

Opens the Export An Image To Disk dialog box, which lets you save the active image to a disk.

Lets you save an image to another format and modify the image to support the chosen format.

Lets you send an image to other users via Microsoft Exchange.

Lets you load script files for batch processing.

Lets you print an image.

Lets you preview an image the way it appears when you print.

Lets you preview and change the printer and document properties.

Lets you define objects as clickable areas that can be used in an image map on a Web page, and creates an HTML file that contains the image and image map.

Lets you create a Portable Document Format file by compressing bitmaps, embedding fonts, and compressing text.

Displays the properties of an image.

Lets you archive a file and set its archiving properties.

Lets you retrieve an archived version of the active image.

Lets you retrieve an archived version of another image.

Opens one of the four most recently opened files.

Links to the Corel Web site.

Closes Corel PHOTO-PAINT.

Edit menu

Cancels the last action you performed on an image.

Reapplies the last action you canceled.

Creates a checkpoint on an image in its current state so that you can return to this state later.

Cancels all the actions you performed on an image after marking its last checkpoint.

Repeats the last action you performed on an image.

Lets you diminish the intensity of the last action you performed on an image by choosing a merge mode and an intensity level.

Removes selected objects or selections from an image and copies them to the Clipboard.

Copies selected objects or selections, or an entire image, to the Clipboard.

Copies all visible elements in the active selection to the Clipboard.

Pastes the Clipboard contents into an image as an editable object.

Pastes the Clipboard contents into an image as a floating selection.

Pastes the Clipboard contents into an area defined by a mask.

(See New From Clipboard command).

Removes the selection without saving to the Clipboard.

Lets you fill selected areas and objects and edit the fill.

Lets you save a bitmap fill created from a selection or object.

Deletes all information from the Clipboard.

View menu

Displays an image as large as possible.

Disables screen dithering.

Averages the colors and shades of gray throughout the image to improve the display of an image on monitors capable of producing 16-bit color (or less).

Approximates pixel depth using a fixed dot pattern to improve the display of an image on monitors capable of producing 16-bit color (or less).

Lets you display or hide the rulers. A check mark beside the command name indicates that the rulers are displayed.

Lets you display the grid. A check mark beside the command name indicates that the grid is displayed.

Lets you display the guidelines. A check mark beside the command name indicates that the guidelines are displayed.

Lets you display object information when you point to an object with the cursor. A check mark beside the command name indicates that the Object Tips are displayed.

Lets you constrain objects and mask marquees to the grid lines. A check mark beside the command name indicates that the Snap To Grid command is displayed.

Lets you constrain objects and mask marquees to the guidelines. A check mark beside the command name indicates that the Snap To Guidelines command is displayed.

Lets you change the grid and ruler properties.

Lets you change the guideline properties.

Image menu

Lets you adjust the balance of highlights, shadows, and midtones in an image.

Lets you enhance contrast in the image to reveal detail in light and dark regions.

Lets you correct image color by shifting color values toward a sample color you choose from an image.

Lets you adjust the tonal range of an image by using a curve to pinpoint problem areas.

Adjusts the relationship between the highlights, shadows, and midtones in an image automatically.

Lets you lighten or darken an image and adjust the distinction between light and dark areas.

Lets you adjust the mix of colors in an image by increasing or decreasing the tones.

Lets you isolate and adjust the midtones in an image.

Lets you adjust the hue, saturation, and lightness values in an image.

Lets you modify color in an image.

Lets you replace specific colors in an image.

Reduces the saturation of each color in an image to produce its grayscale equivalent.

Lets you adjust the levels of red, green, blue, cyan, magenta, and yellow in an image.

Lets you adjust the lightness, contrast, and saturation levels in an image.

Lets you smooth video images by removing the odd or even scan lines and by replacing empty spaces with image detail.

Creates a negative by inverting the colors in an image.

Lets you reduce color groups to solid colors and exaggerate the edges between color sections.

Lets you set specify a brightness value below which pixels are converted to black and above which pixels are converted to white.

Lets you change the size and resolution of an image.

Lets you join two or more images.

Lets you adjust the color and size of the background paper color

Adds a paper-colored background to an image without a background.

Lets you create a copy of the active image in a new Image Window.

Lets you merge combinations of channels from grayscale, 24-bit, or 32-bit images without objects.

Reverses an image horizontally.

Reverses an image vertically.

Rotates an image 90 degrees clockwise.

Rotates an image 90 degrees counter-clockwise.

Rotates an image 180 degrees.

Lets you rotate an image at the angle and direction of rotation you specify.

Removes the area of an image outside the mask marquee.

Lets you remove the border color from an image according to the color tolerance levels you specify.

Positions skewed or imperfectly positioned images squarely on the screen.

Lets you convert an image to Black-and-White color mode.

Lets you convert an image to 8-bit Grayscale color mode.

Lets you convert an image to a Monotone, Duotone, Tritone, or Quadtone color mode.

Lets you convert an image to 8-bit Paletted color mode.

Lets you convert an image to 24-bit RGB color mode.

Lets you convert an image to 24-bit Lab color mode.

Lets you convert an image to 32-bit CMYK color mode.

Lets you convert an image to an image composed of multiple color channels, each composed of 256 shades of gray.

Lets you convert an image to Video color mode (NTSC RGB) for use in a North American television broadcast.

Lets you convert an image to 16-bit Grayscale color mode.

Lets you convert an image to 48-bit RGB color mode.

Lets you apply an ICC Color Profile to an image.

Splits an image into its red, green, and blue channels so that you can edit each channel separately.

Splits an image into its cyan, magenta, yellow, and black channels so that you can edit each channel separately.

Splits an image into its hue, saturation, and brightness channels so that you can edit each channel separately.

Splits an image into its hue, lightness, and saturation channels so that you can edit each channel separately.

Splits an image into its luminance (Y) and chromaticity channels (I and Q) so that you can edit each channel separately.

Splits an image into its luminosity, green to red, and blue to yellow channels so that you can edit each channel separately.

Lets you merge channels into one image.

Lets you customize the Color Palette of an image.

Displays a horizontal bar chart that shows the brightness value of every pixel in the image.

Effects menu

Reapplies the last effect to an image.

Reapplies the last effect you applied to all visible elements in the active selection.

Reapplies the last effect you applied to all selected objects.

Lets you choose whether to reapply the last effect to all objects except the selected objects or to all objects including the selected object. A check mark beside the command name indicates that the effect is reapplied to all objects except the selected object.

Lets you position an image by adjusting an interactive, three-dimensional model.

Lets you wrap an image around a cylinder.

Lets you transform an image into a three-dimensional relief with details that appear as ridges and crevices on a flat surface.

Lets you place a three-dimensional, glass-like surface over a selection.

Lets you roll a corner of an image in on itself to create a page curl.

Lets you give an image three-dimensional depth, as if it exists on a flat plane and recedes into the distance.

Lets you warp an image by pinching it toward you or punching it away from you.

Lets you wrap an image around the inside or outside of a sphere.

Lets you raise the area of an image that falls along the edges of a selection defined by a selection.

Lets you create waves of straight lines and angles that twist an image outward from an adjustable center point.

Lets you convert an image to a black-and-white charcoal drawing.

Lets you texture an image using a series of Conté crayons.

Lets you transform an image into a wax crayon drawing.

Lets you group similar colored pixels into squares to produce an image that resembles a Cubist painting.

Lets you turn image pixels into dabs of paint using a variety of brush styles.

Lets you make an image look like an Impressionist painting.

Lets you create the impression that an image is the result of a knife spreading paint on a canvas.

Lets you convert an image into a pastel drawing.

Lets you transform an image into a pen and ink drawing using a cross-hatching or stippling technique.

Lets you convert the main colors in an image to small dots.

Lets you scrape image pixels to create a scratchy effect.

Lets you convert an image into a graphite or colored sketch.

Lets you transform an image into a watercolor painting.

Lets you reconstruct an image as an abstract water marker sketch.

Lets you make an image look like a painting on textured wave paper.

Lets you access four of the blurring effects, which are represented by interactive thumbnails.

Lets you smooth the regions of gradual change in an image while preserving edge detail and texture.

Lets you produce a hazy effect by spreading the pixel information outward using bell-shaped curves.

Lets you scatter colors in an image, creating a soft, blurred effect with minimal distortion.

Lets you remove sharp edges and detail from an image, leaving smooth gradients and low-frequency areas.

Lets you create the illusion of movement in an image.

Lets you create a blurring effect that spins around or radiates from a point you set on an image.

Lets you even image areas subtly by toning down adjacent pixels.

Lets you even harsh edges in the image.

Lets you blur pixels outward from a center point. The pixels closest to the center point are the least blurry.

Lets you reduce an image to its red, green, and blue components.

Lets you convert an image to a series of halftone dots.

Lets you convert image colors to psychedelic colors.

Lets you convert an image to its photographic negative.

Lets you convert the edges of items in an image to lines on a single-color background.

Lets you convert the outlines in an image to soft or solid lines.

Lets you trace image elements using a 16-Color Palette.

Lets you transform an image using craft shapes.

Lets you convert an image into facets such as crystals.

Lets you transform an image using textiles.

Lets you frame an image by loading and customizing one of 150 preset frames, or by creating your own frame.

Lets you make an image look like it is being viewed through thick glass blocks.

Lets you transform an image into fun shapes.

Lets you break an image into unequal, elliptical pieces to make it look like a mosaic painting.

Lets you add sparkle to an image by adding white or colored bubble and star particles.

Lets you distort an image by scattering pixels.

Lets you apply a transparent or colored tint to an image.

Lets you transform an image into a stained-glass image.

Lets you create a simple frame around an image.

Lets you produce a whirlpool around a center point that you select in an image.

Lets you apply rain, snow, and fog to an image.

Lets you transform an image into an artistic media painting by applying brushstrokes to the images in RGB color.

Lets you adjust image detail by balancing sharp and smooth areas.

Lets you emboss an image using another image.

Lets you create your own Blur, Sharpen, or Edge Detect special effects by setting values in a matrix.

Lets you break an image into puzzle-like pieces or blocks.

Lets you shift an image according to the values of a secondary image called a displacement map.

Lets you distort an image by manipulating the nodes of a superimposed grid.

Lets you correct image positioning or shift an image according to values that you set.

Lets you break an image into square, rectangular, or radial cells.

Lets you distort an image using one or more waves.

Lets you distort an image along a shear line.

Lets you create a spiraling swirl across an image according to the direction, number of whole rotations, and angle that you specify.

Lets you reduce image dimensions and reproduces an image as a series of tiles on a grid.

Lets you create the illusion of wet paint dripping on an image.

Lets you apply a fluid, swirling pattern across an image.

Lets you blur an image in a specific direction to create the effect of wind blowing across an image.

Lets you access nine noise effects, which are represented by interactive thumbnails.

Lets you add texture to a flat or overly blended image.

Lets you distribute the pixels of an image to fill black spaces and remove noise.

Lets you reduce image noise by averaging pixel values.

Lets you remove image noise by adjusting the color value of a pixel based on the maximum color values of its neighboring pixels.

Lets you remove image noise by adjusting the value of a pixel based on the median value of its neighboring pixels.

Lets you remove image noise by adjusting the color value of a pixel based on the minimum color values of its neighboring pixels.

Lets you remove undesired wave patterns that occur when halftone screens of two different frequencies are superimposed on an image.

Lets you eliminate noise and reduce the speckled effect that can occur during the scanning or video-capturing process.

Lets you generate a dithered noise pattern to produce an image that has the appearance of three-dimensional depth when viewed in a certain way.

Lets you produce a ring of light on an image that simulates a camera flare.

Lets you add light sources to an RGB image.

Lets you access five sharpen filters at once, which are represented by interactive thumbnails.

Lets you accentuate the edge detail of an image by analyzing the values of neighboring pixels.

Lets you analyze pixels near an edge to determine which direction to apply the greatest amount of sharpening.

Lets you remove low-frequency areas and shading from an image.

Lets you accentuate the edges of an image by increasing the contrast between adjacent pixels.

Lets you accentuate edge detail and focus blurred areas in an image.

Lets you map an image into a brick wall texture.

Lets you create bubbles on an image.

Lets you apply a textured surface to an image by using a secondary image as a canvas.

Lets you divide an image into cobblestones.

Lets you give an image a wrinkled effect by creating an overlay of wavy lines.

Lets you transform an image into an etching.

Lets you make an image look like it is created with plastic.

Lets you make an image look like it is painted on a plaster wall.

Lets you transform an image into a relief sculpture.

Lets you transform an image so that it looks like you are viewing it through a screen door.

Lets you apply a stone texture to an image.

Lets you make an image look like a painting on a canvas which is subsequently covered with layers of paint.

Displays the available third party plug-ins.

Links to a Corel Web site.

Mask menu

Creates a selection based on the size and shape of the selected object.

Lets you open a saved mask or an image that you can use as a mask.

Applies the mask channel you choose to an image.

Lets you save a mask as a grayscale bitmap.

Saves a mask in an alpha channel so that you can use the mask repeatedly in the same image.

Resaves the mask channel you choose from the list.

Creates a selection that covers an entire image.

Removes the active mask.

Reverses a mask, changing protected areas to editable areas and vice versa.

Activates the Normal mask mode (default), which lets you create a single selection in the Image Window.

Activates the Additive mask mode, which lets you select multiple areas in an image.

Activates the Subtractive mask mode, which lets you remove areas from a selection.

Activates the XOR mask mode, which lets you select multiple areas in an image. If areas overlap, the overlapping regions are excluded from the selection and added to the mask.

Separates the selection and the pixels enclosed by its marquee from the background so that you can move the selection without affecting the underlying image.

Lets you create a selection based on the colors you select.

Starts any mask selection-creation plug-ins that you have added.

Lets you position a mask marquee on an image.

Blends the edges of the selection with the underlying objects and background.

Expands a selection to include all similarly colored adjacent pixels.

Expands a selection to include all similarly colored pixels, regardless of their location on the image.

Lets you create a border-shaped selection based on the shape of the outside edges of the current selection. The Border command adds an equal number of pixels to both sides of the mask marquee.

Expands a selection by adding masked areas that are enclosed by the selection.

Lets you reduce the contrast between pixels on the edge of a selection.

Lets you remove the smooth transition on a feathered selection.

Lets you increase the size of a selection.

Lets you decrease the size of a selection.

Displays a grayscale version of the mask and selection in an image so that you can edit them.

Lets you choose whether to superimpose a red semitransparent sheet over all masked areas of an image or view the image without a mask overlay. A check mark beside the command name indicates that the mask overlay is displayed.

Lets you show or hide the mask marquee. A check mark beside the command name indicates that the mask marquee is displayed.

Object menu

Creates a bitmap object that floats above the image.

Creates an object from a copy of the selection.

Creates an object from the active selection by cutting the selection from the image, leaving the paper color behind.

Converts the background image into an object.

Lets you create a lens object that covers the entire image.

Creates a copy of all selected objects.

Removes the selected objects from the Image Window.

Lets you edit the properties of a lens object.

Converts the current selection into a clip mask.

Converts the area outside the current mask to a clip mask.

Creates a clip mask based on the transparency values of the selected object.

Creates a clip mask that reveals the object you are editing.

Creates a clip mask that hides the object you are editing.

Removes a clip mask from the active image temporarily.

Applies the transparency attributes of a clip mask to its associated object permanently.

Removes a clip mask from the active image permanently.

Lets you adjust the position, distribution, and spacing of objects.

Assembles all selected objects. This lets you transform them as one object.

Divides the selected group into its component objects.

Places the selected objects at the top of the stacking order.

Places the selected objects at the bottom of the stacking order.

Places the selected objects one position up in the stacking order.

Moves the selected objects one position down in the stacking order.

Reverses the stacking order of the selected objects.

Merges selected objects into one object.

Merges selected objects with the background image.

Merges all visible objects with the background image, including objects that are not selected.

Fits the active object into the active selection.

Lets you increase the transparency of pixels along the edge of an object so that the object blends with the background.

Lets you create sharp edges by reducing the transition between a feathered object and the image background.

Lets you replace the color of stray pixels near the edge of an object created from a selection.

Changes the transparency of pixels in an object by making semitransparent pixels more transparent.

Changes the transparency of pixels in an object by making semitransparent pixels more opaque.

Flips selected objects from left to right.

Flips selected objects from top to bottom.

Rotates selected objects 90 degrees clockwise.

Rotates selected objects 90 degrees counterclockwise.

Rotates the selected objects 180 degrees.

Rotates selected objects using the settings you specify on the Property Bar.

Selects all objects in the active image.

Lets you display or hide the object marquees. A check mark beside the command name indicates that the object marquee is displayed.

Movie menu

Creates a movie from the active image.

Lets you open a section of a movie.

Lets you insert frames into a movie.

Lets you insert files into a movie.

Lets you delete frames from a movie.

Lets you rearrange frames in a movie.

Lets you display a specific frame in a movie.

Plays a movie.

Stops a movie from playing.

Rewinds a movie to the first frame.

Rewinds a movie to the previous frame.

Advances a movie to the last frame.

Advances a movie to the next frame.

Links to a Corel Web site.

Tools menu

Lets you customize Corel PHOTO-PAINT.

Lets you change the color management settings for an image.

Lets you play a script.

Lets you create scripts and edit them.

Lets you play or edit a Visual Basic macro.

Starts Visual Basic Editor.

Sets security attributes for Visual Basic.

Links to a Corel Web site.

Customizable View (Tools, Options)

Displays the image at a 2 percent zoom level.

Displays the image at a 5 percent zoom level.

Displays the image at a 10 percent zoom level.

Displays the image at a 25 percent zoom level.

Displays the image at a 33 percent zoom level.

Displays the image at a 50 percent zoom level.

Displays the image at a 200 percent zoom level.

Displays the image at a 300 percent zoom level.

Displays the image at a 400 percent zoom level.

Displays the image at a 600 percent zoom level.

Displays the image at a 1600% zoom level.

Displays the on-screen Color Palette.

Window menu

Creates a duplicate of the original Image Window and its contents so that any changes you make to one Image Window occurs in the other.

Layers all Image Windows so that the Title Bar of each Image Window is visible.

Arranges all Image Windows horizontally in equal sizes.

Arranges all Image Windows vertically in equal sizes.

Arranges minimized images across the bottom of the desktop.

Hides the on-screen Color Palette.

Displays the colors of a paletted image on the on-screen Color Palette.

Displays the current custom colors on the on-screen Color Palette.

Displays and lets you choose colors from an independent palette (not based on a color-matching system or your image) that provides 256 colors uniformly spread between red, green, and blue.

Displays and lets you choose colors from the HKS Color system which are spot colors. HKS Color system contain spot colors which, correspond to solid inks and are not CMYK-based, each with unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from a palette of 216 colors used by Microsoft® Internet Explorer web browser. Use these colors to ensure that your image colors display clearly on systems that use this browser.

Displays and lets you choose colors from a palette of 216 colors used by Netscape Navigator(TM) web browser. Use these colors to ensure that your image colors display clearly on systems that use this browser.

Displays and lets you choose colors from the PANTONE® Matching System Coated palette which simulates printing colors on coated paper. PANTONE® Matching System Coated palette contains spot colors which correspond to solid inks and are not CMYK-based, each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the PANTONE® Matching System Uncoated palette which simulates printing these colors on uncoated paper. The PANTONE® Matching System Uncoated palette contains spot colors that correspond to solid inks and are not CMYK-based, each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the PANTONE® Matching System palette that was included in DRAW 8. This palette is for compatibility purposes only and is superseded by the PANTONE® Matching System Coated palette.

Displays and lets you choose colors from the PANTONE® Process Color system, which is based on the CMYK color model. The PANTONE® Process Color system colors are based on CMYK and do not add color separation plates.

Displays and lets you choose colors from the PANTONE® Hexachrome Uncoated palette which is based on the Hexachrome color model and contains six process inks and a broader range of colors. The PANTONE® Hexachrome Uncoated palette simulates printing colors on uncoated paper.

Displays and lets you choose colors from the PANTONE® Hexachrome Coated palette which is based on the Hexachrome color model and contains six process inks and a broader range of colors. PANTONE® Coated palette simulates printing colors on coated paper.

Displays and lets you choose colors from the PANTONE® Metallic Colors palette which is based on spot colors that correspond to solid inks and are not CMYK-based. Each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the PANTONE® Pastel Colors Coated palette which simulates printing colors on coated paper. The PANTONE® Pastel Colors Coated palette contains spot colors that correspond to solid inks and are not CMYK-based; each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the PANTONE® Pastel Colors Uncoated palette which simulates printing colors on uncoated paper. The PANTONE® Pastel Colors Uncoated palette contains spot colors that correspond to solid inks and are not CMYK-based; each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the TRUMATCH® color matching system, which is based on the CMYK color model does not add color separation plates. Colors are organized by hue (red to violet), saturation (deep to pastel), and brightness (adding or removing black).

Creates a Color Palette from selected objects and lenses.

Creates a Color Palette from the active image.

Lets you create and edit Color Palettes.

Displays the Objects Docker window.

Displays the Channels Docker window.

Displays the Path Docker window.

Displays the Image Info Docker window.

Displays the Recorder Docker window.

Displays the Scripts Docker window.

Displays the Undo/Redo Docker window.

Displays the Artistic Media Docker window.

Displays the Brush Settings Docker window.

Displays the Color Docker Window.

Displays the Movie Docker Window.

Displays the Scrapbook Docker Window, and searches your hard drive for clipart images, objects, and photographs that you can add to an image.

Displays the Scrapbook Docker Window, and searches the Corel PHOTO-PAINT CD-ROM for clipart images and objects that you can add to an image.

Displays the Scrapbook Docker Window, and searches the Corel PHOTO-PAINT CD-ROMs for clipart images, objects, and photographs that you can add to an image.

Displays the Scrapbook Docker Window, and connects to your favorite File Transfer Protocol sites and import files from within Corel PHOTO-PAINT.

Lets you choose the toolbars you want to display.

Displays the image as large as possible without hiding the toolbars.

Displays the image as large as possible by removing everything but the menus and the Image Window.

Closes the active Image Window.

Closes all open Image Windows.

Help menu

Displays the Corel PHOTO-PAINT Help contents.

Provides information about a command, button, or function when you click it after choosing this command.

Guides you through some of the tasks that you can perform in Corel PHOTO-PAINT.

Previews the new features of Corel PHOTO-PAINT.

Displays information about technical support for Corel PHOTO-PAINT.

Links to a Corel Web site.

Displays information about Corel PHOTO-PAINT and your computer.

Object Picker tools

Lets you select, move, and resize objects. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Object/Mask tool.

Lets you select, move, and resize mask marquees. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Object/Mask tool.

Mask tools

Lets you define a regular selection. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Lets you define elliptical selections. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Lets you define irregularly shaped or polygonal selections. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Lets you define irregularly shaped selections that are surrounded by pixels of similar colors. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Lets you detect edges of elements in the image and place a mask marquee along that edge. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Lets you define irregularly shaped selections that include all adjacent pixels that are similar in color to the pixel you click. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Lets you define a selection by brushing an area as if you were painting. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Path tool

Lets you create and edit paths in an image.

Deskew/Crop tool

Lets you crop images and straighten crooked images.

Zoom tools

Lets you magnify areas of an image. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Zoom tool.

Lets you drag areas of an image into view when the image is larger than the Image Window. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Zoom tool.

Eyedropper tool

Lets you select colors from an image.

Eraser tools

Lets you make object pixels transparent to reveal the object or image background underneath. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Eraser tool.

Lets you replace portions of an image with the paper color. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Eraser tool.

Lets you remove portions of your last brush stroke. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Eraser tool.

Shape tools

Lets you draw hollow or filled rectangles. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Shape tool.

Lets you draw hollow or filled ellipses. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Shape tool.

Lets you draw hollow or filled polygons. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Shape tool.

Lets you draw single or joined straight line segments using the paint color. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Shape tool.

Text tool

Lets you add text to an image and edit existing text.

Fill tools

Lets you fill areas in the image with any of four fill types. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Fill tool.

Lets you apply a fill to areas in the image that progresses from one color and transparency value to another. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Fill tool.

Object Transparency tools

Lets you make the colors of an object fade gradually toward the background color of an image. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Object Transparency tool.

Lets you fade the colors of an object gradually toward the background color of an image. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Object Transparency tool.

Lets you make pixels with a specific color value in an object transparent. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Object Transparency tool.

Object Dropshadow tool

Lets you create a drop shadow on the image.

Paint tools

Lets you paint an image using the current paint color. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Brush tool.

Lets you make local color and tonal corrections. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Brush tool.

Lets you duplicate part of an image and apply it to another part of the image or to another image. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Brush tool.

Lets you load bitmap images and spray them on an image. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Brush tool.

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**

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Accelerator table

Files that contain lists of shortcut keys. Shortcut keys are used to speed up, or "accelerate," editing tasks. Different tables are active depending on what you're doing. For example, when you highlight text the Text Editing accelerator table becomes active. If no text is selected, the Main accelerator table is active.

Active object

When you select multiple objects, only one object is active. The active object has a red border around its thumbnail in the Objects Docker window. If the Marquee Visible command in the Object menu is enabled, the active object is also surrounded by a moving, dashed outline (called a marquee) in the Image Window.

Alpha channel

A temporary storage area for masks. When you save a mask to an alpha channel, you can access and reuse it in the image as many times as you want. You can save an alpha channel to a file or load a previously saved channel in the active image.

Ambient lighting

The lighting in a room, including natural and artificial light sources. The quality and intensity of ambient light in your workspace affects the colors you see in color printouts, in scanning originals, and on your monitor. The brighter the ambient light, the fewer colors you see on your monitor. For accurate color reproduction, keep ambient light levels low and at a constant level.

Animation

Animation files support moving images. CorelDRAW supports four animation file types: GIF animation (.GIF), MPEG Animation (.MPG), Quick Time Movie (.MOV), and Video for Windows (.AVI).

Anti-aliasing

A method of smoothing the curved and diagonal edges contained in bitmap images. Anti-aliasing partially fills intermediate pixels along those edges to smooth the transition between the edge and the surrounding image. Anti-aliasing reduces or eliminates jagged edges.

Arrow keys

Direction keys that move or "nudge" selected objects in small increments. You can also use Arrow keys to position the cursor when you type or edit text onscreen or in a dialog box.

Aspect ratio

The ratio of the width of an image to its height (expressed mathematically as x:y). For example, the aspect ratio of an image that is 640 x 480 pixels is 4:3.

Bit depth

The number of binary bits that define the shade or color of each pixel in an image. For example, a pixel in a black-and-white image has a depth of 1 bit, because it can only be white or black. The number of color values that a given bit depth can produce is equal to 2 to the power of the bit depth.

Bitmap

An image composed of grids of pixels or dots. Scanners and paint applications such as Corel PHOTO-PAINT generate bitmap images. CorelDRAW creates images using vector objects.

Bitmap fill

A bitmap fill is created from any bitmap image. The images that work best are those that are patterned and that can be tiled to create a contiguous pattern, like river stones, coins, or bricks. Bitmap textures can be printed to any printer.

Black-and-White

A 1-bit color mode that stores images as two solid colors—black and white—with no gradations. This color mode is useful for line art and simple graphics.

Bleed

In commercial printing, the part of a layout that extends beyond the edge of the area to be printed. A bleed lets you extend an image to the edge of the page.

BMP

The file extension for a Windows bitmap file. Although the .BMP file extension indicates the native bitmap format of Windows, it is also supported by many non-Windows and non-PC applications. A bitmap file stores virtually any type of bitmap data.

Brightness

The amount of light that is transmitted or reflected from a given pixel. In the HSB color model, brightness is a measure of how much white a color contains. In this case, a brightness value of 0 produces black and a brightness value of 255 produces white.

Browser

Computer software that interprets HTML (Hypertext Markup Language) tags, displays Web pages, runs Java programs, and more. A browser can be used to view Web pages (HTML documents).

Calibration

In color management, calibration is the process of tuning a color hardware device or color production system so that its output is always consistent and accurate. This process involves matching output from the device to manufacturers' standards or to a standard set by another device.

See also Characterization.

Calibration bar

Strips of color printed with an illustration. The calibration bar is used as a reference to calibrate a monitor so that it displays colors the way they appear in the printed output.

Camera

A device that provides viewpoints for viewing 3D models and for renderings.

CDR

The filename extension of a vector-based native file format in CorelDRAW.

Center point for Brush Symmetry

The point around which the symmetry occurs. If you're using Radial Symmetry mode, the brush points move away or towards the Center point. If you're using Mirror Symmetry mode, the imaginary line passes through the Center Point.

CERN

CERN (Conseil Europeén pour la Recherche Nucléaire) is the scientific laboratory in which the World Wide Web was developed. There are two World Wide Web server systems: CERN and NCSA (National Center for Supercomputing Applications). Contact your server administrator to find out which system your server uses.

CGM

The filename extension for Computer Graphics Metafile, a vector-based file format.

Channel

An 8-bit grayscale image that stores color or mask information for another image. There are two types of channels: color and mask. Images have one color channel for each component of the color model on which they are based. Each channel contains the color information for that component. Mask (alpha) channels store masks that you create for your images and are saved with images in formats that support mask information (e.g., .CPT).

Characterization

In color management, characterization is the process of defining a device's color characteristics in the form of an electronic device profile.

See also Device Profile.

Check box

A square box in a dialog box or Docker Window used to enable or disable an option. An option is enabled when an X or check mark appears in the check box, and it is disabled when the check box is empty. Click in a check box to enable or disable the option.

Checkpoint

A marked stage in your image's development to which you can return later.

Child object

Child objects always appear above the parent object in the stacking order (in the Objects Docker window). If the parent object is a picture of a balloon and the child object is a picture of a sunflower, clipping the two objects together produces a balloon shape with the color and texture of a sunflower.

Chromaticity

In monitor calibration, chromaticity refers to the chroma (hue adjustment) of your monitor.

Cicero

A unit of measurement equivalent to 12 didots. One inch equals 5.63 ciceros.

Click

To press and release a mouse button.

Client application

An OLE (Object Linking and Embedding) application that contains OLE objects (e.g., pictures, charts, and text) that were created in other OLE-compatible applications. Not all OLE applications can be clients. For example, CorelDRAW can be a client or a server, but Corel PHOTO-PAINT can only be a server. If you are uncertain about whether an application is behaving as a client, check its documentation.

Client-side image maps

Client-side image maps do not depend on the server to process the map information, but the user's browser must support image map display. It is always possible that your audience will not have a suitable browser to view the map.

Clipart

Ready-made images that can be imported in Corel applications and edited if required. Corel applications offer thousands of Clipart images in many different formats. You can purchase additional images, including some in bitmap format, from commercial suppliers.

Clipboard

A temporary storage area that is used to hold cut or copied information. The Clipboard stores information until it is replaced by another object or selection that has been cut or copied.

Clip mask

A mask that lets you edit an object's transparency levels without affecting the pixels in the object. You can change the transparency levels directly on the object and then add the clip mask, or add the clip mask before making the changes.

Clipping group

A set of grouped objects in which the pixels of a child object are "clipped to" or combined with a parent object. When you create a clipping group, you combine the characteristics of objects, merging the color or texture of some objects into the shape of another. In a clipping group, the parent object retains its shape, but contains the color or texture of the child object.

Clipping range

The percentage of the range of values that is not displayed in the upper part of the histogram's vertical axis.

CMY

A color mode made up of cyan (C), magenta (M), and yellow (Y). This mode is used in the three-color printing process. In Corel applications, the CMY mode is the inverse of the RGB mode, with values ranging from 0 to 255. The CMY color mode is based on the CMY color model.

CMYK

A color mode made up of cyan (C), magenta (M), yellow (Y), and black (K). In the CMYK color mode, color values are expressed as percentages, so a value of 100 for an ink means that it is applied at full saturation. Used in most full-color commercial printing, CMYK is like CMY, but the addition of black (K) allows for true blacks and a wider tonal range. The CMYK color mode is based on the CMYK color model.

Color channel

A type of channel that represents one component of an image's color model. Color channels are automatically generated by Corel PHOTO-PAINT when you create or open a color image file that has a 24-bit or 32-bit color depth. Individual channels include information about how much red, green, or blue is used in each image pixel, to produce the colors of the image. Combining all color channels displays the entire range of color present in the image.

Color correction

In color management, on-screen color correction is the process of making the RGB colors you see on your monitor match the colors that your CMYK printer will produce.

Printing color correction is the process of shifting printed colors so that the print output more closely resembles the original or intended design.

Color depth

The number of colors that a file can support. A 1-bit file supports two colors (usually black and white), a 2-bit file supports four colors, a 4-bit file supports 16 colors, an 8-bit file supports 256 colors, and a 24-bit file supports 16 million colors. A grayscale image is an 8-bit file, with 256 increments, ranging from black to white. The higher the color depth supported by a file, the more space the file takes up on disk.

Color gamut

The range of colors that a device, such as a monitor or color printer, can produce or detect.

Color management

The process of ensuring that color is reproduced as accurately as possible by all the devices in your computer system. The major functions of electronic color management are gamut mapping, device characterization, and onscreen color correction. Color Management Profiles let you tune existing color profiles for your monitor, scanner, composite printer, separations printer and monitor's internal RBG. Color profiles are files that describe the color reproduction capabilities of color devices. Corel applications use color profiles to ensure accurate reproduction of color between scanners, monitors and printers.

Once the color profiles have been tuned with the Color Management Profiles, Corel applications can perform the following color management functions:

- fine-tune scanned input based on your scanner's characteristics
- ensure that on-screen simulation of printer colors is accurate
- handle color printing and separation
- regulate the conversion of one color model to another

Color mask

A mask that you use to protect colors in an image. Only pixels that fall within the color range you specify are included in the color mask. You can use the Magic Wand Mask tool, the Lasso Mask tool, or the Color Mask command to create color masks.

Color matching system

A color chart, printed in a swatchbook and stored as part of an application, that is used to specify colors for print publishing. Specifying colors from the swatchbook of a proprietary color matching system, such as the PANTONE MATCHING SYSTEM, ensures predictable and consistent color reproduction.

Color mode

A system that defines the number and kind of colors that make up a bitmap image. Black-and-White, Grayscale, RGB, CMYK, and Paletted are examples of popular color modes.

Color model

A simple color chart that defines the range of colors displayed in a color mode. RGB (red, green, blue), CMY (cyan, magenta, yellow), CMYK (cyan, magenta, yellow, black), HSB (Hue, Saturation, Brightness), HLS (Hue, Lightness, Saturation), and CIE L*a*b (Lab) are examples of popular color models.

Color Palette

A Color Palette is a collection of solid colors. In CorelDRAW and Corel PHOTO-PAINT, you can use the on-screen Color Palette, the Select Color dialog box, or the Color Docker to choose colors for fills, outlines, and paper. You can use standard color collections like the Uniform Color Palette, customizable Color Palettes that you create and arrange, or color matching systems like the PANTONE MATCHING SYSTEM.

See also On-screen Color Palette.

Color proof

See <u>Composite.</u>

Color separation

In commercial printing, the process of splitting colors in a composite image to produce a number of separate grayscale images, one for each primary color in the original image. In the case of a CMYK image, four separations (one for cyan, magenta, yellow, and black) must be made.

Color space

In electronic color management, a virtual representation of device or the color gamut of a color model. The boundaries and contours of a device's color space are mapped by color management software.

See also Color gamut.

Color swatch

One of a series of solid-colored patches that is used as a sample when selecting color. A printed booklet of color swatches is called a swatchbook. Swatch also refers to the colors contained in the Color Palette.

Color Table

A feature in Corel PHOTO-PAINT that edits colors in a paletted image.

Color values (color components)

A set of numbers that defines a color in a color model. For example, in the RGB color model, color values of 255 for red (R) and zero for both green (G) and blue (B) result in the color red.

Command

A word or control that initiates an action when selected or clicked. Commands can be accessed from a menu or by clicking buttons on a toolbar.

Command button

A button in a dialog box or toolbar that is used to carry out an action, such as resetting values or opening a dialog box.

Composite

In commercial printing, a preliminary output of a design that includes all image, line art, and text elements. Color composites are often printed on color PostScript printers to check the artwork before color separations are produced for four-color process printing. Also called a comprehensive, proof, or comp.

Composite channel

The first channel listed on the Channels page in the Dockable Window. It combines all color channels for the color model of the current image to represent the image in full color. When you view an image in the Image Window, you are seeing its composite channel.

Concave

Hollowed or rounded inward like the inside of a bowl.

Conical fill

A type of fountain fill in which the color changes from the start color to the end color following a conical pattern.

Continuous tone

An image represented by smooth graduated tones from one color to another, like in a photographic print. Continuous tone images must be converted into raster files before they can be reproduced on digital devices such as computer monitors.

Contrast

The difference in tone between the dark and light areas of an image. Higher contrast values indicate greater differences between dark and light with fewer gradations between dark and light.

Control point

Points extending from nodes along curves and line segments that are being edited with the Path Node Edit tool. Control points determine the angle at which the curve passes through the node. Control points appear when you create and edit a path; however, you can manipulate control points only when you edit the path.

CorelDRAW

A vector-based drawing application that lets you create professional artwork, from simple logos to intricate technical illustrations.

Corel TRACE

An application included in the CorelDRAW suite that traces bitmap images. The result is a vector graphic that you can import into CorelDRAW for editing.

Corel PHOTO-PAINT

A bitmap-based image editing and painting application that lets you retouch photographs, edit images and video files, and create original artwork. Corel PHOTO-PAINT provides special effects filters, painting, masking, and object handling tools.

CPT

The filename extension associated the native file format of Corel PHOTO-PAINT. .CPTs are bitmapped graphics that represent shapes as pixels arranged to form an image.

CorelDRAW can import and export files in .CPT format, including files that contain color and grayscale information.

In Corel PHOTO-PAINT, masks, floating objects, and lenses are saved with the image when you save in the .CPT format.

Crop

The process of cutting unwanted areas of an image without affecting the resolution of the information that remains.

Crop marks

Alignment marks that appear at the four corners of a printed page. Crop marks make it easier to trim the paper to the proper size and appear only when the page size is smaller than the paper used by the printer.

Crosshair cursor

A dashed cross in the Image Window that represents all tools. The intersection of the horizontal and vertical segments of the cursor is the starting point for each tool. When you are using a tool which has a nib, such as the Paint, Effect, or Clone tool, the intersection corresponds to the center of the nib. The Text tool is always represented by an I-beam, the Object Picker tool by an arrow.

Crosshairs

The pair of intersecting lines that can be dragged from the spot where the rulers meet to set the ruler origin.

Cubist

An abstract style of art that stresses several aspects of the same object simultaneously, generally in the form of squares or cubes.

Custom Color Palette

A customizable Color Palette composed of up to 256 solid colors. You can add, edit, and sort colors in a custom Color Palette. Save the custom Color Palette as a file with a .CPL extension. Custom Color Palettes are useful for setting aside and organizing the colors that you use most often.

See also Color Palette.

Default printer

The printing device that is used automatically when you choose the Print command. You can select only one default printer at a time.

Default settings

Preset options built into an application. Each new document you open uses the default settings.

Defringe

To replace the color of the pixels that lie along the outside edge of an object with the color of the pixels that lie inside the boundaries of the object.

Densitometer scale

Scales that are printed on each page of a color-separated image to help you gauge the accuracy, quality, and consistency of the output.

Device-dependent color model

A color model that bases color values on the color characteristics of a specific device. For example, because CMYK is a device-dependent color model, CMYK color values used to produce an image on one device may produce different colors on another device.

Device-independent color model

A color model that bases color values on fixed standards rather than on the color characteristics of a specific device. For example, since Lab is a device-independent color model, Lab values remain constant, even if a file moves between devices.

Device profile

In color management, a file that describes the color-producing characteristics of a device. Most color management software uses profiles that are in the ICC (International Color Consortium) format.

See also Characterization or ICC.

Dialog box

A window that is displayed when the application needs additional information to perform an action or command. For example, when you choose the Open command to open a file, the Open dialog box appears, prompting you to indicate a filename and location.

Didot

A unit of measurement equivalent to 1.07 U.S. points. One inch equals 67.567 didots.

Direction keys

Keyboard keys that let you navigate through documents quickly. Keyboard keys include the up, down, left, and right arrow keys, and the HOME, END, PAGE UP, and PAGE DOWN keys on the numeric keypad.

The arrow keys move selected objects in small steps (called nudging). They also move the insertion point (a vertical bar that indicates where text will be inserted) when you type or edit text on the screen or in a dialog box.

The HOME and END keys select the start and end nodes (the points at the end of lines and curved segments) on a curve object when you use the Shape tool. They also move the insertion point in a block of text to the beginning or end of a line.

Press the PAGE UP or PAGE DOWN keys (make sure the NUM LOCK key is off) to move back or forward one page at a time.

Displacement map

An image used to determine the distortion pattern of a second image. Values from the displacement map are used to map negative and positive displacement of the original image.

Distant lighting

Distant lighting originates from a source that cannot be seen, far away from your model. The rays from a Distant light are parallel as they hit your model.

Distortion handles

The outward-facing, double-headed arrows located at each corner of the highlighting box.

Dithered color

Color that is simulated by putting dots of another color very close together. Windows uses dithering to display colors that the graphics adapter can't display.

Dithering

Randomization of pixels on devices or images that use a limited Color Palette to simulate continuous tone progressions. Screen dithering is a method of enhancing the display of monitors that are capable of 16-bit color or less. It works by averaging the depth of pixels in a given area to create additional colors or shades of gray. Image dithering is a method of enhancing the appearance of photographic images that use a limited Color Palette.

Dockable window

A type of dialog box that "docks" to the side of the Application Window, making some of the most popular commands and controls available at all times. You can click on the dockers tabs to view the Dockers on the desktop.

Document Page

A Document Page is sometimes called a "page." You can access a document page in a multipage document by clicking on a page tab at the bottom-left corner of the Drawing Window.

Dot gain

The result of a printing press increasing the size of the dots that make up a bitmap when the image is printed. Dot gain can cause the overall image to appear darker than intended.

Double-click

To press and release the left mouse button twice quickly in succession.

Dots per inch (DPI)

A measure of a printer's resolution in dots per inch. Typical desktop laser printers print at 300 dpi. Image setters print at 1270 or 2540 dpi. Printers with higher dpi capabilities produce smoother and cleaner output. The term dpi is also used to measure scanning resolution and to indicate bitmap resolution.

Drive

A device in a computer that spins disks that are used to store information. Personal computers usually have a fixed-disk drive labeled C: or D: (hard drives), and one or two floppy-disk drives labeled A: or B:. In addition, many computers have a CD-ROM drive labeled E: or F:.

Duotone

An 8-bit color mode that displays images using 256 shades of up to four tones. An image in the Duotone color mode is simply a grayscale image that has been enhanced with one to four additional colors. Use the Duotone color mode to add a touch of color to grayscale images or to create interesting effects using tone curve settings. A duotone image can be monotone, duotone, tritone, or quadtone.

DuPont palette

A standard color matching system for selecting DuPont high-performance automotive-quality paint colors. The 3368 paint chips of the SpectraMaster Solid Color Library can be used to accurately select ten types of paint worldwide.

The palette colors are based on the Lab color model . You view the colors on your monitor in RGB mode. These colors print in CMYK mode.

Embedded object

Information from a file created in one application (the server application) that has been inserted into a file in another application (the client application). For example, you can embed a graphic created in Corel PHOTO-PAINT in CorelDRAW.

Embedded color profile

Ensures accurate color reproduction between the input and the output device. When you open your file in a different application or view it on another monitor, you achieve color consistency when you use an embedded color profile. Corel supports ICC-embedded profiles, and TIFF and ESP formats.

Emboss

The process of creating three-dimensional relief on a two-dimensional surface.

The Emboss effect filter evaluates tonal values and exaggerates edges between dark and light areas, darkens shadows, and brightens highlights to give the appearance of texture and greater depth.

Emulsion

The light-sensitive coating material on a piece of film.

EPS

The filename extension for Encapsulated PostScript files. Corel applications can import and export .EPS files.

Extension

The characters that follow the period in a filename. These characters identify the type of information contained in the file (the file format). The .CPT extension, for example, indicates that the file contains a bitmap saved using Corel PHOTO-PAINT; the .CDR extension indicates that the file contains a vector graphic created using CorelDRAW.

Feathering

The gradual blending of pixels between a selection or an object and the surrounding background. Feathering produces a softer, more natural-looking edge.

File compression

Files are often stored in a compressed format to save space on your hard disk. Several compression techniques can be used, depending on the original file format. Generally, the more compressed a file is, the slower it is to read from or write to.

Compression can be lossless or lossy. Lossless compression retains all the original data through the compression and decompression processes. Lossless compression is recommended for storing text or numerical data, such as spreadsheets. Lossy compression loses some of the original data but, depending on your requirements, this loss may not make a difference in the final result of your work. Lossy compression can compress your original files to a much greater extent than lossless compression can, which makes it useful when disk space is at a premium.

File Transfer Protocol (FTP)

A method of moving files between two Internet sites. Many Internet sites have established repositories of material that can be obtained using FTP.

Fill

Fills are colors, bitmaps, color gradients, or patterns that are applied to areas of your image.

In CorelDRAW, fills can be applied to any drawn object or curve. In Corel PHOTO-PAINT, fills can be applied to the contents of rectangles, polygons, etc., but are more often applied to portions of your bitmap image using the Fill tool.

Fill color

The color used by the Fill tool to "paint" areas on images. The fill color also determines the color inside the rectangles, ellipses, and polygons you draw. You can choose the fill color in the Color Docker, in the on-screen Color Palette, or from the image, by holding down SHIFT while clicking a color with the Eyedropper tool.

Film

In commercial printing, a photo-sensitive transparent sheet onto which images are transferred as either a positive or a negative. These sheets are then used by a commercial printer to create printing plates.

Filter

The name for an application that translates digital information from one form to another.

Import/Export filters convert files from one format to another. For example, to import a CorelDRAW image into Corel PHOTO-PAINT, the image must be converted from a vector image into a bitmap image. When you select a file format in the Export dialog box of CorelDRAW, you automatically activate the appropriate filter application to perform the translation.

Special Effects filters process image information and alter the image according to preset specifications to produce a special effect. For example, the Median filter in PHOTO-PAINT analyzes all the pixels in an area of your image and applies an average color across the area to create a smooth, slightly blurry effect with less detail.

Flat drop-off

A drop-off effect in the Boss or Glass effect filters. It is a straight diagonal line that begins at the bevel and ends on the image.

Floating selection

A selection that hovers or floats above an image and can be moved and modified without affecting the underlying pixels. You can paste information stored in the Clipboard as a floating selection in an image. When you defloat a selection, the pixels contained in the floating selection are merged with those in the underlying image.

FOCOLTONE

A color system that provides a range of spot colors that are built with the process colors cyan, magenta, yellow, and black (CMYK). The FOCOLTONE colors are organized so that you can choose FOCOLTONE colors that have at least 10% of one process color in common with another FOCOLTONE color. FOCOLTONE minimizes the need for trapping and makes it a good Color Palette for color separations.

Folder

A named section of computer disk space used to store and organize documents, applications, and other files. For example, you can create a folder called "LOGOS" for storing logo designs. In Windows 3.x, folders are called directories.

Fountain fill

A complex fill that displays a progression between two colors that follow a linear, radial, conical, or square path. Fountain fills are also known as gradient or graduated fills. You can create a direct blend from one color to another or a cascade of different colors. You can also use preset fountain fills to create neon tubes, metal cylinders, and other effects.

Fountain fill

A fill progressing from one color to another, or through a series of colors, using a series of intermediate steps. Fountain fills are also called gradient or graduated fills. You apply fountain fills in Corel PHOTO-PAINT by using the Fill tool.

Four-color process

A printing process that uses four semi-transparent inks (cyan, magenta, yellow, and black) to produce the full range of colors in your artwork. The final colors, called process colors, are produced using four halftone screens－one for each CMYK color.

Fractal

A mathematical way of generating an image.

Gamma

A measure of the overall contrast of an image. Gamma adjustments affect midtones, while maintaining overall contrast. Shadows and highlights are maintained.

Gamut

See Color Gamut.

Gamut alarm

A color management tool that alerts you to the presence of colors in your artwork outside the range of colors that your printer is capable of printing. It does so by changing the out-of-gamut colors into a single solid color ━ the gamut alarm color.

Gaussian

Refers to gaussian distribution, which applies an effect using bell-shaped distribution curves rather than straight lines.

Gaussian drop-off

A drop-off effect in the Boss or Glass effect filters. The "S"-shaped curve begins and ends with a round and gradual slope and has a steep section in the middle. The Gaussian drop-off results in a smooth and less noticeable transition between the bevel and the rest of the image.

GIF (GRAPHICS INTERCHANGE FORMAT)

Graphics Interchange Format. Originally developed by CompuServe, .GIF is a graphic file format designed to use a minimum of disk space and be easily read and exchanged between systems. This format is commonly used to publish images of 256 colors or less to the Internet.

Gradient

An effect created by blending one color or transparency value into another through a series of intermediate steps.

Gray component

In commercial full-color printing, the gray component of a CMY color represents the amount of gray that the color contains. Because all three CMY inks together produce black, any combination of all three inks can be treated as a shade of gray.

See also Gray Component Replacement (GCR).

Gray Component Replacement (GCR)

In commercial full-color printing, GCR substitutes black ink (K) for some or all of the gray component of each color. This process reduces total area coverage (TAC) in CMYK output, and replaces expensive colored inks with less expensive black ink.

See also Gray component.

Grayscale

A color mode that displays images using 256 shades of gray. Each color is defined as a value between 0 and 255, where 0 is darkest (black) and 255 is lightest (white). In the RGB color mode, a grayscale value corresponds to equal amounts of all RGB colors; in CMYK, a grayscale value corresponds to zero C, M, and Y values, with a positive K value; in HSB, a grayscale value corresponds to zero H and S values, with a positive B value. The Grayscale color mode is based on the Grayscale color model.

Grayscale image

An image that uses the grayscale color model, which can display up to 256 shades of gray ranging from white to black. Grayscale images, especially photographs, are commonly referred to as "black and white."

Grid

A series of evenly spaced horizontal and vertical lines that overlay your image so you can know exact coordinates as you work.
You can adjust the amount of space between the horizontal and vertical lines and choose a color and style for the grid.

Group

A set of objects which behave as one unit. Also refers to the Group command. Most operations you perform on a group apply equally to each of its components.

Guidelines

Non-printing lines used to align objects. You can place guidelines anywhere in the Image Window by dragging them from the rulers or using the Guidelines Setup command in the Options dialog box.

Halftone

An image that has been converted from a continuous tone image to a series of dots of various sizes to represent different tones (See Halftone screen). A photograph must be converted to a halftone before it can be printed on conventional devices and printing presses. Halftones are often referred to as PMTs. On laser printers that cannot print different sizes of dots, the halftone is produced by printing different numbers of dots in a given area.

Halftone screen

A grid pattern that simulates the appearance of shading in a printed image by converting a continuous-tone image to an image composed of tiny dots of various sizes. The resolution of a halftone screen, or screen frequency, is expressed in lpi (lines per inch).

Hexachrome color

A method for producing process colors using two additional inks (orange and green) to extend the range of the four traditional process inks (cyan, magenta, yellow, and black).

Highlighting box

A rectangle with eight handles that encloses a selection on an image.

Hue, Lightness, Saturation (HLS)

The HLS model is a variation of the HSB model and contains three components: hue, lightness, and saturation. Hue determines color (yellow, orange, red, etc.); lightness determines perceived intensity (lighter or darker color); and saturation determines color depth (from dull to intense). The circular visual selector defines the H value (0 to 360) and the S value (0 to 100); the vertical visual selector defines the L value (0 to 100).

Hue, Saturation, Brightness (HSB)

A color model that approximates the way the human eye perceives color. In the HSB model, color is defined by three components: hue, saturation, and brightness. Hue determines color (yellow, orange, red, etc.); brightness determines perceived intensity (lighter or darker color); and saturation determines color depth (from dull to intense). In the HSB color model, Hue (H) is expressed as a degree of rotation on a circular color wheel. Saturation (S) and brightness (B) are expressed as percentages of full intensity.

HTML

Hypertext Markup Language (HTML) is the World Wide Web authoring standard. HTML is comprised of markup tags that define the structure and components of a document. The tags are used to tag text and integrate resources (such as images, sound, video, and animation) when you create a Web page.

Hue

The property of a color that allows us to classify it by its name. For example, blue, green, and red are all hues.

Icon

A pictorial representation of a tool, object, file, or other application item. An item is selected by clicking, or sometimes double-clicking, its icon. For example, double-clicking the CorelDRAW icon on your desktop starts CorelDRAW.

ICC

International Color Consortium (ICC) is an organization that sets standards for device characterization.

See also Device profile.

Image map

A hypergraphic found in a HyperText Markup Language (HTML) document that contains clickable areas that link to Universal Resource Locator (URLs) on the World Wide Web (WWW). When you click one of the clickable areas (also called hot spots) in the image, the browser displays the HTML document named in the URL. An image map graphic is made up of a bitmap (the image) and a series of coordinates that describe the location of the hotspots on the bitmap (the map).

Imagesetter

A generic term for printers that are capable of printing text and graphics (line art and photographs) on film or photographic paper at a resolution of 1200 dpi or greater.

Intensity

Intensity is a measure of the brightness of the light pixels in a bitmap image compared with the darker mid-tones and dark pixels.
An increase in intensity increases the vividness of whites while maintaining true darks.

Interlaced video image

Interlaced video images take two passes to fill a screen, painting every other line in each pass. This can produce a flicker.

Interlacing

A method that lets you display an image onscreen, but at a low, blocky resolution, as soon as the image appears onscreen. As the image data loads, the image quality improves.

Interpolation

Adding nonexistent pixels to an image by averaging intermediary pixels. Interpolation increases the resolution of an image.

JPEG (.JPG)

Established by the JPEG (Joint Photographic Experts Group), this format is an international standard for compressed photographic images. It offers compression with minimal loss of image quality. Because of their essentially lossless compression (20 to 1) and small file size, JPEG images are widely used in Internet publishing.

Keyboard shortcut

A key or combination of keys that activates a command. Shortcuts give you quick access to commands that you use frequently. You can change built-in keyboard assignments or assign new key combinations to any command. You can also create sets of keyboard assignments to use with different types of operations.

Lab (CIE L*a*b)

A color model created by the Commission Internationale de l'Eclairage (CIE). It contains a luminance (or lightness) component (L) and two chromatic components: "a" (green to red) and "b" (blue to yellow). The Lab color mode is based on the Lab color model.

Layout style

In CorelDRAW, layout styles determine the way a multipage document is organized for printing. CorelDRAW provides preset layout styles for several types of publications, including books, booklets, and tent cards.

In Corel PHOTO-PAINT, layout styles determine the way the images of your print job are placed on the printed page. For example, if you are printing a brochure, two images or animation frames may appear on one printed page.

Lens

Object that protects part or all of an image when you perform color and tonal corrections. You can view the effect of a correction through a lens without affecting the underlying pixels. If you move a lens, the correction is applied to the pixels at the new location.

Limitcheck error

A PostScript printing error that occurs when a drawing contains too many line segments or when a bitmap is too large for the printer to reproduce.

Line art

In traditional graphic arts, an illustration that contains only black and white.

Linear fill

A type of fountain fill that shows a progression of colors in a straight line. You can apply custom or preset linear fountain fills that use a direct progression from one color to another or a cascade of different colors.

Linked object

Objects are considered to be linked in Object Linking and Embedding (OLE) when information from one file (the source file) is inserted in another file (the destination file). The source file is then linked to the destination file. Changes made to the information in the source file can be automatically or manually updated in the destination file.

Lock transparency

A control that lets you maintain the shape of an object when you edit it. When Lock transparency is disabled, the shape of an object can change when you apply an effect or when you edit the object using a tool.

Lossless

The maintenance of image quality of an image that has been compressed and decompressed. The process of compressing and decompressing often degrades image quality. A lossless image is one in which the image quality of a decompressed file appears nearly identical to the original.

Lossy

A noticeable degradation to image quality as a result of file compression. Choosing a high quality compression often results in very little loss of perceptible information. The lower the quality of compression, the poorer the image quality will be when the image is decompressed.

Low-frequency areas

Smooth areas where gradual changes take place. That is, areas where there are no edges or noise. Low-frequency areas are used to describe the frequency-domain method of representing images.

Low-res

A resolution option that lets you create smaller, low-resolution versions of images for editing. You can apply any effect or editing operation to low-res images without the delays that often occur with large, complex graphics.

lpi (lines per inch)

The screen frequency used for halftone screens for photos and tints. The density of dots on Photomultiplier Tubes (PMTs) and film output of continuous-tone images from imagesetters is measured in lpi.

Luminosity

A value that corresponds to the brightness of a color.

Margin

A margin is the space on a signature to the left of the leftmost page, to the right of the rightmost page, above the topmost page, or below the bottommost page. The printer or service bureau may specify a minimum margin size. You can adjust the margin size to accommodate the nonprintable area of the device to which you are printing.

Marquee

A dashed outline that surrounds a selection or an object in an image. By default, object marquees are blue and mask marquees are black.

Marquee-select

To select multiple objects or nodes using the Object Picker tool or Path Node Edit tool. Click and drag to enclose objects in a dotted rectangle called the marquee selection box.

Mask

A selection tool that isolates the area that you want to protect from changes when you apply color, filters, or other effects to an image. A mask acts as a protective layer or sheet that covers the area on an image that should not be affected by your editing. When you select an area on an image using a mask tool, this area is available for editing, while the rest of the image is masked, i.e., protected from changes. You can create regular and color masks.

Mask channel

See Alpha channel.

Mask modes

Mask tool operation modes you must choose before you create or fine-tune a mask or selection. There are four mask modes: Normal, Additive, Subtractive, and XOR. The Normal mode (default) lets you select an area in an image. The Additive mode lets you expand the editable regions by selecting multiple areas in an image. The Subtractive mode lets you reduce the editable regions by removing areas from a selection. The XOR mode lets you select multiple areas in an image. If areas overlap, the overlapping regions are excluded from the selection and added to the mask.

Maximize

To enlarge an application's window to full-screen size.

Maximize work area

To hide the Title Bar and Menu Bar while continuing to edit your image. When you maximize your work area, you can access all menu commands and features using accelerator keys.

Menu

A list of commands that appears when you click a menu name in the Menu Bar.

Merge mode

An editing state that determines how the selected paint, object, or fill color combines with other colors in the image. For example, if you apply color or merge an object into the background using the Normal merge mode, the selected color replaces the original color in the image. If you apply color or merge an object into the background using the Add merge mode, the paint and paper colors are combined to produce a brighter color.

Mesa drop-off

A drop-off effect in the Boss or Glass effect filters. The curve begins abruptly (almost a 90-degree angle) and ends with a rounded gradual slope.

Microsoft Internet Explorer palette

An 8-bit palette of 256 colors used by the Web browser Microsoft Internet Explorer. Using colors from this Color Palette ensures that your image colors display clearly on systems that use this browser.

Minimize

To reduce an application's window to an icon in the task bar.

Moiré pattern

Undesirable wave patterns that are created by conflicting dot patterns in an image. A Moiré pattern is created when halftone screens of two different frequencies are superimposed on an image. For example, when you scan a halftone image, you see Moiré patterns on your monitor because the original halftone screen is different than the dots per inch (dpi) frequency of the scanned image.

Moiré patterns can be damaging when they occur in color separations. Set the screen angles and frequencies of your halftone screen correctly to avoid this problem.

Monochrome

An image that contains one color, usually black, on a background that uses a different color, usually white.

Mosaic

Decorative artwork made by arranging small pieces of variously colored material to form pictures or patterns.

Multichannel

A color mode that displays images using multiple color channels, each comprised of 256 shades of gray. When you convert an RGB color image to the Multichannel color mode, the individual color channels (red (R), green (G), and blue (B))are converted to grayscale information that reflects the color values of the pixels in each channel.

Multitasking

A performance option that lets you perform multiple tasks simultaneously. You can enable multitasking options to manage and prioritize your tasks.

NCSA

National Center for Supercomputing Applications developed a Web server system.

If you are creating an image map to be displayed on the World Wide Web you need to know whether the server you are using runs CERN or NCSA, because different codes are used in the map files. Contact your server administrator to learn whether you are using CERN or NCSA.

Negative

An image in which the values in the original are reversed so that black areas appear white, white areas appear black, and colors are represented by their complementary colors (as displayed on the color wheel).

Netscape Navigator palette

An 8-bit palette of 256 colors used by the Web browser Netscape Navigator. Using colors from this Color Palette ensures that your image colors display clearly on systems that use this browser.

Nib

The tip of the brush you use to apply color or effects using any of the brush tools. You can choose preset nibs from the Nibs list box on the Property Bar for the brush tools. You can also customize the attributes of a nib for any of the brush tools.

Nodes

Square points at the end of each line and curve segment that make up a path. There are three types of path nodes: smooth, symmetrical, and cusp. Nodes can be used to change the shape of tone curves, objects, and selections in your image. When working with a gradient, nodes are used to change its start and end points, its colors, and its transparency values.

Noise

In bitmap editing, random pixels on the surface of a bitmap, resembling static on a television screen.

Nonnative

Files that do not originally belong to Corel PHOTO-PAINT. For example, vector images created in CorelDRAW are nonnative files.

NTSC

National Television Standards Committee. A video color filter that is commonly used to define the gamut of colors supported by television monitors in North America.

Object

An independent bitmap that is layered above the background image. Transformations applied to objects do not affect the underlying image.

Object Linking and Embedding (OLE)

A method of bringing data objects from one Windows application to another.

On-screen Color Palette

A toolbar that displays a series of color swatches. It is used to select colors for use in CorelDRAW and Corel PHOTO-PAINT. You can display multiple on-screen Color Palettes. They can be docked or left floating in the Application Window.

Opacity

The opposite of transparency. If an area is 100% opaque, you cannot see through it. Levels under 100% increase the ability to see through objects.

See also Transparency.

Open prepress interface (OPI)

A method that positions high-resolution bitmaps on the printed page by using low-resolution replicas.

Two images are created using a high-quality scanner. A high-resolution version (which is kept on file) and a low-resolution equivalent. The low-resolution image is imported into your documents and used for position only (FPO). Working with FPO images keeps your document size smaller and reduces the time needed to redraw the screen. When you send your artwork back to the service bureau for final imaging to film, your high-resolution files are positioned in place of the FPO images and the final product is a high-resolution output.

Orientation

The direction in which a document is displayed on the page. A page oriented so that the horizontal dimension is greater than the vertical dimension has a landscape orientation. A page whose vertical dimension is greater than the horizontal dimension has a portrait orientation.

Out-of-gamut color

A color that is beyond the capabilities (outside the gamut) of a device. When you choose an out-of-gamut color, an in-gamut color button appears beside the color swatch in the Color window.

See also Color gamut.

Output brightness
The value of a pixel in the final processed image.

Overlay

A red-tinted, transparent sheet that you can superimpose on the protected areas in an image. The mask overlay makes it easy to distinguish between the selected and the masked regions in an image. When the overlay is applied, the masked areas are displayed in varying degrees of red (according to their transparency). The deeper the saturation of the red tint, the greater the degree of protection.

Overprint

Colors that appear on your image when two or more colors overlap.

Paint Color

The color used by the Paint tool to apply color and by the Shape Tools as an outline color.

Paint On Mask mode

A display state that produces a grayscale representation of the mask and selection in the Image Window. In Paint On Mask mode, the protected areas of an image are black, and the editable areas are white. Pixels that are partially protected or partially editable are displayed in varying degrees of gray.

Paint applications

A generic term for computer illustration applications that store graphics as bitmaps. A bitmap is a graphic image format that represents shapes as a series of pixels, or dots, that are arranged to represent an image. Corel PHOTO-PAINT and Windows Paintbrush are examples of paint applications.

PAL

A video color filter that is commonly used to define the gamut of colors supported by television monitors in Europe and Asia.

Palette

See Color Palette.

Paletted

An 8-bit color mode that displays images using up to 256 colors. You can convert a complex image to the paletted color mode to reduce file size and to more precisely control the colors used throughout the conversion process.

PANTONE HEXACHROME palette

Colors that are available through the PANTONE HEXACHROME system, which is based on the CMYK color model but provides two additional inks, for a total of six inks, and a broader range of colors.

PANTONE MATCHING SYSTEM Colors

A palette of spot colors that are available through the PANTONE Matching System (also known as PANTONE Spot Colors). Because spot colors correspond to solid inks and are not CMYK-based, each unique color applied to an object results in an additional color separation plate.

In CorelDRAW, you can use spot colors freely. In Corel PHOTO-PAINT, you can use spot colors only in CMYK images to affect duotones. Colors can be displayed by name or swatch.

PANTONE process colors

Colors that are available through the PANTONE process color system, which is based on the CMYK color model. The first 2000 colors are two-color combinations; the remainder are three- and four-color combinations. Colors are based on CMYK and, therefore, do not add color separation plates. Colors can be displayed by name or swatch.

PANTONE process colors palette

A palette of colors that are available through the PANTONE process color system, which is based on the CMYK color model. The first 2000 colors are two-color combinations; the remainder are three- and four-color combinations. Colors are based on CMYK and, therefore, can be printed without additional color separation plates.

Paper Color

The color of the background of an image. The Paper Color in Corel PHOTO-PAINT is usually white but you can set it to any color you wish. You set the Paper Color in the Create A New Image dialog box or by selecting a color from an image. Note that the color you set as Paper Color affects only new images; it is not applied to the current image.

Parameters

Attributes that appear after a recorded command in the Recorder Docker window. For example, dialog box options are not recorded as separate commands in the Recorder Docker window; they are recorded as attributes of the command that intially invoked the dialog box.

Parent object

An object that retains its shape but contains the color or texture of the child objects that are clipped to it in a clipping group. An object is always the parent to the objects that are listed above it in the Objects Docker window.

See also Clipping group.

Path

A series of lines and curves that you draw using the Path Node Edit tool. You can create paths to define intricate shapes that can be highlighted with a border of color. You can also use paths to create complex masks.

Path name

The location of a folder or file on a computer. For example, Corel application files are stored in the path C:\COREL\ by default. This means that the files are stored in a folder called COREL on the C: drive.

PCD

The filename extension for Eastman Kodak Photo-CD images.

PCX

The filename extension for bitmap files created by paint applications such as PC Paintbrush.

Perspective handles

The hollow circles in the corners of the highlighting box.

Photo CD

A process developed by the Eastman Kodak Company that converts 35-mm film negatives or slides to digital (RGB) format and stores them on a compact disc (CD).

Pica

A unit of measurement used primarily in typesetting. One pica equals 12 points (approximately 1/6 of an inch).

PICT

An image file format used frequently in applications that run on Macintosh computers. This file format can use up to four channels: red, green, blue, and alpha.

Pixel

Abbreviation for picture element. Pixels are dots on a computer or television screen that combine to form an image. Computer images are created as an array of pixels, each having a specific color.

See also Resolution.

Point lighting

Point lighting casts light in all directions.

Positive

A reproduction of an image in which dark, light, and color values are the same as in the original image.

PostScript

A page-description language used to send instructions to a PostScript printer. All the objects in a print job are represented by lines of PostScript code that the printer uses to reproduce your work.

Preset brush type

A combination of brush attributes such as size, shape, transparency, and texture. A number of preset brush types are provided for each category of brush to produce different effects when you use any of the brush tools. For example, the Pencil brush has two preset brush types: HB and 2B. The difference between the two preset types is that the 2B pencil brush type has a larger nib and more texture, producing a thicker, grainier stroke.

Pressure-sensitive pen

A pen that you can use to access commands and draw your images in Corel PHOTO-PAINT. You must install the pressure-sensitive pen, along with a pressure-sensitive tablet and its corresponding Windows drivers, to use it with Corel PHOTO-PAINT.

Process color

In commercial printing, colors that are produced from a blend of cyan, magenta, yellow, and black. This is different from a spot color, which is a solid ink color printed individually (one printing plate is required for each spot color).

Progressive

In JPEG images, a method of having the image appear onscreen in its entirety, at a low, blocky resolution. As the image data loads, the image quality progressively improves.

Proof

To print a trial version of a graphic to see how it will look when output in its final form. Laser printers are commonly used to proof monochrome artwork. Thermal color printers are commonly used to proof color artwork. High-quality proofing systems such as Chromalin (DuPont) or Matchprint (3M) can be used to proof color separations.

Property Bar

An on-screen area that displays tools that are used with the application. You can change what is displayed to suit your needs. For example, if you select the Text Tool, the Property Bar displays the default text settings and controls. You can also specify the Property Bar's contents, appearance, and location in the Application Window.

PSD

The file extension of a file in Adobe Photoshop format.

Pure color

Any color that can be assumed by the individual pixels on a screen. On a monochrome screen, for example, there are only two pure colors: black and white. 24-bit cards display 16.7 million pure colors.

Radial fill

A type of fountain fill that shows a progression of colors in a series of concentric circles that radiate from the center of the fill. You can apply custom or preset radial fountain fills that use either a direct progression from one color to another or a cascade of different colors.

Rasterized image

An image that has been rendered into pixels. When you convert vector graphics files to bitmap files, you create rasterized images.

Recording

A series of commands that you record in the Recorder Docker window. Recordings let you automate a series of actions to repeat on the same image or on several different images. Recordings are not saved when you end your Corel PHOTO-PAINT session.

Registration marks

Cross hairs or other marks that are used to align the film produced from color separations. Corel applications automatically add registration marks outside the printable page when you print color separations to a PostScript printer. Registration marks can also be printed on non-PostScript printers.

Render

The process of capturing a two-dimensional (2D) image from a three-dimensional (3D) model.

Resample

The process of changing the resolution or size of an image to change the number of pixels it contains. Upsampling increases the resolution, increasing the number of pixels; downsampling reduces the resolution, decreasing the number of pixels.

Resolution

The amount of detail and information that an image file contains, as well as the level of detail that an input, output or display device is capable of producing. When you work with bitmaps, resolution affects the quality of your final output and the file size.

Image resolution

Refers to the spacing of pixels in the image and is measured in pixels per inch (ppi) or dots per inch (dpi).

Output resolution

Refers to the number of dots per inch (dpi) that an output device, such as an imagesetter or laser printer, produces.

Response curves

Describe how the input image pixel values are mapped to the output image pixel values. The horizontal axis represents the input pixel values and the vertical axis represents the output pixel values.

RGB

A color mode that contains three components: red (R), green (G), and blue (B). The RGB color mode is based on the RGB color model. In the RGB color mode, a value between 0 and 255 is assigned to each channel of red, green, and blue. An RGB color with the component values 0:25:118, for example, contains no red, some green, and more blue, resulting in a slightly greenish blue color. Monitors, scanners, and the human eye use RGB to produce or detect color.

Rotation handles

The curved, double arrows in the corners of the highlighting box.

Rulers

Measuring tools that are displayed on the left side and along the top of the Application Window. The rulers help you size and position the objects in your drawing.

Saturation

The purity or vividness of a color, expressed as the absence of white. A color that has 100% saturation contains no white. A color with 0% saturation is a shade of gray.

Scale

To change an object's horizontal and vertical dimensions or to maintain the aspect ratio. Scaling alters the object's dimensions by a specified percentage.

Scanner

A device that converts images on paper, transparency, or film to digital form. Scanners produce bitmap or raster images.

Scanning resolution

Describes the density of information that a scanner can capture per inch, measured in pixels per inch (ppi) or dots per inch (dpi). Also called input resolution.

Screen angles

When printing color separations, the angles at which each of the four process colors are printed. Setting the screen angles and frequencies of your halftone screen correctly is critical to avoid undesirable moiré patterns.

Screen frequency

Screen frequency, also called screen ruling and halftone frequency, is a measure of a halftone screen in lines per inch (lpi). Screen frequency is related to, but is not the same as, printer resolution.

A laser printer with a resolution of 300 dpi might produce an acceptable screen at 60 lpi. A high-resolution image setter may be capable of producing a 150 lpi screen.

Script

A recording that has been saved to disk and that can be retrieved at any time. Scripts let you automate a series of actions to repeat on the same image or on several different images. Both a recording and a script are created, edited, and played back using the tape deck controls and commands in the Recorder Docker window.

Scroll

To shift the view in the window to see portions of a document that are outside the current viewing area. You can scroll by using the scroll bars along the edges of the window.

Seed color

The color of the first pixel that you click when you define a selection and mask using the Lasso and Magic Wand mask tools. This color is used by the tolerance value to set the sensitivity of the color detection in color selections and masks.

Segment (path)

The section of a path located between two consecutive nodes. A path is a series of segments.

Selection

An area of an image that is not protected by a mask and that is, therefore, available for editing. The selection is affected by the use of painting and editing tools, special effects, and image commands.

Server application

An OLE (Object Linking and Embedding) application used to create OLE objects (e.g., pictures, charts, and text). These OLE objects can be placed in other OLE applications. Not all OLE applications can be servers. For example, CorelDRAW can be a client or a server, but Corel PHOTO-PAINT can only be a server. If you are uncertain about whether an application is capable of performing as a server, check its documentation.

Server-side

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

Image maps are graphics with clickable areas, also called hyperlinks, that are used on the World Wide Web (WWW).

Service bureau

In commercial printing, a commercial business that is separate from the printer and prepares documents and artwork for commercial printing. Generally, a service bureau can prepare halftones, separations, and proofs using high-resolution PostScript devices. When you use a service bureau, ask for their printer's color profile to help ensure color consistency.

Shape cursor

Uses the shape and size of the nib of the current tool as a cursor.

Sharpening

Makes image edges and contours more distinct. It can take place at the scanning stage or the image-editing stage. During scanning, CorelSCAN searches for image edges and contours and increases the level of contrast in these areas.

Signature

One sheet as printed by press or output device, which contains several pages from a document. A signature is cut, folded, and possibly bound, to form a final document.

Size

To change an object's horizontal and vertical dimensions while maintaining the aspect ratio (the ratio of height to width). Sizing changes the object's dimensions by specific values.

Skew

To slant an object.

Skewing handles

Skewing handles are the straight, double-headed arrows located in the center of each side of the highlighting box.

Snap

To force an object that is being moved to align automatically to a grid line or guideline.

Solder

A melted metal (e.g., lead or tin) used to join metallic surfaces.

Spot color

In commercial printing, a spot color uses a solid ink color and prints individually, one plate per spot color.

A spot color is different from a process color, in which each color is expressed as a combination of four separate inks.

Spot lighting

Spot lighting originates from a spot light, which is a model that casts light in a specific direction. The light rays of a spot light diverge based on parameters that you set.

Spread

One of the Brush tool settings. The Spread setting determines the distance between the dabs of a brush stroke.

Square fill

A type of fountain fill that shows a progression of colors in a series of concentric squares that radiate from the center of the fill. You can apply custom or preset square fountain fills that use a direct progression from one color to another or a cascade of different colors.

Stacking order

The sequence in which objects are created in the Image Window. This order determines the relationship between objects and, therefore, the appearance of your image. The first object you create appears on the bottom; the last object appears on the top. You can use the Order commands to place the objects where you want them; however, the background object always appears on the bottom and cannot be reordered.

Status Bar

An on-screen display area that shows information about objects, ongoing operations, and mouse position. You can specify the contents, appearance, and location of the Status Bar in the Application Window.

Subtractive color model

A color model, such as CMYK, that creates color by subtracting wavelengths of light reflected from an object. For example, a colored ink appears blue if it absorbs all colors except blue.

Swap disk

Hard drive space used by applications to store temporary files not currently in use. Corel applications let you choose two swap disks. This artificially increases the amount of memory available in your computer.

Swatch

One of a series of solid-colored patches used as a sample when selecting color. A printed booklet of swatches is called a swatchbook. Swatch also refers to the colors contained in the Color Palette.

Swatchbook

A book that contains printed patches of solid color that represent the collection of colors available from a color-matching system. It is used to compare and select colors and lets you see how the colors will print.

TAC

Total Area Coverage. In commercial full-color printing, TAC is a measure of the amount of ink applied by a printing press.

In the CMYK printing process, TAC can range from 400% (all inks at full intensity) to 0% (no inks or plain paper). However, commercial printers rarely allow a TAC higher than 300%.

Texture fill

A fractally generated fill, such as water, minerals, and clouds, that you can use to give your objects a natural appearance.
Texture fills, unlike tiled bitmap fills, fill a designated area with one image instead of with a series of repeating images.

TGA

A bitmap image file format.

Threshold

A level of tolerance for tonal variation in a bitmap image. For example, when you convert an image to the Black-and-White color mode, the threshold you set determines how many tonal values are converted to black and how many to white. Threshold settings are also used in color-sensitive masks and some Effects filters.

Threshold (path)

A control available when you create a path from a mask. Threshold values range from 1 to 10 and determine the size of the angle required between sections of a mask for a node to be created at the intersection of the sections. A low value produces more cusps, and therefore more nodes on the resulting path.

Thumbnail

A miniature, low-resolution version of an image or illustration. A thumbnail is also called a header.

Including a thumbnail when you save a file lets you see a representation of the drawing before you open it in a different application, such as Corel VENTURA.   A thumbnail of the drawing is displayed in the Open dialog box of the other application and lets you verify that you have chosen the right file before you continue.

Tick divisions

Evenly spaced division marks found between markers (ticks) on the Horizontal and Vertical rulers. You can use the Rulers page in the Options dialog box to set six, eight, or 10 division marks between each tick.

TIFF

Tagged Image File Format. A file format developed for page-layout applications that is supported by all image-editing applications. TIFF files can save RGB, CMYK, and Lab color mode information, but not duotones.

Tightness (path)

A control available when you create a path from a mask marquee. Tightness values range from 1 to 10 and determine how close the path's shape will be to that of the marquee. The higher the value, the more the new path resembles the marquee; it will have more nodes than a path with a lower tightness value.

Tile

To use multiple pages to print a drawing that is larger than the printer's paper size.

Tiling

The technique of repeating a small image across a large surface. Tiling is often used to create a patterned background for World Wide Web pages.

Tint

Refers to the application of a specific semitransparent color over an image. Also called a color cast.

Toggle

Alternately enabling and disabling an application function.

Tolerance

Values that determine the color range or sensitivity of the Lasso Mask tool, Magic Wand Mask tool, Scissors Mask tool, Fill tool, and Color Replacer tool. Tolerance is also used in the Color Mask dialog box to determine which pixels are protected when you create a color mask. A pixel is included in the specified color range if its grayscale value falls within the defined tolerance. You can specify a tolerance value (from 1 to 100) in either Normal or HSB mode.

Tone curve

A color grid that displays the dynamic ink curves used in duotone conversion. The horizontal plane, or x-axis, displays the 256 possible shades of gray in a grayscale image (0 is black; 256 is white). The vertical plane, or y-axis, illustrates the intensity of an ink (from 1 to 100%) that is applied to the corresponding grayscale values.

Toolbar

A group of buttons that provides quick access to a series of commands. In Corel applications, you can use any combination of the preset toolbars or create a toolbar that contains the buttons and button arrangements you find most efficient.

Tool cursor

A small version of the tool icon that represents all tools in the Image Window. This lets you quickly see which tool is currently selected by looking at the cursor in the Image Window. Shape and Mask tools are displayed as a crosshair cursor with a small representation of the tool on the top-right section of the crosshair. The Text tool is always represented by an I-beam, the Object Picker tool by an arrow.

ToolTips

Online ToolTips display the name of an icon or buttons when the cursor rests over a button. ToolTips are also referred to as pop-up Help, Help balloons, and Help bubbles.

TOYO COLOR FINDER palette

Colors that are available through the TOYO 88 Color Finder system. The range of colors includes colors created using TOYO process inks and colors reproduced using TOYO standard inks. These colors are defined using the Lab color mode and are converted to RGB for display and to CMYK for printing.

Transformation

Changing an object or a mask selection by moving, stretching, scaling, skewing, rotating, flipping, distorting, and applying perspective to it.

Transparency

The ability to see through an item. The opposite of transparent is opaque. Setting lower levels of transparency causes higher levels of opacity and less visibility of the underlying items or image.

Transparency grid pattern

A checkerboard grid that denotes the image background when you create an image without a background. You can customize the pattern by choosing checker sizes and the color of the checkerboard.

Transparent background

When creating Web pages, all bitmapped graphics are rectangular. Because this obscures the background color of the Web window, you need to create a transparent background. Saving a graphic as a .GIF file lets you specify one color in your inline graphic as a transparency color. Each pixel that has that color value is rendered transparent, allowing the background color of the Web browser to show through. Transparency cannot be achieved with HTML tags.

Trap

In commercial printing, the process of adding a slight overlap between adjacent areas of color to avoid gaps caused by registration errors. You can create a trap in Corel applications if you are printing color separations.

True color

A term that refers to digital RGB color that is composed of 24-bits or 16.7 million colors.

TRUMATCH Colors

A color-matching system for specifying process colors. The TRUMATCH color system is based on the CMYK color model; therefore, extra colors do not add additional color separation plates. Colors are organized by hue (red to violet), saturation (deep to pastel), and brightness (by adding or removing black).

Tutors

Interactive Help tools that give you step-by-step instructions on selected features. You can have a Tutor apply a feature for you. You can access Tutors by clicking the CorelTUTOR button on the Toolbar or by clicking Help, CorelTUTOR.

Undercolor removal (UCR)

In color printing, a technique that reduces the amount of cyan (C), magenta (M), and yellow (Y) ink in shadows and neutral areas of an image by replacing them with an appropriate amount of black (K). This reduces the total area coverage (TAC) of the ink. TAC is defined as the sum of the dot percentages of all four inks (CMYK) that contribute to a printed color.

Another technique, called Gray Component Replacement (GCR), also substitutes black for CMY inks, but uses a greater color range.

Ungroup

A command that causes a set of objects that behave as one unit to behave as individual objects.

Uniform colors palette

An independent palette (not based on a color-matching system or your image) that provides 256 colors that are uniformly spread between red, green, and blue.

Uniform fill

A type of fill that is used to apply one solid color to your image.

In CorelDRAW and Corel PHOTO-PAINT, you can choose Uniform fill colors from the on-screen Color Palette, Select Color dialog box, or Color Docker.

See also Fill.

Uniform Resource Locator (URL)

A unique address that defines where a Web page is located on the Internet. The URL contains two main parts: the protocol and the destination. The protocol identifies the Internet resource with which you are working. The most common protocol on the Web is http://, which retrieves HTML documents from the World Wide Web (WWW). Others include gopher://, ftp://, and telnet://. The destination can be a filename, a folder name, or a computer name. An example of a URL is http://www.corel.com.

Vector graphics

Images are stored as algebraic equations that define the lines and curves of the drawing. They can also include bitmap information. They are created in illustration applications, such as CorelDRAW, or bitmap tracing applications, such as Corel TRACE. Vector formats are not restricted to certain color depths.

Compare to bitmap images, which are created pixel-by-pixel in paint applications and by scanners.

Visual selector

A graphic representation of a color model that includes an indicator for selecting colors.

Wizard

An automated assistant that helps you perform a task. The wizard asks you questions and then performs the appropriate actions based on your answers.

Workpath

The path currently displayed in the Image Window, which has not been saved to disk.

WYSIWYG

What-you-see-is-what-you-get. A term that describes an application's ability to provide an accurate on-screen representation of what an image or document will look like when it is printed.

YIQ

A color model used in television broadcast systems (North American video standard - NTSC). Colors are split into a luminance value (Y) and two chromaticity values (I and Q). On a color monitor, all three components are visible. On a monochrome monitor, only the Y component is visible. The square, two-dimensional <u>visual selector</u> defines the I and Q values, and the vertical visual selector defines the Y value. All values are scaled from 0 to 255.

Zoom

To enlarge or reduce the viewing size of a document onscreen. Zooming has no effect on the document. Zooming is like moving toward or away from a picture to get a better viewing.

On-Screen Look and Feel

Enhanced Application Interface Options

Hide Windows

Common Workspace with CorelDRAW®
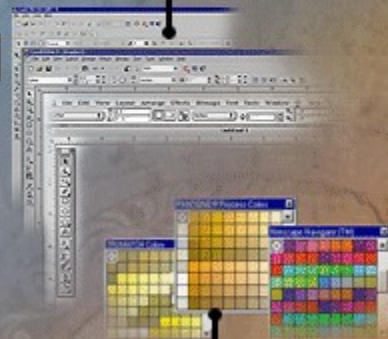
Document Title Bar Information

Internet Objects Toolbar

Multiple on-screen Color Palettes

Productivity and Performance

Scripting with VBA and Corel SCRIPT™

Undo/Redo Docker Window

Undoable Lens Effects
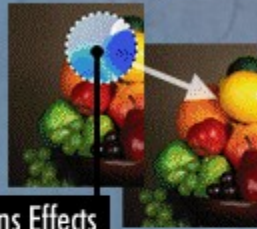
File Format Support
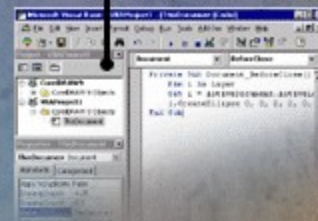
IXLA Digital Camera Interface

BMP

PSD   .TIF

RIFF

Placed File Import

Display Caching
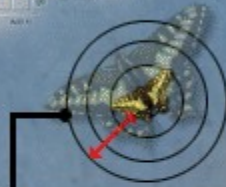
Bitmap Effects

Impressionist
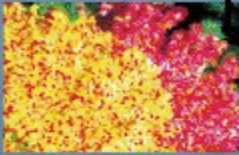
Sketch Pad

Watercolor

Frame

Stained Glass

Bump Map

Bubbles

Elephant Skin

Plastic

Image Editing

Objects Docker Window™ Features

Movie Docker Window

Movie Frame Navigator

QuickTime™

QuickTime® 3.0 Movie and VR Support

Object Digging

Blend Ranges

Color and Printing

Imposition Layouts

Mini Print Preview
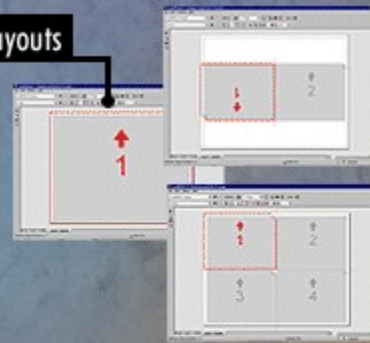
Color Management
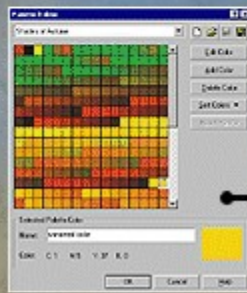
Preflight

Palette Editor

Supporting Applications

Corel SCRIPT™

Corel SCRIPT Editor™

Adobe® Acrobat® Reader

Corel CAPTURE™ 9

Bitstream® Font Navigator™ 3.0

Canto® Cumulus® Desktop 4.0

Libraries and Fonts

Corel TEXTURE™

Apple QuickTime

Microsoft® Visual Basic® for Applications 6

CorelDesigner.com
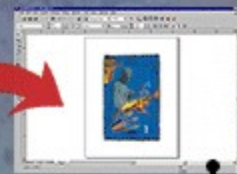
Focus
- Articles
- Ask the Experts
- Designer Profiles
- Learning Center
- Newsworthy

Interact
- FAQs
- Newsgroups
- Events

Tools
- Case Studies
- Corel eStore™
- Find a Reseller
- Product Info

Want to Contribute?
- Pitch a Story Idea

Service
- Service Bureaus
- Technical Support
- Updates & Patches

Links
- Our Favorite Sites
- Design Inspirations
- Design References
- Web References
- Send us Your Links

Send an Online Greeting Free from Corel!

On-screen look and feel

Corel PHOTO-PAINT now includes more leading-edge technology that's easy to use. You can exchange files between Corel PHOTO-PAINT and CorelDRAW as well as between PC and Macintosh. The workspace in Corel PHOTO-PAINT 9 supports multiple Color Palettes, new and streamlined workspace options, an improved Title Bar, hiding windows for an unobstructed view of an image, and a new Internet toolbar.

It's easy to exchange files between CorelDRAW and Corel PHOTO-PAINT as well as between PC and Macintosh. The common workspace ensures cross-platform and cross-application consistency.

You can display multiple Color Palettes simultaneously and move colors from a Color Palette to a custom Color Palette. Enhanced Color Palette features let you search a Color Palette for a specific color and view color names.

Workspace options are reorganized in Corel PHOTO-PAINT 9 to streamline workflow. New workspace options are available for

- warnings and pop-ups
- path color
- crop tint
- transparency grid size
- object tip preferences
- searchable tree controls
- guidelines
- grids and rulers
- color management

The Hide Windows command (Window menu) lets you hide all workspace items (except for the menu and the active Image Window) so that you can see an unobstructed view of your work.

In Corel PHOTO-PAINT 9, file information appears in the Title Bar of all open Image Windows. The Title Bar displays the name, color mode, and zoom level of the image, and the name of the active object.

The new Internet Objects Toolbar lets you define objects as clickable regions for World Wide Web image maps. You can specify the Internet address, alternate text, and shape of the clickable region.

Productivity and performance

Productivity and performance enhancements let you undo a series of actions using the Undo/Redo Docker window, preview the application of special effects filters using lenses, import and position multiple files, and acquire images directly from a digital camera. Improved display of objects and support for file formats also increases performance capabilities. Automation and scripting tasks are also available with Microsoft Visual Basic for Applications (VBA) 6 and Corel SCRIPT.

You can use the new Undo/Redo Docker window to undo up to 99 successive actions. You can also save an undo list to play it later or to build an automation script using Corel SCRIPT Editor and Visual Basic Editor.

Lenses let you preview special effects filters on areas of an image without changing the image pixels. You can apply, edit, or delete a lens at any time.

You can create scripts for almost all commands in Corel PHOTO-PAINT using Microsoft Visual Basic for Applications (VBA) 6 and Corel SCRIPT.

A new display caching scheme reduces the time needed to refresh the display of objects. For precision when moving an object, the object is displayed in its entirety, rather than as an outline.

Corel PHOTO-PAINT 9 incorporates an interface for acquiring images from over 120 digital camera models, including Casio, Epson, Fujifilm, Hewlett-Packard, Konica, NEC, Nikon, Olympus, Panasonic, Ricoh, Sanyo, and Sharp! You can acquire images directly from a digital camera and you can transfer images to digital cameras for storage, sharing, and review.

Corel PHOTO-PAINT supports bitmap and vector file formats as well as import, export, and format plug-ins that are compatible with Adobe Photoshop. Corel PHOTO-PAINT also supports the Adobe Photoshop (.PSD) and MetaCreations Painter (.RIFF) file formats, and supports importing compressed files, layers, selections, and alpha channels. Corel PHOTO-PAINT also supports vector and effect objects that are converted to bitmap images in MetaCreations Painter.

You can import multiple images into Corel PHOTO-PAINT using the Import command (File menu). When you import a file, a crosshair cursor appears. You can place the image in the center of the active image or choose the position and size at which you want to import the file.

Interactive Tools

Corel PHOTO-PAINT 9 includes new Docker windows and new and improved tools. New Docker windows include the Path Docker window, the Artistic Media Docker Window, and the Brush Settings Docker Window. New and improved tools include the Image Sprayer tool, the Object Dropshadow tool, and the Text tool.

The Path tool cursor now changes according to its current function. The Path tool also includes a drawing mode that lets you draw freehand lines and curves. You can stretch, scale, rotate, and skew nodes and change the color used to represent paths on screen.

The new Path Docker window displays all paths associated with the active image. You can import .PTH files from earlier versions of Corel PHOTO-PAINT and from other file formats, such as .CDR (CorelDRAW) and .AI (Adobe Illustrator). You can also use paths to define clipping paths when you export an image to .EPS format, and you can export paths to the .CMX and .AI formats. Paths are now saved in the Corel PHOTO-PAINT format.

The new Artistic Media Docker window displays a list of preset and recently used brush strokes. Brush tools are enhanced with a crosshair cursor for greater precision and redraw quickly so that you can resize brush nibs on screen.

The new Brush Settings Docker window includes controls for setting the attributes of all brush tools. You can change the transparency, rotation, and flatness settings using the Nib Dial, and you can use the arrow keys in combination with the mouse to paint using a pressure-sensitive pen.

The new Create Spraylist dialog box lets you customize the image lists used by the Image Sprayer tool. You can specify the images to use, the order in which they are sprayed on the image, and images you want to repeat.

You can now resize the image lists used by the Image Sprayer tool as you paint by holding down the SHIFT key.

You can create drop shadows of objects using the new Object Dropshadow tool. Drop shadows are indicated by an icon beside the object thumbnail in the Objects Docker window. As you make changes to the shape and transparency of an object with a drop shadow, the properties of the drop shadow change as well.

Corel PHOTO-PAINT 9 now supports multiple fonts, multiple colors, and multiple point sizes in one text string. The new Format Text dialog box provides a range of text formatting options.

The Deskew Crop tool now includes an Overlay option that tints the area outside the cropping border. New resolution presets let you resample an image as it is cropped.

Special Effects

Thirty-seven new special effects filters let you transform images into Impressionist paintings, create sketches and watercolors, or make images look like stained glass. Add bump maps, bubbles, or wrinkles to an image, and finish the final product with one of 150 preset frames.

Many of the special effects filters dialog boxes provide new and improved controls. For example, press the F2 key to hide a dialog box and improve the view of an image when on-screen previewing is enabled.

Corel PHOTO-PAINT 9 also includes third-party format, filter, import, export, and selection plug-in modules that are compatible with Adobe Photoshop 5, including Digimarc Digital Watermarking and Human Software Squizz!.

The Impressionist special effects filter lets you turn an image into the style of the Impressionist masters.

The Sketch Pad special effects filter lets you transform an image into a graphite or colored pencil drawing.

The Watercolor special effects filter lets you enhance an image by making it look like a watercolor painting.

The Stained Glass special effects filter turns an image into a stained glass creation with optional three-dimensional light.

The Bump Map special effects filter creates a relief based on one of 20 preset textures and patterns or an image you choose.

The Bubbles special effects filter lets you add bubbles to an image, while controlling the light source and light refraction.

The Elephant Skin special effects filter lets you age an image with wrinkled, elephant skin.

The Frame special effects filter lets you apply irregular-shaped vignettes to an image or object. You can choose one of 150 preset vignettes.

The Plastic special effects filter lets you give an image a three-dimensional look by making it appear as though it is made out of plastic.

Image Editing

Several new image-editing features give you greater control over object and movie functions. Additions to Corel PHOTO-PAINT 9 include improvements to the Objects Docker window, a new object digging feature, object blending capabilities, a new Movie Docker window, a movie navigator, and support for QuickTime 3.0 movies and virtual reality.

Corel PHOTO-PAINT 9 features an enhanced Objects Docker window with the following highlights:

- a new lens button
- improved access to the Merge Mode list box and Opacity controls
- the ability to display lenses, drop shadows, and text
- a Lock Object Transparency button
- improved methods for duplicating and deleting objects
- ToolTips for providing information about objects
- thumbnails that depict the image resolution

Corel PHOTO-PAINT 9 now supports object digging. Object digging lets you change an active object to the object below it in the stacking order. Object digging is also available for groups of objects.

The new Movie Docker window lets you edit movie files and create animations for the World Wide Web. The Movie Docker window features thumbnail representations of each movie and animation frame, play controls, frame rate timing values, and an interactive overlay control for animation creation.

The movie navigator lets you move from one frame to the next and displays which frame is active.

Corel PHOTO-PAINT lets you create, open, edit, save, and export QuickTime movie files (.MOV) or QuickTime VR Panoramas and Objects. You can also add, remove, or modify hotspots, create low-resolution versions of Panorama nodes, add node comments, or define file compression options.

You can specify object blending options in Corel PHOTO-PAINT 9 using the controls in the Object Properties dialog box. You can control how adjacent pixel values and portions of the active object blend with underlying data or restrict object blends to a specific image channel.

Color and Printing

Corel PHOTO-PAINT 9 includes improved color and printing options that make it easy for you to publish your work. Achieve predictable color with International Color Consortium (ICC) color management, create custom color palettes, or produce customized layouts with fold marks and gutters. You can quickly preview print jobs and get early warnings of potential printing errors to ease the printing process.

You can achieve predictable color with International Color Consortium (ICC)color management. Choose from hundreds of preset device profiles or import your own. You can embed ICC profiles in various file formats, such as CDR, CPT, EPS, and TIFF, which helps you manage the color of images or files between applications.

Create custom color palettes or edit custom palettes using the Palette Editor. Its enhanced user interface makes it more intuitive and makes creating and editing color palettes easier.

The Imposition Layout tool lets you create advanced, predefined, or customized signature layouts. You can use advanced binding options, page rotation, fold marks, and gutters. It can also be used to print a file many times on one sheet of paper.

You can quickly preview print jobs using the new Mini Preview window. The Mini Preview window is a compact version of the Print Preview window.

The new Preflight tab in the Print dialog box provides important feedback about a print job. For example, controls in the Preflight tab warn you of potential printing errors associated with your file.

Supporting Applications (and Libraries)

Corel PHOTO-PAINT 9 includes a variety of supporting applications, brush presets, textures, brush nibs, and scripts for adding effects to images. Also included with Corel PHOTO-PAINT 9 are over 1000 high-resolution photos, a combination of professional image-composition tools, enhancement filters, and artistic media brush styles and options.

Microsoft Visual Basic for Applications 6 (VBA) lets you build custom business solutions by automating and integrating off-the-shelf software applications. VBA uses the Visual Basic programming language, a Rapid Application Development (RAD) environment, and fast runtime performance. VBA also includes the Microsoft Forms Package and support for ActiveX controls which lets you access the Windows API and the underlying file system, add connectivity to corporate data, and integrate with other Component Object Model-based software

Bitstream Font Navigator 3.0 is a font manager for Windows 95 and Windows NT 4.0. Bitstream Font Navigator 3.0 lets you find and install fonts, organize fonts into manageable groups, and view or print font samples.

Canto Cumulus Desktop 4.0 is a media management system that delivers digital asset management. Canto Cumulus Desktop 4.0 organizes media and graphics files into a browsable catalog that can be indexed so that you can find images, designs, clipart, stock photos, and QuickTime movies.

Corel TEXTURE lets you simulate natural textures, such as clouds, marble, and wood. You can also customize textures.

Corel CAPTURE 9 is an advanced screen-capture utility that lets you capture on-screen videos or images such as the active window, the active client, the screen, or an area. You can customize shortcut keys, preferences, and file destination, name, or type.

Corel SCRIPT lets you develop macros and scripts to automate tasks in Corel PHOTO-PAINT 9.

Corel SCRIPT Editor is an OLE 2.0-enabled scripting utility that lets you create add-on utilities for Corel PHOTO-PAINT 9.

Adobe Acrobat Reader lets you view, navigate, and print Portable Document Format (PDF) files across platforms. You can save Corel PHOTO-PAINT images as .PDF files.

Corel PHOTO-PAINT lets you create, open, edit, save, and export QuickTime movie files (.MOV) or QuickTime VR Panoramas and Objects.

Corel PHOTO-PAINT 9 offers an extensive collection of image libraries and fonts to help you enhance your work, including

- 1500 photos and 1200 clipart images and symbols
- 750 floating objects
- 300 TrueType fonts

Corel on the Web - Designer.com

You can view the Corel World Wide Web site for designers at **http://designer.com**

Designer.com is the Corel World Wide Web site for designers. You can view tips and tricks, articles, links, and newsgroups at Designer.com.

The Interact pages of Designer.com offer a forum for discussion. You can read a list of frequently asked questions (FAQs) and participate in newsgroups. Live chat sessions will be added in the future. The Interact pages also contain information about tradeshows, conferences, seminars, and the Corel World Design Contest.

Designer.com contains links to World Wide Web sites about design issues. You can suggest links to add or browse the following link categories:

- **Our Favorite Sites** ─ highlights design Web sites each month
- **Design Inspirations** ─ lists Web sites about creating attractive Web pages
- **Design References** ─ contains information about design issues, such as color, printing, and typography
- **Web References** ─ provides information about Web page design, such as banner design and HTML codes

You can browse the Designer.com World Wide Web site to obtain

- a list of locations of all Corel Approved Service Bureaus from the Services page
- service packs and plug-ins from the Updates and Patches pages
- technical support options from the Support page

You can find information about Corel products by browsing the Product pages. The Product pages also contain information on how designers use Corel products.

The Corel eStore lets you order products online or search a database to find a store near you. Third-party products and plug-ins will be added to the Designer.com site in the future.

You can submit comments about the Designer.com World Wide Web site by posting to the newsgroups or sending us feedback by email to **editor-designer@corel.com**.

Corel Greetings Online lets you send electronic cards to your family and friends. Simple instructions prompt you at each step.

Printing

Printing

Corel provides extensive printing options designed for both desktop and commercial printing. You can size, position, order, and orient the pages of a print job. You can also preview a print job to see how it will appear on output. Many printing features are not required to print simple documents on a desktop printing device. For basic printing instructions, see "Setting up a print job."

If you are using a PostScript printing device and are having trouble printing, see "Using PostScript to optimize a print job." You can also resolve certain problems by adjusting settings, as explained in "Fine-tuning a print job." Unless you are having trouble printing, you should not adjust these settings.

If you plan to print a document on a commercial printing press, see "Commercial printing."

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} More Detailed Information

Setting up a print job

Setting up a print job

You must select and properly configure the appropriate printing device driver before you print. Consult the printing device manufacturer instructions, the Windows documentation, or the service bureau or printing shop that will be printing the work to find out how best to set up the printing device driver.

You can control what parts of a document to print. You can print specific pages, objects, or layers. You can also choose to print more than one document at a time.

Collating is useful when you are printing multipage documents. You can specify the number of copies you want to print and whether you want them collated. If you enable the Collate check box, a complete copy of each document is printed before the next copy is printed. If collating is disabled, all copies of the first page are printed before copies of the second page are printed, and so on.

Before printing a document, you can use Preflight to help reduce errors. Preflight analyzes a print job before printing, and generates a report that states the things to be aware of before printing, and proposes a solution.

_____

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} **Related Topics**

Printing a document

When your printing device is properly configured, you can often print a document without changing any of the default settings.

To print a document

1. Click File, Print.
2. Click the Print button.

_____

{button ,AL(`PRC Setting up a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Selecting and configuring a printing device

Printing device installation is controlled by Windows. Every type of printing device has different properties. For information about installing and setting up a printing device, refer to the printing device manufacturer documentation and the Windows documentation.

If you try to print with an orientation different from that specified in the device properties, a message prompts you to adjust the printing device paper orientation. Disable this warning to adjust paper orientation automatically.

To select a printing device

1. Click File, Print.

2. Click the General tab.

3. Choose a printing device from the Name list box:

   - If the device driver you require is not listed, install it following the usual Windows procedure.

   - If you are proofing or printing a job in-house, choose the device driver for the local printing device.

   - If you are sending a file to a service bureau, choose the device driver that is specified by the service bureau.

To set the printing device properties

1. Follow steps 1 and 2 from the previous procedure.

2. Click the Properties button.

3. Do one of the following:

   - Set only the Paper Size, <u>Orientation,</u> Tray, and Resolution when printing to a PostScript device. Leave all other options at their default settings and set them from the Print dialog box instead.

   - Set all relevant options when printing to a non-PostScript device.

To disable the Page Orientation Prompt

1. Click Tools, Options.

2. In the list of categories double-click Global, and click Printing.

3. Choose Page Orientation Prompt from the Option list.

4. From the Setting list, choose one of the following:

   - Off ─ Always Match Orientation
   - Off ─ Don't Change Orientation

{button ,AL(`PRC Setting up a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting a PPD file

For improved compatibility with third-party prepress software, you can choose a PostScript Printer Description (PPD) file. A PPD file describes the capabilities and features of your PostScript printer. PPD files are available from your printer manufacturer.

To select a PPD file

1. Click File, Print.
2. Click the General tab.
3. Enable the Use PPD check box.
4. Choose the drive where the file is stored from the Look In list box.
5. Double-click the folder in which the file is stored.
6. Double-click the file name.

Note

- If you choose to use a PPD file, Corel generates all of the PostScript. If you choose not to use a PPD file, Windows generates some of the PostScript; however, this may cause problems on output.

{button ,AL(`PRC Setting up a print job;',0,"Defaultoverview",)} Related Topics

Using a printing device color profile

A printing device color profile helps to ensure accurate color reproduction. This feature can be enabled or disabled when you print.

To enable the current printing device color profile

1. Click File, Print.

2. Click the Misc tab.

3. Enable the Use Color Profile check box.

To choose a printing device color profile

1. Follow steps 1 and 2 from the previous procedure.

2. Click the Set Profiles button.

3. Choose a color profile from one of the following list boxes:

- Composite Printer — if you are not printing color separations
- Separations Printer — if you are printing color separations

_____

{button ,AL(`PRC Setting up a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing multiple copies

You can print multiple copies of the same document. If you are printing a document with many pages, you may want to collate the copies.

Collating allows you to print one full set of the selected pages before printing the second full set.

To print multiple copies

1. Click File, Print.
2. Click the General tab.
3. Type the number of copies in the Number Of Copies box.
4. Enable the Collate check box to collate the copies.

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{button ,AL(`PRC Setting up a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Specifying the documents to print

When more than one document is open, you can choose which document to print, or print more than one open document at a time. When you select more than one open document, the selected documents are printed together as a single print job.

To specify the documents to print

1. Click File, Print.
2. Click the General tab.
3. Enable the check boxes for the documents that you want to print in the Documents To Print list.

{button ,AL(`PRC Setting up a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing large print jobs as tiles

If the print job is larger than your printer paper, you can choose to print it as tiles. Portions of each page of the print job are printed on separate sheets of paper or media that you can assemble into one large sheet or media.

To print large print jobs as tiles

1. Click File, Print.
2. Click the Layout tab.
3. Enable the Print Tiled Pages check box.
4. Type a value or a percentage of the page size in the Tile Overlap boxes to specify by how much you want the tiles to overlap.

To print large print jobs as tiles from the Print Preview window

1. Click File, Print Preview.
2. Click Settings, Layout.
3. Follow steps 3 and 4 from the previous procedure.

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{button ,AL(`PRC Setting up a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Using printing styles

A print style is a set of saved printing options. Each print style is a separate file. This lets you move a print style from one machine to another, back up a print style, and keep document specific styles in the same folder as the document file.

To select a print style

1. Click File, Print.

2. Click the General tab.

3. From the Print Style list box, choose one of the following:

   - CorelDRAW Version 9

   - Corel PHOTO-PAINT 9 Defaults

   - Browse

To create a print style

1. Click File, Print.

2. Click the General tab.

3. In the Print dialog box, set the printing options.

4. Click the General tab.

5. Click the Save As button.

6. Choose the drive where you want to save the file in the Save In list box.

7. Double-click the folder in which you want to save the file.

8. Type a name for the style in the File Name box.

— **Note**

- When you save a print style, a dialog box opens that includes a section called Settings To Include. The settings in this section correspond to the printing options you have already selected. You can specify which settings to include in a print style in this dialog box.

To edit a print style

1. Click File, Print.

2. Click the General tab.

3. Choose a print style from the Print Style list box.

4. Follow steps 3 to 8 from the previous procedure.

To delete a print style

1. Click File, Print Preview.

2. Choose a print style from the Print Style list box.

3. Click File, Delete Print Style.

— **Note**

- If you close the Print dialog box before you print, all of the changes you have made to the print options are discarded. If you do not want to lose these changes and you need to close the dialog box (that is, you need to change the work before you print), save the settings as a print style, or click the Apply button before you click the Cancel button.

Tip

- You can also select, edit, save, and delete print styles from the Print Preview window.

{button ,AL(`PRC Setting up a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Using Preflight

Preflight analyzes the current print job and produces a summary of print errors and possible print problems. Preflight is especially helpful when you are sending files to a service bureau. Using Preflight, the service bureau can find potential problems before generating output.

The Issues tab in the Print dialog box opens up the Preflight page. The Issues tab heading changes depending on the number of issues in a print job. For example, if you have three issues the tab reads 3 Issues. If you have no issues, the tab heading reads No Issues. The icon on the tab heading also changes depending on the severity of the issue(s) identified. The icons represent:

- no-severity
- low-severity
- medium-severity
- high-severity

Every issue that Preflight detects includes a summary of the issue and a suggestion on how to resolve the issue. By default, Preflight checks for all printing issues. Disable the check boxes of the issues you do not want Preflight to check.

To view a Preflight report

1. Click File, Print.
2. Click the Issues tab.

━ **Note**

- If you have a large or complex file, Preflight will take time to analyze the file.

To disable specific issues

1. Follow steps 1 and 2 from the previous procedure.
2. From the list, choose an issue to disable.
3. Enable the Don't Check For This Issue In The Future check box.
4. Click the Apply button.

To enable Preflight issues

1. Follow steps 1 and 2 from the "To view a Preflight report" procedure.
2. Click the Preflight Settings button.
3. Enable the check boxes for issues you want Preflight to check.

━ **Tip**

- You can also change Preflight settings from the Options dialog box by clicking Tools, Options, and clicking Global, Printing, Preflight Warnings in the list of categories.

{button ,AL(`PRC Setting up a print job;',0,"Defaultoverview",)} Related Topics

Using imposition layouts

Using imposition layouts

Imposition layouts let you print more than one page of a document on each sheet of paper. This is useful when you are creating documents such as magazines, books, and other multipage documents for printing on a commercial printing press. You can use the built-in imposition capabilities instead of using third-party imposition software.

You can also use imposition layouts for other documents that involve cutting or folding, such as mailing labels, business cards, pamphlets, or greeting cards. Imposition layouts can also be used to print multiple thumbnails of a document on one page.

You can choose a preset imposition layout or create your own imposition layout. The preset imposition layouts include:

Full Page

Places one document page on the front of each sheet. Full Page is the default layout.

Double Sided Full Page

Places one document page on the front of the sheet, and the next document page on the back of the sheet.

Booklet

Places two document pages on each side of the sheet. Each sheet is folded in the center, with folded sheets placed inside one another. The sheets are ordered for saddle stitch binding.

Book

Places two document pages on each side of a sheet. The pages are ordered for perfect binding, where each sheet is cut down the center and the cut pages are stacked on top of one another.

A x D (N-UP)

Places pages in sequential order on a grid of "A" pages across by "D" pages down. The layout is scaled to fit on the printed sheet if necessary.

Tri-Fold Card

Places multiple pages together to form a panel of a three-panel accordion folded card.

Tent Card

Creates a card that is printed on both sides and folded horizontally to stand upright.

Top-Fold Card

Creates a card that is printed on one side and folded horizontally to stand upright.

Side-Fold Card

Creates a card that is printed on one side and folded to open like a book.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} <u>Related Topics</u>

Choosing imposition layouts

The default imposition layout reflects the layout of the document you are printing. The layout you choose does not affect the original document, only the way it is printed. For example, if you have a four-page document set up as a full page in a Full Page layout, but would like to print it as a top-fold, or side-fold card, you can choose the appropriate card style and size in the Print dialog box.

When you use an imposition layout, if the total width, height, gutters and margins are larger than the space available on the page size, the document pages will normally be scaled down to fit. If you do not want document pages to be scaled down you can change the page size in printer properties, or you can choose to maintain document page size, in the Print Preview window. This causes the layout to be cropped at the edge of the signature, instead of scaling down the document pages. Preflight can also notify you if the document pages are being scaled to fit the layout. For more information on Preflight and Preflight settings see, "Using Preflight."

To choose an imposition layout

1. Click File, Print.

2. Click the Layout tab.

3. Choose an imposition layout from the Imposition Layout list box.

To maintain document page size

1. Click File, Print Preview.

2. Click the Imposition Layout tool.

3. On the Property Bar, click the Maintain Document Page Size button.

{button ,AL(`PRC Using imposition layouts;',0,"Defaultoverview",)} Related Topics

Creating, editing, and deleting imposition layouts

You can create, edit, and delete custom imposition layouts in the Print Preview window. When creating an imposition layout it is useful to have a "folding dummy." A folding dummy is a sheet of paper that you have folded and labeled where your document pages should appear. If you send a print job to a service bureau or commercial printer, they may provide a folding dummy for your print job. If you create, edit, or delete a custom imposition layout, keep in mind the following terminology:

- A Document Page is sometimes called a "page." This is one page in a document file, what the reader views as a single file.

- A Signature is one sheet as printed by the press or output device, that contains several pages from a document. A signature may be cut, folded, and possibly bound, to form a final document.

To create an imposition layout

1. Click File, Print Preview.

2. Click the Imposition Layout tool.

3. In the Pages Across/Down boxes, type the number of pages to include on each printed page.

4. Click each numbered box in the Print Preview window, and choose the following:

- The page number ━ determines which page of the document is printed in that position.
- The angle ━ determines whether the page is printed top up (0 degrees) or top down (180 degrees).

5. If you are printing on both sides of the paper, enable the Double Sided Layout button.

6. Click the Imposition Layout tabs at the bottom of the Print Preview window to view each side of a double-side layout.

7. Type a name for the imposition layout in the Save As box.

━ **Note**

- When you enable the Double Sided Layout option and you are printing on a nonduplex printing device, a wizard automatically provides instructions on how to insert the paper into the printing device.

To edit an imposition layout

1. Click File, Print Preview.

2. On the Property Bar, choose an imposition layout from the Imposition Layout list box.

3. Make changes to the layout.

4. On the Property Bar, click the Plus button (+).

5. Type a name in the Save As box.

To delete an imposition layout

1. Click File, Print Preview.

2. On the Property Bar, choose an imposition layout from the Imposition Layout list box.

3. Click the Delete Imposition Layout button (-).

{button ,AL(`PRC Using imposition layouts;',0,"Defaultoverview",)} Related Topics

Using binding methods

When creating a custom imposition layout, you must choose a binding style in the Print Preview window. You can choose from three preset binding methods or you can customize a binding method. When you choose a preset binding method all but the first signature are automatically arranged. When you choose to customize a binding method you can layout each signature. The following three preset binding methods are:

- Perfect Binding一is a method of binding books, where individual pages are cut apart and glued at the spine. For example, a telephone book is typically bound using this method.

  You can also use Perfect Binding if you want your pages printed in sequence, such as when printing thumbnails. An example of this, is if you are printing four document pages per signature, the first signature contains pages 1 to 4, the second signature contains pages 5 to 8, and so on.

- Saddle Binding一is a method where sheets are folded and inserted into one another. An example of a saddle stitched document is a glossy magazine that is stapled at the spine.
- Collate Cut Binding一is a method where all signatures forming a copy of the document are collated and stacked together. The pages are cut to form a number of stacks, which are in turn stacked on top of one another. For example, for a 32 page document printed with four pages per signature, the first signature contains pages 1, 8, 16, and 24. The second signature contains pages 2, 9, 17, 25, and so on.

To choose a preset binding method

1. Click File, Print Preview.
2. Click the Imposition Layout tool.
3. On the Property Bar, click one of the following buttons:
   - Perfect Binding
   - Saddle Binding
   - Collate Cut Binding

{button ,AL(`PRC Using imposition layouts;',0,"Defaultoverview",)} Related Topics

Using the custom binding method

When you use the custom binding method, you can individually arrange the pages that are printed on each signature. To use the custom binding method, you must begin by setting the number of signatures that are used to print the document. You can then set the number of pages for each signature, and specify which document page should print at each position.

To use the custom binding method

1. Click File, Print Preview.
2. Click the Imposition Layout tool.
3. On the Property Bar, choose Custom Binding.
4. On the Property Bar, type a number in the Number Of Signatures box.

To select a signature

1. Follow all the steps from the previous procedure.
2. On the bottom of the Print Preview window, click a Signature tab.

{button ,AL(`PRC Using imposition layouts;',0,"Defaultoverview",)} Related Topics

Setting the page group rate

When you use saddle binding, you can group pages into one or more separate saddle pieces. Normally, all the pages are printed as part of one saddle-stitched unit. However, some books are created by binding a number of pieces that are each arranged as an independent saddle-stitched section. If you are creating such a document, you can specify the number of pages that should be grouped to form each saddle-stitched piece.

To set the page group rate

1. Click File, Print Preview.
2. Click the Imposition Layout tool.
3. On the Property Bar, click the Saddle Binding button.
4. On the Property Bar, type a number in the Pages Per Group box.

{button ,AL(`PRC Using imposition layouts;',0,"Defaultoverview",)} Related Topics

Arranging the pages on a signature

You can arrange pages on a signature automatically using two options. Sequential Auto-ordering arranges the pages left to right, top to bottom, in reading order. Cloned Auto-ordering places the same page at each location on a signature. This is useful for creating business cards, where the same card is printed at each location on a signature. When you arrange the pages automatically on a signature, you can choose the angle of the image. You can also arrange the pages by clicking on a page, and typing a page number. The angle determines whether the page is printed top up (0 degrees) or top down (180 degrees).

To arrange the page using Sequential Auto-Ordering

1. Click File, Print Preview.
2. Click the Imposition Layout tool.
3. In the Pages Across/Down boxes, type the number of pages to include on each printed page.
4. Click on a page in the Print Preview window.
5. On the Property Bar, click the Sequential Auto-Ordering button.
6. Type a page number in the Page Sequence Number box.
7. Choose an angle from the Page Rotation list box.

To arrange the page using Cloned Auto-Ordering

1. Follow steps 1 to 3 from the previous procedure.
2. Click on a sheet in the Print Preview window.
3. On the Property Bar, click the Cloned Auto-Ordering button.
4. Type a page number in the Page Sequence Number box.
5. Choose an angle from the Page Rotation list box.

To manually arrange the page order

1. Follow steps 1 to 4 from the "To arrange the page using Sequential Auto Ordering" procedure.
2. Type a page number.
3. Choose an angle from the Page Rotation list box.

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{button ,AL(`PRC Using imposition layouts;',0,"Defaultoverview",)} Related Topics

Changing gutter size

If you have more than one page across or down, you can adjust the size of the gutters between pages. You can choose the automatic gutter spacing option, which sizes gutters so that the document pages fill the entire available space in the layout. You can have all horizontal and all vertical gutters the same width, or you can adjust the width of each gutter.

To choose automatic gutter spacing

1. Click File, Print Preview.
2. Click the Imposition Layout tool.
3. In the Pages Across/Down boxes, type the number of pages to include on each printed page.
4. Click the space between any two pages (horizontally and vertically.)
5. On the Property Bar, click the Auto Gutter Spacing button.

To apply equal horizontal and vertical gutter sizes

1. Follow steps 1 to 4 from the previous procedure.
2. On the Property Bar, click the Equal Gutters button.
3. On the Property Bar, type a value in the Gutter Size box.

To change individual gutter sizes

1. Follow steps 1 to 4 from the "To choose automatic gutter spacing" procedure.
2. On the Property Bar, disable both of the following:
   - Auto Gutter Spacing
   - Equal Gutters
3. On the Property Bar, type a value in the Gutter Size box.

{button ,AL(`PRC Using imposition layouts;',0,"Defaultoverview",)} Related Topics

Setting cut and fold marks

When you click the space between two pages (horizontally and vertically), you can mark the location where cut and fold marks are placed. If you send a job to a commercial printer, these marks guide where a document is trimmed and folded.

To set cut and fold marks

1. Click File, Print Preview.

2. Click the Imposition Layout tool.

3. In the Pages Across/Down boxes, type the number of pages to include on each printed page.

4. In the Print Preview window, choose a gutter by clicking on the space between two pages (horizontally and vertically.)

5. On the Property Bar, click one or both of the following:

- Cut location — positions where the document is cut.
- Fold location — positions where document is folded.

— **Note**

- To set cut and fold marks in the Print Preview window, you must enable the Crop/Fold Marks check box in the Prepress tab of the Print dialog box.

{button ,AL(`PRC Using imposition layouts;',0,"Defaultoverview",)} Related Topics

Adjusting margin sizes

When printing on a desktop printer, you may need to adjust the margins to accommodate the nonprintable area of the printer. If the margin size is smaller than the nonprintable area, the edges of some pages or some printer's marks may be clipped by your printer. You can compare the location of the margins to the nonprintable area of your printer by clicking "Non-Printable Area" from the View menu in Print Preview.

When preparing a job for commercial press, the service bureau may request minimum margin sizes, such as for page grippers, and printers' marks.

To adjust margin size

1. Click File, Print Preview.
2. Click the Imposition Layout tool.
3. In the Pages Across/Down boxes, type the number of pages to include on each printed page.
4. In the Print Preview window, click a margin.
5. On the Property Bar, type values in the Top/Left margin boxes.

{button ,AL(`PRC Using imposition layouts;',0,"Defaultoverview",)} Related Topics

Previewing, sizing, and positioning a print job

Previewing, sizing, and positioning a print job

The Print Preview window lets you view your work as it will appear when printed. It shows you the position and size of the print job on the paper. You can also view printing devices marks such as crop or fold marks and color calibration bars.

If you are using a Full Page or Manual imposition layout, you can change the position and size of the print job on the printed page. If you are printing bitmaps, use caution when sizing print jobs. Enlarging bitmaps may cause the output to appear jagged or pixelated.

You can also view a Mini Preview from the Print dialog box. The Mini Preview window lets you see how a document appears before it is printed, but does not let you change settings.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} Related Topics

Previewing a print job

Print Preview lets you view what the work will look like when printed. You can choose to preview a print job by choosing Print Preview from the File menu. You can move from page to page, and magnify the page being previewed. You can also view how the color separations will appear when printed.

To preview a print job

- Click File, Print Preview.

To move from page to page in the Print Preview window

1. Click File, Print Preview.
2. Below the Print Preview window, do one of the following:
   - Click the button pointing left━the button flips back through the pages
- Click the button pointing right━the button flips forward through the pages
━ **Note**

- The arrow buttons are accessible only when print options are set for more than one page, not when print options are set to print the current page only.
━ **Tip**

- The Go To dialog box also lets you move from page to page. To open the Go To dialog box, click View, Go To.

To print the page being previewed

1. Click File, Print Preview.
2. Click File, Print This Sheet Now.

To magnify the page being previewed

1. Click File, Print Preview.
2. Click View, Zoom.
3. Do one of the following:
   - Enable one of the preset zoom level buttons.
   - Enable the Percent button and type a value in the Percent box.
━ **Tip**

- You can also zoom in on a portion of the Print Preview by using the <u>Zoom tool.</u>

To preview individual color separations

1. Click File, Print Preview.
2. Click View, Preview Separations, Separations.
3. Click the appropriate tab at the bottom of the Print Preview window to view each color separation.
━ **Notes**

- You can view individual color separations only when you have enabled the Print Separations check box in the Print Options dialog box.
- The Auto (Simulate Output) preview type in the View menu automatically sets the preview type to the settings that match the printing device driver. For example, if you are printing to a black-and-white printing device, the preview is grayscale.
- The Auto (Simulate Output) preview type is enabled by default. If you change the preview settings, then Auto (Simulate Output) is disabled. You can revert to the automatic settings by enabling Auto (Simulate Output).

{button ,AL(`PRC Previewing sizing and positioning a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Previewing a job from the Mini Preview window

You can preview a print job from the Mini Preview window accessed from the Print dialog box. However, the Mini Preview window does not let you change any settings from its window. The Mini Preview window is useful for quickly viewing a document before it is printed.

To preview a print job in the Mini Preview window

1. Click File, Print.
2. Click the Mini Preview button at the top right of the dialog box.

To move from page to page in the Mini Preview window

- Click one of the following arrow buttons below the Mini Preview window:
  - Forward End button－takes you to the first page
- Back End button－takes you to the last page

To preview a specific page in the Mini Preview window

- Choose a page from the Page list box below the Mini Preview window.

{button ,AL(`PRC Previewing sizing and positioning a print job;',0,"Defaultoverview",)} Related Topics

Customizing a print preview

You can increase the speed of a print preview by hiding the images. You can also specify a color or grayscale preview. Displaying individual color separations in grayscale instead of color can be helpful when you are studying color distribution. Yellow is particularly difficult to see against a white background. Even magenta and cyan, if used sparsely, are easier to see when displayed in grayscale.

To hide the print job

1. Click File, Print Preview.

2. Click View, Show Image.

− Notes

- If a check mark appears beside the Show Image command, the command is enabled.

- When Show Image is disabled, the print job is represented by a bounding box that you can use to position and size the job.

To specify a color or grayscale Print Preview

1. Click File, Print Preview.

2. Do one of the following:

    - Click View, Preview Color, Color.

    - Click View, Preview Color, Grayscale.

{button ,AL(`PRC Previewing sizing and positioning a print job;',0,"Defaultoverview",)} Related Topics

—

Sizing a print job

You can alter the size of each page of the print job, leaving the original unaffected. The height-to-width ratio of a print job is called its "aspect."

To size the print job

1. Click File, Print Preview.
2. Click the <u>Pick tool.</u>
3. Click the Print Preview window.
4. On the Property Bar, type values in the following boxes:
   - <u>Width</u> — lets you set the width of a page in the Print Preview window
- <u>Height</u> — lets you set the height of a page in the Print Preview window
— **Tip**
   - You can also size each page of a print job by dragging the handles in the Print Preview window.

To fit the print job to the page

1. Click File, Print.
2. Click the Layout tab.
3. Enable the Fit To Page button.

{button ,AL(`PRC Previewing sizing and positioning a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Positioning a print job

You can alter the position of each page on the printed page, leaving the original unaffected. If you select the Manual Imposition Layout, you can place several pages on a single sheet of paper. Each page can be sized and positioned.

To position a page on the printed page

1. Click File, Print Preview.
2. Click the Pick tool.
3. Click the Print Preview window.
4. Type values in the following boxes on the Property Bar:
   - Top Corner Position — specifies the distance from the top of the printable area
- Left Corner Position — specifies the distance from the left side of the printable area
– **Tip**
   - You can also position each page by dragging the "X" in the center of the image to the desired position.

To customize the position of a page on the printed page

1. Click File, Print.
2. Click the Mini Preview button at the top right of the Print dialog box.
3. Click the Layout tab.
4. Enable the Reposition Images To button.
5. Choose Custom from the Reposition Images To list box.
6. Click the flyout arrow below the Reposition Images To list box to choose the page to position.
7. Position the page by typing values in the following boxes:
   - Position
   - Size
   - Scale Factor
   - # Of Tiles
– **Note**
   - The # Of Tiles box is activated only when you enable the Print Tiled Pages check box, otherwise, it is dimmed.

To automatically position a page on the printed page

1. Follow steps 1 to 4 from the previous procedure.
2. Choose a position from the Reposition Images To list box.

{button ,AL(`PRC Previewing sizing and positioning a print job;',0,"Defaultoverview",)} Related Topics

Using PostScript to optimize a print job

Using PostScript to optimize a print job

PostScript is a page description language that sends printing instructions to a PostScript device. All the elements in a print job (for example, curves and text) are represented by lines of PostScript code that the printing device uses to produce the document.

PostScript is not the only method for sending printing instructions, and some printing devices are not compatible with PostScript. However, there are several functions that are unavailable when you do not use PostScript. For example, you cannot adjust halftone screens.

There are three levels of PostScript. PostScript 1, the first PostScript language, has certain limitations (these are described below). PostScript 2 greatly reduces potential printing errors. PostScript 3, the latest version of PostScript, is faster than previous versions which have been largely eliminated in PostScript 2 or PostScript 3.

Limitations of PostScript 1

Certain problems may arise when you use PostScript 1:

- If a print job contains complex vector objects, a PostScript 1 printing device may not be able to print it. To create vector curves, a PostScript device prints a series of short straight lines called segments (any straight line between two nodes is considered a segment.) PostScript 1 devices cannot print vector graphics with more than 1500 segments. This limits the allowable number of nodes in any vector object to approximately 500.

- If you use a complex fill (for example, a texture fill, or a PostScript fill) in an object, the allowable number of nodes is reduced to approximately 300.

- If you fill a text object with a texture fill, a PostScript 1 device may not be able to print it.

- If you use a texture fill in an object with any subpaths (for example, a donut made from a circle within a circle), a PostScript 1 device cannot print it.

There are several ways to work around these limitations:

- Break up complex graphics into several less complex graphics. (This may not be possible if you are using complicated line attributes or complex fills.)

- Avoid using complex fills on graphics that are not large enough to warrant intricate detail.

- Avoid using complex fills with complex outlines, or using complex fills in text.

- Limit the number of nodes per object.

- Use the PostScript features designed to reduce complexity and warn you of potential printing problems.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using PostScript 2 or 3

PostScript 2 and 3 are more advanced PostScript languages than PostScript 1. Using a PostScript 2 or 3 printing device can reduce printing errors and let you use features that are unavailable when you use a PostScript 1 printing device. If you try to use PostScript 2 or 3 options and are not using a PostScript 2 or 3 device, the print job does not print properly. If you are not certain whether you are printing on a PostScript 2 or 3 device, do not enable these options.

PostScript 2 and 3 let you use JPEG compression to compress the bitmaps in a print job and make the file smaller. Also, PostScript 2 and 3 use a faster method to render vector graphics.

To use PostScript 2 or 3

1. Click File, Print.

2. Click the PostScript tab.

3. Choose Level 2 or PostScript 3 from the Compatibility list box.

To compress bitmaps

1. Follow all of the steps from the previous procedure.

2. Enable the Use JPEG Compression check box.

3. Move the Quality Factor slider to the right to increase compression and reduce the quality of the bitmaps.

— **Note**

- You can only compress bitmaps in .PRN or .PS files.

— **Tip**

- You can access the Print dialog box from the Print Preview window by clicking the Options button on the Property Bar.

{button ,AL(`PRC Using PostScript to optimize a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing complex print jobs

Complex graphics can often cause a PostScript 1 print job to fail. To ensure that your print jobs print properly, you can test for complex vector graphics and reduce curve complexity by increasing flatness. Curve flatness determines how smooth a curve appears when printed. As the flatness increases, curves begin to appear as connected straight lines.

To test for complex vector graphics

1. Click File, Print.
2. Click the Issues tab.
3. Click the Preflight Settings button.
4. Enable one or a combination of the following check boxes:
   - Text With Texture Fills (PS Level 1 Only)
   - Bitmaps In Complex Clipping Paths (PS Level 1 Only)
   - Texture Fills In Complex Objects (PS Level 1 Only)
   - Complex Clipping Regions (PS Level 1 Only)
   - Objects With Outline Having Many Nodes (PS Level 1 Only)
   - Objects With Outline And Fill Having Many Nodes (PS Level 1 Only)

To reduce curve complexity by increasing flatness

1. Click File, Print.
2. Click the PostScript tab.
3. Type a value in the Set Flatness To box.

{button ,AL(`PRC Using PostScript to optimize a print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Including PDF marks

PDF is a file format that preserves fonts, images, graphics, and formatting of an original application file. When creating a PDF file from a PostScript file, you can include PDF marks such as hyperlinks and bookmarks. Hyperlinks are links or URLs to other pages or the Internet. Bookmarks are links to other pages in the file represented by text.

You can also choose to display a full screen, the current page, or only the thumbnails on startup. For information about how to set hyperlinks and bookmarks, see "Publishing PDF documents."

To include hyperlinks

1. Click File, Print.

2. Click the PostScript tab.

3. Enable the Include Hyperlinks check box in the PDF Marks section.

To include bookmarks

1. Follow steps 1 and 2 from the previous procedure.

2. Enable the Include Bookmarks check box in the PDF Marks section.

To display PDF marks

1. Follow steps 1 and 2 from the "To include hyperlinks" procedure.

2. From the On Start, Display list box, choose one of the following:

- Full Screen — displays a full screen of a page
- Page Only — displays the current page
- Thumbnails — displays the current page and all thumbnails in the document

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{button ,AL(`PRC Using PostScript to optimize a print job;',0,"Defaultoverview",)} Related Topics

Printing color bitmaps

You can output color bitmaps as CMYK, RGB, or grayscale. PostScript output typically uses the CMYK (cyan, magenta, yellow, and black) color model to print bitmaps. If you are printing color bitmaps to an RGB (red, green, and blue) or CMY (cyan, magenta, and yellow) printing device, choose RGB from the Output Color Bitmaps As list box.

RGB devices receive RGB values instead of CMYK values. CMY printing devices convert RGB to CMY (three-color model to three-color model) more easily than CMYK to CMY (four-color model to three-color model).

To output color bitmaps as RGB

1. Click File, Print.
2. Click the Misc tab.
3. Choose RGB from the Output Color Bitmaps As list box.

To output color bitmaps as CMYK

1. Follow steps 1 and 2 from the previous procedure.
2. Choose CMYK from the Output Color Bitmaps As list box.

To output color bitmaps as Grayscale

1. Follow steps 1 and 2 from the "To output color bitmaps as RGB" procedure.
2. Choose Grayscale from the Output Color Bitmaps As list box.

— **Note**

- The RGB option is available for PostScript devices only.

— **Tip**

- You can access the Print dialog box from the Print Preview window by clicking the Options button on the Property Bar.

{button ,AL(`PRC Using PostScript to optimize a print job;',0,"Defaultoverview",)} Related Topics

Fine-tuning a print job

Fine-tuning a print job

Several problems can occur when you are printing fonts or bitmaps. The options described in this section can help to resolve the problem. If you are having trouble printing, try to determine what part of the print job is causing the problem. For example, the fonts may not be printing properly, or a bitmap may not print. Then look for a topic that relates to the type of problem.

The Driver Compatibility page in the Printing Preferences dialog box contains many of the options you can use to fine-tune a print job. This dialog box lets you set options and view device capabilities for each printing device driver.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} Related Topics

Printing bitmaps in small chunks

You can determine whether bitmaps are sent to non-PostScript printing devices all at once or in smaller blocks (below 64 K), called chunks. Usually, the driver tells the application which method it can or cannot handle. If you find that bitmaps do not print as expected, try forcing them to be printed in smaller chunks.

If you are already printing bitmaps as chunks, you can specify the degree to which each chunk overlaps adjacent chunks. This overlap reduces the grid pattern that can appear on some printing devices when bitmaps are printed as chunks.

To print bitmaps in chunks

1. Click File, Print Preview.

2. Click Settings, Printing Preferences.

3. In the list of categories, click General, Driver Compatibility.

4. Choose a non-PostScript printing device driver from the Printer list box.

5. Enable the Output Bitmaps In 64K Chunks check box in the Settings Specific To This Driver section.

To set bitmap chunk overlap pixels

1. Click Tools, Options.

2. In the list of categories, double-click Global, and click Printing.

3. Choose Bitmap Chunk Overlap Pixels from the Option list.

4. Choose a number of pixels by which each bitmap chunk overlaps the next from the Setting list.

— **Note**

- The options in the Settings Specific To This Driver section are available only when you choose a non-PostScript printing device from the Printer list box. Otherwise, they are dimmed.

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{button ,AL(`PRC Finetuning a print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Printing color print jobs in grayscale

When you print color work on a black-and-white printing device, you can specify whether you want shades of gray that approximates the hues.

To print color print jobs in grayscale

1. Click File, Print.
2. Click the Misc tab.
3. Enable the All Colors As Grayscale button.

{button ,AL(`PRC Finetuning a print job;',0,"Defaultoverview",)} **Related Topics**

Outputting color bitmaps

Using color management helps ensure accurate color reproduction. The Print feature lets you choose to output color bitmaps as CMYK, RGB, or grayscale. You can only output bitmaps as CMYK when you have chosen a PostScript printer. If you are printing to a non-PostScript printer, you can only output color bitmaps as RGB or grayscale. Outputting color bitmaps as CMYK or RGB increases file size while outputting color bitmaps as grayscale decreases file size.

To output bitmaps as CMYK

1. Click File, Print.

2. Click the General tab.

3. Choose a PostScript printer from the Name list box.

4. Click the Misc tab.

5. Choose CMYK from the Output Color Bitmaps As list box.

To output bitmaps as RGB

1. Click File, Print.

2. Click the Misc tab.

3. Choose RGB from the Output Color Bitmaps As list box.

To output bitmaps as grayscale

1. Follow steps 1 and 2 from the previous procedure.

2. Choose Grayscale from the Output Color Bitmaps As list box.

{button ,AL(`PRC Finetuning a print job;',0,"Defaultoverview",)} Related Topics

Downsampling bitmaps from the Print dialog box

You can reduce file size by downsampling bitmaps. Bitmaps are made up of pixels. When you downsample a bitmap, the number of pixels per line decreases. The decrease in pixels per line results in a decrease in file size.

To downsample bitmaps

1. Click File, Print.
2. Click the Misc tab.
3. Enable the Downsample To check box.
4. Type a number in the box to the right of the Downsample To box.

{button ,AL(`PRC Finetuning a print job;',0,"Defaultoverview",)} Related Topics

Controlling printer bands

Some non-PostScript printing devices cannot hold a full page in memory and must print the page in multiple passes, or "bands." The default setting lets the printing device driver split the page into bands before sending it to the printing device. If this proves too slow, or you encounter problems, you can split a print job into bands before it is sent to the printer driver.

To split a print job into bands before it is sent to the printer driver

1. Click File, Print Preview.
2. Click Settings, Printing Preferences.
3. In the list of categories, click General, Driver Compatibility.
4. Choose a non-PostScript printing device driver from the Printer list box.
5. Enable the Send Bands To Driver check box.

Notes

- The options in the Settings Specific To This Driver section are available only when you have selected a non-PostScript printing device from the Printer list box. Otherwise, they are dimmed.
- This Send Bands To Driver check box is available only in Windows 95 and Windows 98.

{button ,AL(`PRC Finetuning a print job;',0,"Defaultoverview",)} Related Topics

Controlling fill clipping

Any fill other than a uniform fill requires clipping when an object is not rectangular, because these fills are sent to printing devices as bitmaps, and bitmaps are rectangular. Clipping removes portions of a fill that should not be visible. The default setting for clipping is controlled by the driver, because this usually means faster processing. If you encounter a problem printing nonuniform fills, switch control over clipping to the software.

This option applies to non-PostScript printing devices only.

To assign control over fill clipping

1. Click File, Print Preview.
2. Click Settings, Printing Preferences.
3. In the list of categories, click General, Driver Compatibility.
4. Choose a non-PostScript printing device from the Printer list box.
5. Enable the Use Software Clipping For Fills check box.

Note

- The options in the Settings Specific To This Driver section are available only when you have selected a non-PostScript printing device from the Printer list box. Otherwise, they are dimmed.

{button ,AL(`PRC Finetuning a print job;',0,"Defaultoverview",)} **Related Topics**

Using print merge

Commercial printing

Commercial printing

If you use commercial printing for your print jobs, you most likely deal with a service bureau or a printing shop. These two businesses can be separate or affiliated. Some larger establishments may offer both services. The service bureau takes your file and converts it directly to film or to plates. The printing shop uses the film from a service bureau to make printing plates.

Film can be created using a camera or an imagesetter. Creating film with a camera usually requires camera-ready output that you have created on a PostScript laser printing device. Producing film in this way may save money, but do not try to produce complex color material using laser printed output because desktop printing devices are not precise enough.

An imagesetter creates film directly from a file. There are several different types of files that a service bureau may be able to use. For more information, see "Preparing a print job for a commercial press" and ask the service bureau about your options.

The service bureau should provide you with either overlay proofs, blueprints, or laminate proofs made from the film. The type of proof you require depends on the complexity of the print job. Once you are satisfied with the proofs, the film is imposed, the plates are burned, and the printing plates are mounted on the press.

If the service bureau and printing shop are separate, you must ensure that the service bureau provides the film in the form that the printing shop requires (for example, positive or negative film, emulsion up or down, etc.). Also, make sure that the printing shop has proofs of the final product and instructions about the print job (for example, number of copies, type and size of paper). These proofs and your instructions serve as a contract between you and the printing shop.

The press operators set up and adjust the press so that the printed output matches the contract proofs as closely as possible. When color quality and accuracy are crucial, you may be asked to be present at printing time to approve any color adjustments.

{button ,AL(`OVR Commercial printing;',0,"Defaultoverview",)} **More Detailed Information**
{button ,AL(`OVR Printing;',0,"Defaultoverview",)} **Related Topics**

Preparing a print job for a commercial press

Preparing a print job for a commercial press

When you send a print job to a commercial press, you can either send camera-ready paper output, or send the work on disk. If you are creating a file to send to an imagesetter, talk to the service bureau about the best file format and printing device settings to use.

If you are creating a file, the service bureau needs either a .PRN, .PS, or a native file from the application you are using. Always provide a final printout of the work, even if it is only a black-and-white representation. This helps them identify and assess any potential problems.

PRN or PS file

You can exercise full control over prepress settings and save the print job in a .PRN or .PS file. This print file is sent directly to an output device by the service bureau.

Be sure to review and confirm all settings with the service bureau. They cannot verify or fix a .PRN or .PS file. Any problems are only apparent on output.

Include a sheet with all the prepress settings that you have specified. This can be done automatically from the Options dialog box. Or, the service bureau may have an order form that outlines all the essential prepress settings.

Native file format

If you do not have the time or knowledge to prepare printing files, service bureaus equipped with the application in which you created your work can take the original files (for example, .CDR files in CorelDRAW) and apply the required prepress settings. Some service bureaus may prefer to handle the prepress settings themselves. If you choose to send the original files, make sure that you include any linked files. Also, make sure that the service bureau has the fonts that you used in the original files.

Using a bleed to extend images to the edge of the page

Most printing presses cannot print images to the edge of the paper. If you plan for certain areas of the print job to extend to the edge of the page, you need to print on paper that is larger than the size you ultimately want. This larger paper can then be trimmed so that the image extends to the paper's edge. When you use this method, it is wise to allow for a "bleed." A bleed is the amount that images extend past the edge of the final page size. By bleeding images, you allow for a margin of error during the printing and trimming processes.

Printers' marks

Printers' marks provide information about how the work should be printed. You can place printers' marks in the .PRN or .PS files, or on camera-ready paper output. The available printers' marks are crop marks, registration marks, color calibration bars, densitometer scales, page numbers, and file information.

{button ,AL(`OVR Commercial printing;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing to a file

Printing to a file is required when you want to send the .PRN or .PS file to a service bureau to be printed on an imagesetter. The Print To File feature lets you choose between sending a file to a Macintosh system, sending a single file, sending pages as separate files, or sending plates as separate files.

If you choose Pages To Separate Files, each page of a Corel document is printed as an individual file. If you choose Plates To Separate Files, each plate is printed as an individual file. Make sure you select the appropriate printing device driver when you print to file, and consider the following:

- When you are preparing a file for printing on an imagesetter or a platesetter, the page size of the print job (that is, the size of the film or plate on which the document is imaged) must be larger than the page size of the document to allow for printers' marks.

- If you are printing to a PostScript 2 or 3 printing device, you can make the print job smaller by using JPEG compression to compress bitmaps.

- If your PostScript file is to be trapped or imposed by a service bureau, the .PS file must conform to the Document Structuring Convention (DSC). In this case, enable the Conform To DSC setting. If you are unsure about which settings to choose, consult the service bureau.

To print to a file

1. Click File, Print.

2. Click the General tab.

3. Enable the Print To File check box.

4. Click the flyout arrow to the right of the Print To File check box, and enable one of the following:

   - For Mac
   - Single File
   - Pages To Separate Files
   - Plates To Separate Files

Note

- PostScript files created using the Print To File option contain two Control-D (^D) characters that prevent the PostScript file from printing on any PostScript device controlled by Macintosh computers. Choose the For Mac option from the Print To File flyout arrow, to remove the ^D characters from the files.

To compress bitmaps in a .PRN or .PS file

1. Click File, Print.

2. Click the PostScript tab.

3. Choose Level 2 or PostScript 3 from the Compatibility list box.

4. Enable the Use JPEG Compression check box.

5. Move the Quality Factor slider to the right to increase compression and reduce the quality of the bitmaps.

To conform to DSC

1. Follow steps 1 and 2 from the previous procedure.

2. Enable the Conform To DSC check box.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing negative film

An imagesetter produces images on film that may need to be produced as negatives depending on which printing device you are using. Consult the service bureau or printing shop to determine whether you can produce images on film. You can set up the print job to produce negative images, but, if the equipment of the service bureau also produces negatives, the result is positive film. Do not choose negative film if you are printing to a desktop printing device.

To print a negative

1. Click File, Print Preview.

2. Click the <u>Invert button.</u>

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{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Printing film with the emulsion down

Emulsion is the coating of light-sensitive material on film. Usually, print jobs printed on a laser printing device are printed with the emulsion up. Other types of reproduction may call for either emulsion up or down. Printing with the emulsion down produces a backward image.

To specify film with the emulsion down

1. Click File, Print Preview.
2. Click the Mirror button.

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{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics

Setting a bleed limit

When you use a <u>bleed</u> to extend the print job to the edge of the page, you must set a bleed limit. A bleed limit determines how far an image can extend beyond the crop marks. Usually, a bleed limit of .125 to .25 inches is sufficient. Any object extending beyond that uses memory needlessly and may cause problems when you print multiple pages with bleeds on a single sheet of paper.

A bleed requires that the paper you are printing on is larger than the size of paper you ultimately want, and the print job must extend beyond the edge of the final paper size.

Consult the service bureau or printing shop to determine the appropriate bleed limit for the print job.

To set a bleed limit

1. Click File, Print.

2. Click the Layout tab.

3. Enable the Bleed Limit check box.

4. Type a bleed limit in the Bleed Limit box.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing crop/fold marks and registration marks

Crop/fold marks are printed at the corners of the page and represent the size of the paper. Crop/fold marks can be used as guides for trimming the paper.

If you are printing multiple pages per sheet (for example, two rows by two columns) you can enable the Exterior Only option to print the crop/fold marks on the outside edge of the page. Enabling this feature ensures that all crop/fold marks are removed after the cropping process. If you disable this option, crop marks are placed around each row and column.

Registration marks print on each sheet of a color separation. Registration marks are required to line up the film for proofing the printing plates on a color press. For more information, see "Creating color separations." You can select from several different registration mark styles.

To see crop marks and registration marks, the paper you are printing on must be larger by 0.5 inches on all sides, than the page size of the document you are printing.

To print crop/fold marks

1. Click File, Print.
2. Click the Prepress tab.
3. Enable the Crop/Fold Marks check box.

To print exterior crop/fold marks only

1. Follow all the steps from the previous procedure.
2. Enable the Exterior Only check box.

To print composite crop/fold marks

1. Click Tools, Options.
2. In the list of categories, double-click Global, and click Printing.
3. Choose Composite Crop Marks from the Option list.
4. Choose Output In CMYK from the Setting list.

To print registration marks

1. Click File, Print.
2. Click the Prepress tab.
3. Enable the Print Registration Marks button.
4. Choose a registration mark style from the Style list box.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics

Printing color calibration bars and densitometer scales

Color calibration bars are color scales that print on each sheet of a color separation. Calibration bars are required to ensure accurate color reproduction (see <u>"Creating color separations").</u> To see calibration bars, the page size of the print job must be larger than the page size of the work you are printing.

A densitometer scale is a series of gray boxes ranging from light to dark. These boxes are required to test the density of halftone images (for more information see <u>"Working with bitmaps and halftone screens.")</u> You can position the densitometer scale anywhere on the page. You can also customize the levels of gray that appear in each of the seven squares on the densitometer scale.

To print color calibration bars

1. Click File, Print.
2. Click the Prepress tab.
3. Enable the Color Calibration Bar check box.

To print a densitometer scale

1. Follow steps 1 and 2 from the previous procedure.
2. Enable the Densitometer Scales check box.
3. To customize the levels of gray in one of the densitometer scale squares, choose the appropriate number from the Densities list (the top of the list is the lightest box) and type a new density for that square.

To position a densitometer scale

1. Click File, Print.
2. Click the Prepress tab.
3. Enable the Densitometer Scales check box.
4. Click File, Print Preview.
5. Drag the Densitometer Scale to its new position, in the Print Preview window.

Note

- It is best to position the densitometer scale outside the final printed area.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing page numbers and file information

Page numbers are useful when collating material that does not include page numbers in the document or when the page numbers in the document do not correspond to the actual number of pages.

File information includes the work's color profile, the halftone settings, the name of the file, the date and time the work was created, and the plate number (useful when printing color separations.) When you enable the Print File Information check box, you can specify a job name (also called a slug line) included with the file information.

To see page numbers and file information, the paper on which you are printing must be larger than the page size of the document you are printing. However, you can print file information inside the document's page by enabling the Position Within Page option.

To print page numbers

1. Click File, Print.

2. Click the Prepress tab.

3. Enable the Print Page Numbers check box.

To print file information

1. Follow steps 1 and 2 from the previous procedure.

2. Enable the Print File Information check box.

3. Enable the Position Within Page check box to display file information on the document's page.

4. Type a job name in the Job Name/Slug Line box.

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{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Positioning printers' marks

You can change the position of printers' marks by changing the position of the Marks Alignment Rectangle in the Print Preview window.

To change the position of printers' marks

1. Click File, Print Preview.

2. Click the Marks Placement tool.

3. On the Property Bar, type values in the Marks Alignment Rectangle boxes.

Tip

- You can also change the position of printers' marks by dragging the bounding box in the Print Preview window.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics

Printing a job information sheet

Including a job information sheet that describes the print job helps the service bureau or print shop to deal more effectively with any problems.

To print a job information sheet with the print job

1. Click File, Print.
2. Click the Misc tab.
3. Enable the Print Job Information Sheet check box.
4. Click the Info Settings button.
5. Specify any of the following:
   - the categories of information to include
   - the save or print job information

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with bitmaps and halftone screens

Working with bitmaps and halftone screens

When the document you are sending to the service bureau or print shop contains bitmaps (for example, scanned images or photographs), you must set up halftone screens for the bitmaps.

Halftones

Commercial printing presses cannot produce true shading but can create the illusion of shading, by printing images made up of tiny dots. In conventional screening, the size of the dots determines the different levels of shading (that is, the bigger the dots, the darker the shade). In Stochastic screening, the frequency of the dots determines the different levels of shading (the more dots in an area, the darker the shade). A halftone screen is necessary to convert images with true shading to images made up of tiny dots.

Originally, a halftone screen was an opaque screen with thousands of tiny holes. An image with shading was photographed through this screen using special photographic paper or film. The resulting image consisted entirely of dots. This image was then used to create printing plates.

Now, however, you can create halftone images without using screens or cameras. To ensure that the bitmaps print correctly, you must set the halftone screen frequency and bitmap resolution correctly.

Halftone screen frequency

The halftone screen frequency determines the number of dots used to create the image. The screen frequency is measured in lines per inch (LPI). This measurement refers to the number of rows of dots per inch.

When you choose a screen frequency, remember that the higher the frequency, the sharper the image. However, there are limits to screen frequency; these are determined by the type of printing press on which you are printing and the type of paper you are using. In general, a screen frequency of 85 LPI works on newsprint, and a frequency of 133 LPI works on bond and glossy paper. If possible, consult the service bureau or printing shop to find out which screen frequency you should use.

Bitmap resolution

When you create a halftone image, the bitmap resolution, measured in dots per inch (DPI), should be no more than twice the halftone screen frequency. For example, if you use a 150 LPI screen, the bitmap should have a resolution of at least 300 DPI. A larger file size results in slower print jobs, with no improvement in bitmap quality.

{button ,AL(`OVR Commercial printing;',0,"Defaultoverview",)} Related Topics

Setting the halftone screen frequency

If you are printing <u>halftone</u> images, the default settings should be used after selecting the proper printing device. There are cases when you may need to set the screen frequency properly. Consult the service bureau to determine the appropriate screen settings.

To set the screen frequency

1. Click File, Print.
2. Click the PostScript tab.
3. Choose a value (in lines per inch) from the Screen Frequency list box.

Notes

- When the screen frequency is set to Default, the image is printed using the default screen frequency of the output device.
- The screen frequency setting is available only for PostScript devices.
- Consult the service bureau for the optimum setting for the job.

{button ,AL(`PRC Working with bitmaps and halftone screens;',0,"Defaultoverview",)} <u>Related Topics</u>

Using Open Prepress Interface

Corel offers Open Prepress Interface (OPI) support. OPI allows you to include high-resolution scanned images in the work without dramatically increasing the file size. To accomplish this, the service bureau scans the images on a high-end scanner. They keep the high-resolution version of the scans and give you low-resolution equivalents. You import the low-resolution images into the document, using them for position only (FPO). Working with FPO images keeps the document size smaller and speeds up screen redrawing time. When you send the print job back to the service bureau for final imaging to film, the high-resolution images are automatically substituted.

Notes

- If you do not import FPO images correctly, they are not replaced at print time.
- You can only scale, crop, rotate, mirror, and clip FPO images. You cannot apply any other effects.

{button ,AL(`OVR Commercial printing;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating color separations

Creating color separations

When you send color work to a service bureau or printing shop, either you or the service bureau must create color separations.

Color separations are necessary because a typical printing press applies only one color of ink at a time to a sheet of paper. A color separation is created by first isolating each color element in a print job. Each color element is then used to create a sheet of film or plate. Each sheet of film or plate is used to apply one color of ink to the sheet of paper.

Printing presses produce color using either <u>process color</u> or <u>spot colors.</u> The number of colors you plan to use is the main factor in deciding which method to use.

Process color

If the project requires full color (for example, it contains scans of color photographs), you must use process color. Process color is a method of producing virtually any color using only four ink colors: cyan, magenta, yellow, and black (CMYK). The final colors are produced by mixing percentages of these four inks. Process color requires only four color separations.

Corel now supports Pantone Hexachrome, a new type of printing process that increases the range of printable colors. Pantone Hexachrome uses six different ink colors (cyan, magenta, yellow, black, orange, and green) to produce full color. To use Pantone Hexachrome color effectively, use the Pantone Hexachrome color palette. Pantone Hexachrome color is sometimes called high-fidelity color. Talk to the service bureau about whether you should use Pantone Hexachrome color.

Spot color

If the project makes use of only one, two, or three colors (including black) you should probably use spot colors, such as those offered by PANTONE. Spot colors use a different ink for each color, and each color requires its own color separation. If your budget is limited, consider the following:

- obtaining a two-color look by printing on colored paper and using only one spot color
- using tints (percentages) of spot colors to create shadows or highlights, thus giving the impression of a broader color range

Both process and spot color

Some projects require both process and spot colors. For example, a marketing brochure may require the use of a spot color to faithfully render the corporate color and the use of process color to reproduce scans of photographs. Each additional spot color requires extra film, plates, ink, and a five or six color printing press that add to the cost of printing.

A word about palettes

You can work on different elements of the document from different palettes and color models. Ultimately, however, all colors must be printed with process and spot color inks. Colors defined in the RGB or HSB models are translated automatically into CMYK (process color) when printing. As for spot colors, you can convert them to CMYK at printing time. For more information, see <u>"Working with color."</u>

— **Note**

- Pay close attention to the number of colors used, especially when you are importing <u>clipart.</u> Make sure you only use the colors available in the method you have chosen (that is, process color or spot color).

{button ,AL(`OVR Commercial printing;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Printing color separations

When printing <u>color separations</u> to a file, you can create a .PRN file that includes all separations, one separation only, or any combination of separations, depending on the complexity of the print job.

Generally, you should be able to save all color separation information in one .PS file. However, if the print job contains special effects and several color separations (for example, CMYK and a number of spot colors), saving all color separation information in one .PS file may result in an unacceptably large file. In this case, create a .PS file for each separation. Include the separation name in the filename for easier file identification.

When printing color separations, you can produce a sheet of paper or film even when there is nothing on it (for example, there may be only yellow and black on a page but the cyan and magenta plates are printed anyway). Usually, you would leave this option disabled to avoid wasting costly film. However, there may be instances when you want to force plates that are blank to print.

To print color separations

1. Click File, Print.
2. Click the Separations tab.
3. Enable the Print Separations check box.

To print color separations from the Print Preview window

1. Click File, Print Preview.
2. Enable the <u>Enable Color Separations button.</u>

To use Pantone Hexachrome process color

1. Follow steps 1 to 3 from the "To print color separations" procedure.
2. Enable the Hexachrome Plates check box.
3. If you are printing on a device that uses high solid ink density, then enable the High Solid Ink Density check box.

To select specific color separations

1. Follow steps 1 to 3 from the "To print color separations" procedure.
2. Enable the check boxes for the color separations to be printed in the Color Separations list box at the bottom of the dialog box.

— **Note**

- If you are printing on a device that uses high solid ink density, enable the High Solid Ink Density check box. However, this option works only when you are using the Hexachrome color palette. Consult the service bureau to determine whether you need to enable this option.

— **Tip**

- To print separations in color, enable the Print Separations In Color check box.

{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} <u>Related Topics</u>

Converting spot colors to process colors

If a document contains spot colors but you want to use process color, you can convert the spot colors to process colors. If you do not convert the colors, each spot color is printed on a different color separation. Changing the spot colors to process colors when you print does not affect the document, only the way it is printed.

FOCOLTONE, TOYO, and DIC colors are now treated as spot colors by default. You can treat any of these color palettes as process colors if you prefer.

To convert spot colors to process colors

1. Click File, Print.

2. Click the Separations tab.

3. Enable the Print Separations check box.

4. Enable the Convert Spot Colors To CMYK check box.

To treat FOCOLTONE, TOYO, and DIC colors as process colors

1. Click Tools, Options.

2. In the list of categories, double-click Global, Color Management, and click General.

3. Disable any of the following check boxes:

   - Treat FOCOLTONE Colors As Spot Inks

   - Treat TOYO Colors As Spot Inks

   - Treat DIC Colors As Spot Inks

{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Ensuring predictable color when printing

Accurate and consistent color rendition from device to device is essential when printing in color. All components of a computer system (scanner, monitor, and printing device) must exchange color information in a manner that ensures a predictable result.

For the colors on screen to approximate the colors on the printed page, enable the color correction options. For more information, see "Working with color."

To simulate the color output of a printing press on a composite printing device

1. Click Tools, Options.

2. In the list of categories double-click Global, Color Management, and click General.

3. Enable the Composite Printer Simulates Color Output Of Separations Printer check box.

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{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} Related Topics

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Printing color halftones

If you are printing process color halftones, you must use a halftone screen for each different color separation. For more information, see "Working with bitmaps and halftone screens."

Screen angle

Because each halftone screen consists of a regular pattern of shapes, it creates a pattern on the printed image. When the separations are combined, the patterns created by each separate halftone screen interact. This interaction can create an undesirable effect, called a moiré pattern.

In most cases, moiré patterns can be avoided by using the default settings. However, Pantone colors and duotones, made up of spot colors and combined with other inks, may cause printing problems. Consult your service bureau for further consultation.

When you print color separations, the screen angles are set automatically. If you change these settings incorrectly, the print job may not print properly.

Screen technology

When setting up advanced separation settings, in most instances the default settings should be used. However, if you are using an Imagesetter, the screen technology should be set to match the type of imagesetter the service bureau uses. Consult the service bureau to determine the correct setting.

Halftone type

The halftone type refers to the type of dot used to create the halftone. Typically, a halftone screen consists of rows of evenly spaced round or diamond-shaped dots. However, it is possible to use halftone screens with dots that are shaped differently. In fact, halftone screens can even use straight lines instead of dots to create an image. You can experiment with different halftone types to create interesting effects.

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{button ,AL(`OVR Commercial printing;',0,"Defaultoverview",)} Related Topics

Customizing a halftone screen

Use default settings when setting halftone screens to print color separations. Otherwise, screens can be improperly set and result in undesirable moiré patterns and poor color reproduction. Consult the service bureau before changing any of these settings.

To customize a halftone screen

1. Click File, Print.
2. Click the Separations tab.
3. Enable the Print Separations check box.
4. Enable the Use Advanced Settings check box.
5. Click the Advanced button.
6. Change any of the following settings:
   - Screening Technology
   - Halftone Type (for example, Line or Diamond)
   - Printing Device or Imagesetter Resolution
   - Screen Frequency and Angle of any or all of the color separations

Tip

- You can set the screen frequency, screen angle, and overprint options for spot colors as well as process colors. For example, if you have a fountain fill made up of two spot colors, you can set one to print at 45 degrees and the other at 90 degrees.

{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} <u>Related Topics</u>

Color trapping

Customizing Corel applications

Customizing Corel applications

Corel applications have several customization features that let you create your own workspace. You can define shortcut keys, arrange menus, and set viewing options for Color Palettes. You can customize toolbars, the Property Bar, and the Status Bar, by changing their appearance, contents, and placement. You can also customize your import/export filters and file associations. These settings are adjusted using the Options dialog box.

In addition, you can save your customization as part of your workspace settings. You can access your custom settings by loading your saved workspace.

Corel online Help is based on the application's default settings. When you customize the toolbars, the Property Bar, and the Status Bar, the Help topics associated with them do not reflect your changes.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>More Detailed Information</u>
{button ,AL(`OVR1 Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing workspace settings

Customizing workspace settings

Corel applications let you customize your workspace settings. You can set up your screen the way you want, choose options in the Options dialog box, and then create a custom workspace to save your settings. You can customize the tools and operations that you use most, such as menus and shortcut keys. You can access your custom settings by loading your saved workspace. You can create different workspace environments for different users or projects. For information about creating and deleting custom workspaces, see "Using multiple Workspaces."

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{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} Related Topics

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Choosing Corel PHOTO-PAINT startup options

You can choose what startup option is executed when Corel PHOTO-PAINT opens. You can choose to open a new image, open the last edited image, start CorelTUTOR, or another option. By default, the Welcome To Corel PHOTO-PAINT screen is displayed on startup.

To choose Corel PHOTO-PAINT startup options

1. Click Tools, Options.

2. In the list of categories, click Workspace, General.

3. From the On Startup list box, choose one of the following options:

- Welcome Screen－opens the Welcome To Corel PHOTO-PAINT screen, which lets you start a new image, open the last image you edited, open an image, scan an image, launch CorelTUTOR, or preview new features
- Nothing－launches the application without opening a dialog box or file
- New File－opens a new document
- Open File－opens the Open An Image dialog box
- Run Script－opens the Run Script dialog box

－ **Note**

- If you disable the Show This Welcome Screen At Startup check box on the Welcome To Corel PHOTO-PAINT screen, Corel PHOTO-PAINT does not open a dialog box or file.

{button ,AL(`PRC Customizing workspace settings;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Maintaining the position of a dialog box

You can maintain the position of a dialog box by instructing Corel PHOTO-PAINT to remember its location. The next time you access the dialog box, it appears in its previous location. If the dialog box has several pages, the last page that was active is displayed.

To maintain the position of a dialog box

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, General.

3. Enable the Keep Dialog Position check box.

{button ,AL(`PRC Customizing workspace settings;',0,"Defaultoverview",)} Related Topics

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Choosing the cursor type

You can change the way your cursor is displayed in the Image Window. There are three cursor types: Shape, Tool, and Crosshair.

To choose the cursor type

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, General.

3. From the Cursor Type list box, choose one of the following cursor types:

   - Shape－displays the current shape and size of the tool's nib. Nibs vary according to the selected tool.
- Tool－displays a representation of the selected tool
- Crosshair－displays a cursor in the shape of a crosshair for precisely positioning the tool on the image

4. If you want the cursor for all tools that use nib controls to take the shape and size of the active nib, enable the Shape Cursor For Brush Tools check box.

－ **Note**

- The Shape Cursor For Brush Tools check box is not available if you choose Shape in step 3.

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{button ,AL(`PRC Customizing workspace settings;',0,"Defaultoverview",)} Related Topics

Customizing keyboard shortcuts

Customizing keyboard shortcuts

Assigning keyboard shortcuts to the commands or tools that you use most often lets you work quickly and efficiently. For example, pressing CTRL + S saves your work, just as clicking File, Save does. Although Corel applications already have preset keyboard shortcuts, you can change these or add your own shortcuts to customize any Corel application to suit your working style.

In addition to assigning your own shortcuts, you can print, save, and load keyboard shortcut configurations to use with particular projects. You can also edit and remove keyboard shortcuts or restore the shortcuts to the default configuration.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Assigning and deleting keyboard shortcuts

You can assign and delete keyboard shortcuts, overwrite existing ones, as well as reset them to the default setting. You can also view existing shortcuts.

When you change keyboard shortcuts, the changes are saved in a file called an accelerator table. Corel applications come with two accelerator tables which can be customized to suit your work habits:

- Main—contains all non-text related shortcut keys
- Text Editing—contains all text-related shortcut keys

— **Note**

- The Preview accelerator table cannot be customized.

To assign a keyboard shortcut to a command

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Shortcut Keys.
3. From the Table list box, choose the accelerator table where you want to make your changes.
4. In the Commands list, double-click a folder to view the available commands.
5. From the Commands list, choose the command to which you want to assign a keyboard shortcut.
6. In the Press New Shortcut Key box, type the key combination that you want to assign to the command.
7. Enable the Delete Conflicts check box.
8. Click the Assign button.

— **Note**

- The Current Shortcut Keys list contains all the shortcut keys assigned to the selected command.

To avoid assigning the same keyboard shortcut to a command

1. Follow steps 1 to 7 from the previous procedure.
2. Enable the Navigate To Conflict check box.
3. Click the Assign button.

To overwrite an existing keyboard shortcut

1. Follow steps 1 to 7 from the "To assign a keyboard shortcut to a command" procedure.
2. Disable the Navigate To Conflict check box.
3. Click the Assign button.

To delete a keyboard shortcut

1. Follow steps 1 to 4 from the "To assign a keyboard shortcut to a command" procedure.
2. From the Commands list, choose the command from which you want to remove a keyboard shortcut.
3. Choose the keyboard shortcut that you want to remove from the Current Shortcut Keys list box.
4. Click the Delete button.

— **Note**

- You cannot change the following keyboard shortcuts: F1, ALT + F6, ALT + TAB, ALT + ESC, CTRL + ESC, and CTRL + /.

To reset keyboard shortcuts

- Click the Reset button.

To view existing keyboard shortcuts

- Click the View All button.

{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Printing keyboard shortcuts

You can print a list of keyboard shortcuts using the Shortcut Keys page in the Options dialog box.

To print keyboard shortcuts

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Shortcut Keys.
3. Click the View All button.
4. Click the Print button.

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{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} Related Topics

Saving keyboard shortcuts in a format readable by other programs

You can save a list of the keyboard shortcuts in a file format that applications such as word processors or spreadsheets can open.

To save shortcut keys in a format readable by other programs

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Shortcut Keys.

3. Click the View All button.

4. Click the Export To CSV button.

5. From the Save In list box, choose the drive in which you want to save the file.

6. Double-click the folder in which you want to save the file.

7. Type a filename in the File Name box.

8. Click the Save button.

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{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing menus

Customizing menus

Corel customization features let you modify the Menu Bar and the menus it contains. You can add commands to existing menus or add new menus to the Menu Bar. You can also remove menu commands or entire menus. To give you easy access to the functions you use most often, you can change the order of menus and menu commands. For further customization, you can rename and restore menus and menu commands, as well as change their shortcuts. This applies to the Menu Bar menus as well as pop-up menus that you access by right-clicking.

Corel online Help is based on the application's default settings. When you customize menus and menu commands, the Help topics associated with them do not change to reflect your changes.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} Related Topics

Changing the order of menus

You can use the Menus page in the Options dialog box to change the order of menus on the Menu Bar, as well as restore default settings.

To change the order of menus

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Menus.

3. Choose Main Menu from the Menu list box.

4. Choose a menu from the Menu list.

5. Click one of the following buttons:

   - Up－moves the menu up in the list
- Down－moves the menu down in the list
─ **Note**

   - Moving a menu down in the list moves it to the right on the Menu Bar. Moving a menu up in the list moves it to the left on the Menu Bar.
─ **Tip**

   - You can also drag the menu to change its order.

To restore the order of menus

- Click the Reset button.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the order of menu commands

You can use the Menus page in the Options dialog box to change the order of menu commands, as well as restore default settings.

To change the order of menu commands

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Menus.

3. In the Menu list, double-click the menu that contains the menu command.

4. Click the name of the menu command.

5. Click one of the following buttons:

   - Up ─ moves the menu command up in the list
   - Down ─ moves the menu command down in the list

─ **Tip**

- You can also drag the menu command to change its order.

To restore the order of menu commands

- Click the Reset button.

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{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} Related Topics

Adding, removing, and renaming menus

You can customize your work environment by choosing which menus appear on the Menu Bar. You can do this by adding, removing, and renaming menus.

To add a menu to the Menu Bar

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Menus.

3. Choose Main Menu from the Menu list box.

4. From the Menu list, choose the menu beside which you want to add a new menu on the Menu Bar.

5. Click the Add Menu button.

6. Type a name for the new menu.
— **Note**

- The new menu appears below the chosen menu in the dialog box, but appears to the right of the chosen menu in the Menu Bar.

To remove a menu from the Menu Bar

1. Follow steps 1 to 3 from the previous procedure.

2. From the Menu list, choose the menu you want to remove.

3. Click the Remove button.

To rename a menu on the Menu Bar

1. Follow steps 1 to 3 from the "To add a menu to the Menu Bar" procedure.

2. From the Menu list, choose the menu you want to rename.

3. Click the menu again.

4. Type the new name.
— **Tip**

- You can click the Reset button to reset the menus on the Menu Bar to the default settings.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} Related Topics

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Adding, removing, and renaming menu commands

You can customize your work environment by choosing which commands appear in the menus. You can do this by adding, removing, and renaming commands. You can also determine a command's placement in a menu.

To add a menu command to a menu

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Menus.

3. In the Menu list, click the name of the menu to which you want to add a command.

4. In the Commands list, double-click the folder that contains the menu command you want to add.

5. In the Commands list, click the menu command that you want to add.

6. Click the Add button.

To remove a menu command from a menu

1. Follow steps 1 and 2 from the previous procedure.

2. In the Menu list, double-click the name of the menu from which you want to remove a menu command.

3. Click the menu command that you want to remove.

4. Click the Remove button.

To rename a menu command

1. Follow steps 1 and 2 from the "To add a menu command to a menu" procedure.

2. In the Menu list, double-click the menu containing the menu command you want to rename.

3. Click the menu command again.

4. Type the new menu command name.

‑ **Notes**

- You can click the Reset button at any time to reset the menu commands to the default settings.

- You can drag a menu command from one box to another to add or remove it.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and removing menu command separators

You can add or remove a menu command separator—the horizontal line in a menu that distinguishes one group of menu commands from another.

To add a menu command separator

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Menus.

3. In the Menu list, double-click the name of the menu to which you want to add a separator.

4. Click the menu command below which you want the separator to appear.

5. Click the Separator button.

To remove a menu command separator

1. Follow steps 1 and 2 from the previous procedure.

2. In the Menu list, double-click the name of the menu from which you want to remove a separator.

3. Click the separator you want to remove.

4. Click the Remove button.

Tip

- You can click the Reset button to reset the Main Menu to the default settings.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} Related Topics

Changing menu and menu command shortcuts

You can change the shortcuts used to access application menus and menu commands.

To change a menu shortcut

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. In the Menu list, click the menu to which you want to change the shortcut.
4. Click the name of the menu again.
5. Insert an ampersand (&) before the letter you want to use as the shortcut.
6. Remove all other ampersands from the menu name.

To change a menu command shortcut

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. In the Menu list, double-click the menu containing the menu command to which you want to change the shortcut.
4. Click the name of the menu command.
5. Click the menu command again.
6. Insert an ampersand (&) before the letter you want to use as the shortcut.
7. Remove all other ampersands from the menu command name.

Notes

- Be sure the shortcut letter you choose is not already being used in the same menu.
- Clicking the Reset button restores the original menu settings.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} Related Topics

Customizing a Color Palette

Customizing a Color Palette

As with many Corel application components, manipulating Color Palettes couldn't be easier. For example, by clicking and dragging, you can display, hide, and move a Color Palette. You can also dock a Color Palette at the top, bottom, or side of the Application Window, or drag it onto the work area to create a floating Color Palette.

For quick access to menu commands, you can set the right mouse button menu of a Color Palette, to view either a pop-up menu, or set the fill color.

You customize Color Palettes by choosing the contents, color, and arrangement. You also can resize color swatches, view a Color Palette in multiple (up to seven) rows, and adjust the width of a Color Palette's border.

For information about customizing a Color Palette, such as opening, creating, editing, saving, and deleting a custom Color Palette, see "Customizing Color Palettes."

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} Related Topics

Setting the right mouse button menu of a Color Palette

Setting the right mouse button options lets you choose whether to view a pop-up menu, or set the fill color, when you right-click a Color Palette.

To set the Pop-Up Menu option

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Color Palette.

3. Enable the Pop-Up Menu button.

To set the Set Fill Color option

1. Follow steps 1 and 2 from the previous procedure.

2. Enable the Set Fill Color button to change fill colors whenever you right-click a color swatch.

— **Note**

- The Set Fill Color button is enabled by default.

— **Tip**

- If you enable the Set Fill Color button, you can still view the pop-up menu by right-clicking a color swatch for one second and then releasing, or by right-clicking anywhere on the border of a Color Palette.

{button ,AL(`PRC Customizing a Color Palette;',0,"Defaultoverview",)} Related Topics

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Changing the border width of a Color Palette

You can choose to enlarge or reduce the space between the color swatches on a Color Palette, by adjusting its border width.

To enlarge the border width of a Color Palette

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Color Palette.
3. Enable the Wide Borders check box.

To reduce the border width of a Color Palette

1. Follow steps 1 and 2 from the previous procedure.
2. Disable the Wide Borders check box.

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{button ,AL(`PRC Customizing a Color Palette;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Resizing color swatches

You can change the appearance of a Color Palette by increasing or decreasing the size of the color swatches.

To view large color swatches

1. Click Tools, Options.
2. In this list of categories, double-click Customize, and click Color Palette.
3. Enable the Large Swatches check box.

To view small color swatches

1. Follow steps 1 and 2 from the previous procedure.
2. Disable the Large Swatches check box.

{button ,AL(`PRC Customizing a Color Palette;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Changing the number of Color Palette rows when docked

You can choose how many rows are displayed when a Color Palette is docked.

To change the number of Color Palette rows

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Color Palette.
3. Enter the number of rows in the Maximum Palette Rows When Docked box.

{button ,AL(`PRC Customizing a Color Palette;',0,"Defaultoverview",)} Related Topics

Customizing toolbars

Customizing toolbars

You have complete control over the position and content of <u>toolbars.</u> Using the mouse, you can resize or move toolbars anywhere inside the work area, and choose which toolbars you want displayed in the Application Window. You can add, remove, and rearrange toolbar commands (except in the Toolbox). You can also create your own custom toolbars containing the commands you use most often.

In addition, you can change the appearance of toolbar buttons. You can choose to view text on the toolbar button in place of an image, edit the text that appears on the toolbar button, as well as edit the actual images.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Moving and resizing a toolbar

You can move a toolbar anywhere on screen. Placing it inside the Application Window creates a floating toolbar with a Title Bar. Placing it on any of the four sides of the Application Window docks the toolbar, making it part of the window border.

You can also resize a floating toolbar, but not a docked toolbar.

To move a toolbar

- Click the toolbar's border, and drag it to a new position.

  When you drag the toolbar onto the work area, it becomes a floating toolbar.

To dock a toolbar

- Click the toolbar's border, and drag it toward the edge of the Application Window until it changes shape.

To resize a floating toolbar

1. Place the cursor on the edge of the toolbar.

2. Using the two-directional arrow, drag the edge of the toolbar to resize it.

Tip

- Double-clicking the toolbar when it is floating docks it in its last docked position.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} __Related Topics__

Viewing a toolbar

The toolbars that come with your Corel application give you access to a variety of frequently used commands and functions. You can choose which toolbars you want displayed in the Application Window. This includes any of the custom toolbars you have made.

To view a toolbar

1. Click Tools, Options.
2. In the list of categories, click Customize.
3. In the Toolbars list, enable the check box next to the toolbar that you want to display.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

Viewing or hiding titles on floating toolbars

You can choose whether or not to view titles on floating toolbars. It is useful to view them so you always know which toolbar you are viewing, especially if you are making any changes to that toolbar.

To view titles on floating toolbars

1. Click Tools, Options.
2. In the list of categories, click Customize.
3. Enable the Show Titles On Floating Toolbars check box.

To hide titles on floating toolbars

1. Follow steps 1 and 2 from the previous procedure.
2. Disable the Show Titles On Floating Toolbars check box.

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{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

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Resizing toolbar buttons and button borders

You can change the size of toolbar buttons and the borders surrounding the buttons on toolbars.

To resize toolbar buttons

1. Click Tools, Options.
2. In the list of categories, click Customize.
3. In the Size section, move the Button slider to adjust the size of the buttons.

To resize toolbar button borders

1. Follow steps 1 and 2 from the previous procedure.
2. In the Size section, move the Border slider to adjust the size of the borders.

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{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

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Restoring built-in toolbars

If you alter the configuration of a built-in toolbar, you can restore it to its original setting.

To restore the original configuration of a built-in toolbar

1. Click Tools, Options.
2. In the list of categories, click Customize.
3. In the Toolbars list, click the name of the toolbar you want to reset.
4. Click the Reset button.

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{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

Creating and deleting a custom toolbar

You can create custom toolbars that contain the commands you use most often. These toolbars can be used for several different projects within the same application. You can delete custom toolbars at any time, unlike the predefined toolbars provided with the application.

To create a custom toolbar

1. Click Tools, Options.

2. In the list of categories, click Customize.

3. Click the New button.

4. Type a name for the new toolbar.

To delete a custom toolbar

1. Follow steps 1 and 2 from the previous procedure.

2. From the Toolbars list, click the toolbar that you want to delete.

3. Click the Delete button.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} <u>Related Topics</u>

Renaming a custom toolbar

You can change the name of custom toolbars at any time, but you cannot change the names of the predefined toolbars provided with the application.

To rename a custom toolbar

1. Click Tools, Options.
2. In the list of categories, click Customize.
3. In the Toolbars list, click the name of the toolbar you want to rename.
4. Click the toolbar name again.
5. Type a new name for the toolbar.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding toolbar items to a custom toolbar

You can add toolbar items to customize toolbars. You cannot add toolbar items to the Toolbox or to any of its flyouts.

To add a toolbar item to a custom toolbar

1. Click Tools, Options.
2. In the list of categories, click Customize.
3. In the Toolbars list, enable the toolbar to which you want to add a toolbar item.
4. In the list of categories, double-click Customize, and click Toolbars.
5. In the Commands list, double-click the folder that contains the toolbar item you want to add.
6. Click the toolbar item you want to add to the toolbar.
7. Drag the toolbar item icon to the desired toolbar in the Application Window.

— **Note**

- You must be on the Toolbars page to add toolbar items to a toolbar.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

Removing toolbar items from a custom toolbar

You can remove toolbar items from custom toolbars, but you cannot remove toolbar items from the Toolbox or from any of its flyouts.

To remove a toolbar item from a custom toolbar

1. Click Tools, Options.
2. In the list of categories, click Customize.
3. In the Toolbars list, enable the toolbar from which you want to remove a toolbar item.
4. In the list of categories, double-click Customize, and click Toolbars.
5. Drag the toolbar item icon you want to remove from the toolbar to the Application Window.
— **Note**

- You must be on the Toolbars page to remove toolbar items from a toolbar.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

Rearranging toolbar items on a custom toolbar

You can rearrange the order of toolbar items on a custom toolbar to best suit your needs.

To rearrange toolbar items

1. Click Tools, Options.

2. In the list of categories, click Customize.

3. In the Toolbars list, enable the toolbar on which you want to rearrange toolbar items.

4. In the list of categories, double-click Customize, and click Toolbars.

5. Drag the toolbar item icon to a new position.

— **Note**

- You must be on the Toolbars page to rearrange toolbar items on a toolbar.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

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Moving and copying toolbar items from a custom toolbar

You can move and copy toolbar items from a custom toolbar.

To move a toolbar item to another toolbar

1. Click Tools, Options.
2. In the list of categories, click Customize.
3. In the Toolbars list, enable the toolbar from which you want to move a toolbar item.
4. In the Toolbars list, enable the toolbar to which you want to move a toolbar item.
5. In the list of categories, double-click Customize, and click Toolbars.
6. Drag the toolbar item icon from one toolbar to the other.

To copy a toolbar item to another toolbar

1. Follow steps 1 and 2 from the previous procedure.
2. In the Toolbars list, enable the toolbar from which you are copying a toolbar item.
3. In the Toolbars list, enable the toolbar to which you are copying a toolbar item.
4. In the list of categories, double-click Customize, and click Toolbars.
5. Hold down CTRL and drag the toolbar item icon from one toolbar to another.

— **Notes**

- You create a new toolbar when you drag a toolbar icon from the Toolbars page in the Options dialog box, to the Application Window.

- You must be on the Toolbars page to move and copy toolbar items.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} <u>Related Topics</u>

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Changing the appearance of all toolbar buttons

You can change the appearance of toolbar buttons so that text is displayed instead of images. You can choose to have both the image and text on the toolbar button. You can also restore default toolbar button settings. Changing any of the default settings on the Customize page of the Options dialog box, alters the appearance of all the toolbars in the application.

To view text instead of images on toolbars

1. Click Tools, Options.

2. In the list of categories, click Customize.

3. In the Default Button Appearance section, enable the Text Only button.

To view images instead of text on toolbars

1. Follow steps 1 and 2 from the previous procedure.

2. In the Default Button Appearance section, enable the Image Only button.

To view text below the image on toolbars

1. Follow steps 1 and 2 from the "To view text instead of images on toolbars" procedure.

2. In the Default Button Appearance section, enable the Text Below Image button.

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{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} **Related Topics**

Changing the appearance of individual toolbar buttons

You can customize the appearance of individual toolbar buttons on specific toolbars, instead of changing the appearance of all toolbar buttons.

To view text instead of images on a toolbar button

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Toolbars.

3. On the toolbar outside of the Options dialog box, right-click the toolbar button you want to change, and click Text Button.

To view images instead of text on a toolbar button

1. Follow steps 1 and 2 from the previous procedure.

2. On the toolbar outside of the Options dialog box, right-click the toolbar button you want to change, and click Image Button.

Note

- You can only change the appearance of individual toolbar buttons through the Toolbars page of the Options dialog box.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing and restoring toolbar buttons

You can further customize toolbar buttons by editing the images of individual toolbar buttons. You can also restore the images to the default setting.

To edit toolbar button images

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Toolbars.

3. On the toolbar outside of the Options dialog box, right-click the toolbar button you want to edit, and click Properties.

4. Use the controls to change the appearance of the bitmap.

To restore toolbar button images

1. Follow steps 1 and 2 from the previous procedure.

2. On the toolbar outside of the Options dialog box, right-click the toolbar button you want to restore, and click Properties.

3. Click the Restore Defaults button.

Note

- You can only change the appearance of individual toolbar buttons through the Toolbars page of the Options dialog box.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

Customizing the Property Bar

Customizing the Property Bar

You have complete control over the placement and content of the Property Bar. Using the mouse, you can resize a Property Bar, move it anywhere inside the Application Window, or dock it to the Application Window. You can also customize a Property Bar by adding or removing toolbar items, or by rearranging the toolbar items.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Moving and resizing the Property Bar

You can move the Property Bar anywhere on screen. Placing it inside the Application Window creates a floating Property Bar with a Title Bar. Placing it on any of the four sides of the Application Window docks it, making it part of the window border. You can also change the size of the Property Bar when it is floating, but not when it is docked.

To move the Property Bar

- Click the Property Bar's border, and drag it to a new position.

Note

- Dragging the Property Bar onto the work area creates a floating toolbar.

To dock the Property Bar

- Click the Property Bar's border, and drag it toward the edge of the Application Window until it changes shape.

To resize a floating Property Bar

1. Place the cursor on the edge of the Property Bar.

2. Using the two-directional arrow, drag the edge of the Property Bar to resize it.

Tip

- Double-clicking the Property Bar when it is floating docks it to its last docked position.

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{button ,AL(`PRC Customizing the Property Bar;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Setting up a custom Property Bar

You can customize what appears on the Property Bar when you have different items selected. For example, when you select the Rectangle tool, the Property Bar displays the default settings and controls related to the Rectangle tool. You can add, move, and remove toolbar items from a Property Bar as needed.

To add a toolbar item to a Property Bar

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Toolbars.
3. Choose the Property Bar you want to customize from the Property Bars list box.
4. In the Commands list, double-click the folder containing the toolbar item you want to add to the Property Bar.
5. Click the toolbar item you want to add to the Property Bar.
6. Drag the toolbar item icon to the Property Bar.

To rearrange toolbar items on a Property Bar

1. Follow steps 1 and 2 from the previous procedure.
2. From the Property Bars list box, choose the Property Bar on which you want to move a toolbar item.
3. Drag the toolbar item icon to a new position.

To remove a toolbar item from a Property Bar

1. Follow steps 1 and 2 from the "To add a toolbar item to a Property Bar" procedure.
2. From the Property Bars list box, choose the Property Bar from which you want to remove a toolbar item.
3. Drag the toolbar item icon off the Property Bar.

{button ,AL(`PRC Customizing the Property Bar;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing the Status Bar

Customizing the Status Bar

The Status Bar gives you up-to-date information about your working environment, such as the colors used for fills and outlines, and the position of your cursor. You can customize the Status Bar to suit your needs. For instance, you can change its position, size, and contents. You can also choose whether to display or hide it, or add and remove its contents.

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{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Moving, resizing, and restoring the Status Bar

You can move the Status Bar to the top or bottom of the Application Window. You can resize a Status Bar or a Status Bar item, and reset it to its previous settings.

To move the Status Bar

1. Right-click the Status Bar, and click Position.

2. Choose one of the following options:
   - Top－places the Status Bar at the top of the Application Window
   - Bottom－places the Status Bar at the bottom of the Application Window

To resize the Status Bar

1. Right-click the Status Bar, and click Size.

2. Choose one of the following options:
   - One Line－changes the Status Bar to one line
   - Two Lines－changes the Status Bar to two lines

To resize a Status Bar item

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Toolbars.

3. On the Status Bar, click the Status Bar item you want to resize.

4. Position the cursor on the edge of the highlighted box.

5. Drag to resize the item.

To reset the Status Bar

- Right-click the Status Bar, and click Reset Status Bar.

－ **Tip**

- You can also access the Toolbars page of the Options dialog box by right-clicking the Status Bar and clicking Customize.

{button ,AL(`PRC Customizing the Status Bar;',0,"Defaultoverview",)} <u>Related Topics</u>

Hiding or displaying the Status Bar

When displayed, the Status Bar provides useful information, however, if you want to see more of the Application Window, you can hide the Status Bar.

To display the Status Bar

1. Click Window, Toolbars.

2. In the Toolbars list, enable the Status Bar check box.

To hide the Status Bar

1. Click Window, Toolbars.

2. In the Toolbars list, disable the Status Bar check box.

Tip

- You can also right-click the Status Bar, and click Hide Status Bar.

{button ,AL(`PRC Customizing the Status Bar;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the contents of the Status Bar

You can customize the Status Bar to display the information you want, by adding and removing toolbar items.

To add toolbar items to the Status Bar

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Toolbars.
3. In the Commands list, double-click the Status Bar folder.
4. Click the toolbar item you want to add to the Status Bar.
5. Drag the toolbar item icon to the Status Bar.

To remove toolbar items from the Status Bar

1. Follow steps 1 to 3 from the previous procedure.
2. Drag the toolbar item icon off the Status Bar.

Tip

- You can also access the Toolbars page by right-clicking the Status Bar and clicking Customize.

{button ,AL(`PRC Customizing the Status Bar;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing filters

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Customizing filters

Import/export <u>filters</u> are used to convert files from one format to another. You can customize filter settings by adding or removing filters so that only the filters you need are loaded.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and removing filters

You can customize filters using the Filters page in the Options dialog box. Filters are organized in three categories: Raster, Vector, and Animation.

To add a filter

1. Click Tools, Options.

2. In the list of categories, double-click Global, and click Filters.

3. From the Available File Types list, double-click the type of filter you want to add.

4. Click the name of the filter you want to add.

5. Click the Add button.

To remove a filter

1. Follow steps 1 and 2 from the previous procedure.

2. In the List Of Active Filters list, click the filter you want to remove.

3. Click the Remove button.

{button ,AL(`PRC Customizing filters;',0,"Defaultoverview",)} Related Topics

Changing the order of the list of filters

You can change the order of the filters listed in the List Of Active Filters list.

To change the order of the list of filters

1. Click Tools, Options.
2. In the list of categories, double-click Global, and click Filters.
3. In the List Of Active Filters list, click the filter you want to move.
4. Click one of the following buttons:

   - Move Up－moves the filter up the list
   - Move Down－moves the filter down the list

{button ,AL(`PRC Customizing filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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Resetting filters to default settings

If you change your mind about some filters you added or removed, you can reset the filters to their previous settings.

To reset the filters

1. Click Tools, Options.
2. In the list of categories, double-click Global, and click Filters.
3. Click the Reset button.

{button ,AL(`PRC Customizing filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing file associations

Customizing file associations

You can associate many file types with Corel applications. When you double-click a file of a type you have associated with a Corel application, the application launches and opens the file.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} Related Topics

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Associating a file type with Corel PHOTO-PAINT

When you double-click a file you have associated with Corel PHOTO-PAINT, Corel PHOTO-PAINT launches and the file opens.

To associate a file type with Corel PHOTO-PAINT

1. Click Tools, Options.
2. In the list of categories, double-click Global, Filters, and click Associate.
3. In the Associate File Extensions With Corel PHOTO-PAINT 9 list, enable the check box of the file type you want to associate.

To break a file type association with Corel PHOTO-PAINT

1. Follow steps 1 and 2 from the previous procedure.
2. In the Associate File Extensions With Corel PHOTO-PAINT 9 list, disable the check box of the file type for which you want to break the association.

{button ,AL(`PRC Customizing file associations;',0,"Defaultoverview",)} <u>Related Topics</u>

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Resetting file associations to default settings

You can reset the file associations to their previous settings.

To reset file associations

1. Click Tools, Options.

2. In the list of categories, double-click Global, Filters, and click Associate.

3. Click the Reset button.

{button ,AL(`PRC Customizing file associations;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Customizing feedback sounds

Working with color

Working with color

It is important to understand how color is communicated by your scanner, monitor, and printer in order to achieve a consistent and accurate reproduction of the colors you desire. A basic understanding of the color spaces and color management of your equipment helps you achieve the precise color you want for your project. Color management is the process of ensuring that the final colors you see in your project are as close to, or as accurate a reproduction of the ones you want no matter which devices you use.

We all see color differently. Color is subjective to the human eye. Each device that interacts with your project's file: the scanner, monitor, and printer may have a different color space. For example, a color that is visible to the human eye may not be reproducible by your printer.

Because there are so many color variations, a precise method for defining each color is required. For example, once you find the perfect shade of light orange, you need to be able to reproduce that color and possibly tell others how to do the same. A color model defines that perfect shade of light orange by breaking it down into precise components that allow you to accurately transmit the information to other people and to the electronic devices you use to create projects. A color model is a system used to organize and define colors according to a set of basic properties which are reproducible.

Color models

There are many different color models that define colors, for example, HSB, RGB, CMYK, and CIE Lab color models. The RGB and CMYK color models are only two of a number of models developed to suit a variety of digital design and desktop publishing applications. It is not necessary to be familiar with all these models, but it is helpful to be familiar with a few of the more widely used ones.

HSB model

Without any light or a viewer, objects all around us are colorless. Color only occurs in our minds after our visual sensory system has seen the wavelengths that give objects their color. Based on how people perceive color, the HSB color model defines color in three attributes:

- Hue (H)
- Saturation (S)
- Brightness (B)

Hue (H) is the name we give a color in everyday language. Hues form the Color Wheel. The hue of a lemon is yellow, that of a strawberry is red. Saturation (S) refers to vividness of the color or how much color concentration does the object contain. The figurine does not contain very much yellow when compared to the yellow saturation of lemon. Colors can be separated into bright or dark colors when their Brightness (B) is compared. Brightness refers to adding or removing whiteness from a color. The mask is bright and lighter then the dark yellow lemon.

RGB model

The millions of colors your monitor produces can all be described as amounts of red, green, and blue. These three color components form the basis for the RGB (Red, Green, and Blue) color model. Each of the three colors is assigned a numeric value between 0 and 255. The RGB model is based on colors of light, and higher RGB values correspond to the presence of greater quantities of white light. Consequently, higher RGB values result in lighter colors. When all three color components are at the maximum value, the resulting color is white light. Because the RGB model creates colors by adding light, it is called an additive color model. Monitors and scanners can employ the additive color model because they emit light. They emit particles of red, green, and blue light and create the illusion of millions of different colors.

0   One of the limitations of the RGB model is that it is device dependent. This means that not only are there color variations between monitors and scanners by different manufacturers but there are color variations between identical devices from the same manufacturer. All monitors drift over time and display colors differently making it imperative to regularly calibrate your monitor and the other electronic devices you use to create your projects. The RGB model cannot be a color standard because its color results are not 100 percent repeatable.

CMYK model

The colors you see on your monitor are reproduced on paper using pigments instead of light. Printers render colors on paper and other mediums through reflected light. The most common method of reproducing color images on paper is by combining cyan, magenta, yellow, and black pigments. These four colors are the color components of the CMYK (Cyan, Magenta, Yellow, and black) color model. Each color of the CMYK color model is described as a percentage (from 0 to 100). Pigments produce color by reflecting certain wavelengths of light while absorbing others. Darker pigments absorb more light. Because the CMYK color model is based on pigment colors, higher percentages of pigment result in darker colors. In theory, when 100 percent cyan, 100 percent magenta, and 100 percent yellow are combined, the resulting color is black. In reality, a muddy brown is produced so black pigment must be added to the color model and to the printing process, to compensate for the color limitations. The CMYK color model is called a subtractive color model because it creates colors by absorbing light. The CMYK model cannot be a color standard because its color results are not 100 percent repeatable as it is a device dependent color model.

CIE Lab model

A great deal of color research has been accomplished in order to acquire a color model that is device independent and repeatable. In 1931 La Commision Internationale de L'Eclairage (CIE) defined a device-independent color model, based on how the human eye perceives color. The CIE Lab model incorporates the theory that a color cannot be both green and red at the same time nor can it be yellow and blue at the same time. As such, single values are used to describe the green/red and blue/yellow components of any color. Lab stands for the three values this model uses to define color－a lightness value (L) which can range from 0 to 100 and two chromaticity ranges: green to red (a) and blue to yellow (b). The two chromaticity values can range from +120 to -120. Lab (sometimes called L*a*b*) provides a system for defining color that bases color values on widely accepted standards rather than on individual color-producing devices.

Reproducing colors accurately

Each piece of equipment you use, from scanners to printers, to create your project, has a specific range of colors that it can reproduce. This is referred to as a device gamut. If you don't take these differences into account, the colors you see on your monitor may not match the colors on the printed page. For more information, see <u>"Reproducing colors accurately."</u>

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>

Choosing colors

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Choosing colors

You are able to display multiple on-screen Color Palettes. The quickest way to choose a color is by using the on-screen Color Palettes. However, none of the on-screen Color Palettes contain quite the right color, you can use one of the following methods of choosing colors. Each method offers different ways of finding the perfect color. The method you choose should be based on how you prefer to work.

Choosing a color by a color model

The color models offer a visual representation of the full spectrum of colors. You can change the color by manipulating the controls associated with the color model. For example, when you use the default color viewer, which is the HSB color model, you can change the hue (the color) by moving a slider.

Choosing a color by blending

The color blender allows you to combine colors. The color blender displays a grid of colors that it creates from the four base colors you select.

Choosing a color using color harmonies

Color harmonies are most useful when you're selecting several colors for a project. By using color harmonies, you are guaranteed that the colors you choose look good together. Color harmonies work by superimposing a shape, such as a rectangle or a triangle, over a Color Wheel. You can also manipulate the superimposed shape (the rectangle, triangle, or pentagon.) As you move the black spot on the shape around the wheel, the other circles also move. The colors at each corner are always complementary, contrasting, or harmonious, depending on the shape you select. The color harmonies now allow you to select the color model you prefer to use. You can choose from several different color models, including the RGB or CMYK models.

Choosing a color from a color palette

You have the ability to display multiple on-screen Color Palettes, and keep them floating, or dock them to any edge of the Application Window.

There are two types of color palettes from which you can choose colors: fixed color palettes and custom color palettes. Don't confuse these types of color palettes with the ability to have multiple on-screen Color Palettes. On-screen Color Palettes are used to display and select colors from both fixed and custom color palettes. To open multiple on-screen Color Palettes, use the Color Palette Browser and enable the on-screen Color Palettes name check box. You can explore the new PANTONE metallic color palettes. We feature the PANTONE MATCHING SYSTEM and PANTONE Pastel Colors, which can be printed on coated or uncoated paper.

Fixed color palettes are provided by third-party manufacturers and are most useful when accompanied by a color swatch book. A swatch book is a collection of color samples that shows exactly what each color looks like when printed. The best reason for using a color from a fixed color palette is seeing exactly how that color appears when it's printed correctly. Swatch books are available at most art supply stores or directly from a swatch book manufacturer.

Several fixed color palettes are collections of spot color inks. If you select a color from one of these palettes, be aware that each color requires its own color separation. Spot color palettes have a tint control slider, which allows you to choose the percentage of ink density you desire for that color. For more information about spot colors and color separations, see "Creating color separations."

Custom color palettes are collections of colors you have chosen to save as a color palette file (.CPL extension).You have the ability to copy a color swatch by dragging a color swatch from any palette into your custom palettes. There is no limit to the number of custom palettes you can create. For more information, see "Customizing Color Palettes." Any on-screen Color Palette can be selected to be the default on-screen Color Palette. The default Color Palette is used in all of the color pickers.

Choosing a color from the Color Docker window

The Color Docker window can be docked to any edge of the Application Window or float as a separate window. You can also change the appearance and size of the Color Docker window. With the Color Docker window open, you can access other tools and windows.

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} Related Topics

Choosing a color from the Color Docker window

The Color Docker window allows you access other tools and windows while still having quick access to the Color Docker window. The Color Docker window displays the HSB Hue based color space. You can view the colors expressed as numerical values in other color spaces.

To choose a color from the Color Docker window

1. Click Window, Dockers, Colors.
2. Do one of the following:
   - Click the Paper color swatch to select the Paper color.
   - Click the Paint color swatch to select the Paint color.
3. Do one of the following:
   - Drag the small box in the color selection area to the color you want to use.
   - Move the color slider up or down to change the range of colors displayed in the color selection area.
   - Type values in the boxes that correspond to the composite colors of the current color model.

To view the color in another color space

1. Follow steps 1 and 2 from the previous procedure.
2. From the list box at the top of the Color Docker window select a color model.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} <u>Related Topics</u>

Choosing a color from the color viewer

The default color viewer is based on the HSB color model. You can select different color models for the color you're choosing, but the color viewer remains based on the HSB model. You can select other color viewers if you don't want to use the HSB color viewer. For more information about color models, see "Working with color."You may want to add the color you chose into an open custom palette. For more information see "Editing an existing Custom Palette."

To choose the paint, paper, or a uniform fill color

1. Do one of the following:
   - Double-click the Paint swatch on the Status Bar to change the paint color.
   - Double-click the Paper swatch on the Status Bar to change the paper color.
   - Double-click the Fill swatch on the Status Bar, click the uniform fill button and click the Edit button.
2. Click the Models tab.
3. Choose a color model from the Models list box.
4. Click on the Options button, select Color Viewers, and select a color model.
5. Do one of the following:
   - Drag the small box in the color selection area to the color you want to use.
   - Move the color slider to change the range of colors displayed in the color selection area.
   - Use the Name list box to select a color.

To use an alternate color viewer

1. Follow steps 1 to 3 from the previous procedure.
2. Click an alternate color viewer.

Note

- Sometimes when selecting a color you choose an out of gamut color and an in gamut button appears to the left of the New color swatch. Click the in gamut button to select the closest color available that is within your printer's gamut.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} Related Topics

Choosing a color by blending other colors

You can only blend colors that are in your default on-screen Color Palette. You can increase or decrease the number of blended color swatches displayed by changing the color grids' cell size. You can select multiple colors from the Color Blend area to add to your custom palettes. For more information see "Adding or deleting multiple colors in a Custom Palette."

To choose the paint, paper, or fill color

1. Do one of the following:
     - Double-click the Paint swatch on the Status Bar to change the paint color.
     - Double-click the Paper swatch on the Status Bar to change the paper color.
     - Double-click the Fill swatch on the Status Bar, click the Uniform Fill button and click the Edit button.
2. Click the Mixers tab.
3. Click the Options button select Mixers, Color Blend.
4. Open each color pickers, and click a color.
5. In the color selection area, click the color you want to choose.

To change the color grids' cell size

1. Follow steps 1 to 3 from the previous procedure.
2. Move the Size slider to select the color grids' cell size.

− **Note**

- Sometimes when selecting a color you will choose an out of gamut color. When this occurs an in gamut button will appear to the left of the new selected color. Click on the in gamut button to select the closest color available that is in gamut.

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{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} Related Topics

Choosing a color using color harmonies

Each option in the Hues list box to the right of the Color Wheel, corresponds to a shape that is superimposed on the Color Wheel. Each row in the color grid beneath the Color Wheel begins with the color underneath one of the points on the shape superimposed on the Color Wheel. Since color harmonies are most useful when you are selecting several colors, try using color harmonies when working with custom palettes. For more information see "Editing an existing Custom Palette."

To choose the paint, paper, or fill color

1. Do one of the following:
   - Double-click the Paint swatch on the Status Bar to change the paint color.
   - Double-click the Paper swatch on the Status Bar to change the paper color.
   - Double-click the Fill swatch on the Status Bar, click the Uniform Fill button and click the Edit button.
2. Click the Mixers tab.
3. Click Options and click Mixers, Color Harmonies.
4. Click on the color on the Color Wheel that you want to use.

To change the relationship between the colors on the Color Wheel

1. Follow steps 1 to 3 from the previous procedure.
2. Choose a hue option from the Hues list box.

Note
- Each hue option corresponds to a different configuration of points on the Color Wheel. Experiment to find the configuration that provides the color set you prefer.

To change the appearance of colors in the color swatches

1. Follow steps 1 to 3 from the "To choose the paint, paper, or fill color" procedure.
2. Choose a color variation option from the Variation list box.
3. To change the number of swatches in the color grid, type a number in the Number box to change the number of swatches in the color grid.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} Related Topics

Choosing a color from a fixed color palette

The PANTONE MATCHING SYSTEM, Focoltone, TOYO COLOR FINDER, and DIC fixed color palettes are all spot colors. If you create color separations when you print, each color from these palettes requires a separate printing plate. This can significantly increase the cost of your print job. If you want to use these colors but you don't want to use spot colors, then you can convert spot colors to process colors when you print. For more information see "Creating color separations."

To choose the paint, paper, or fill color

1. Do one of the following:
   - Double-click the Paint swatch on the Status Bar to change the paint color.
   - Double-click the Paper swatch on the Status Bar to change the paper color.
   - Double-click the Fill swatch on the Status Bar, click the Uniform Fill button and click the Edit button.
2. Click the Fixed Palettes tab.
3. Choose a palette from the Palette list box.
4. Do one of the following:
   - Scroll the color scroll bar to the color swatch you want to select.
   - Click on the name list box arrow and scroll down to the color name you want to select.
   - Type in the color name in the name list box.
   - Hold down the mouse button on a color swatch and select a color from the neighborhood color picker.

To display the names of the colors

1. Follow steps 1 to 3 from the previous procedure.
2. Click the Options button, and enable Show Color Names.

To hide the names of the colors

1. Follow steps 1 to 3 from the previous procedure.
2. Click the Options button, and disable Show Color Names.

Tip
- The neighborhood color picker for Fixed Palettes shows the same color with different ink densities.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} Related Topics

Choosing a color from a custom color palette

A custom color palette can include colors from any color model or fixed color palette. Custom color palettes should be saved as a color palette file (.CPL extension). The User Defined Inks are all custom spot colors. If you create color separations when you print, each color requires a separate printing plate. If you want these colors but don't want spot colors, convert the spot colors to process colors when printing. For more information see "Creating color separations."

To choose the paint, paper, or fill color

1. Do one of the following:
   - Double-click the Paint swatch on the Status Bar to change the paint color.
   - Double-click the Paper swatch on the Status Bar to change the paper color.
   - Double-click the Fill swatch on the Status Bar, click the Uniform Fill button and click the Edit button.
2. Click the Custom Palettes tab.
3. Choose a palette from the Palette list box.
4. Do one of the following:
   - Scroll the color scroll bar to the color swatch you want to select.
   - Choose a name from the Name list box.
   - Type a color name in the Name list box.
   - Hold down the mouse button on a color swatch and select a color.
   - Click the color swatch you want to use.

To display the names of the colors

1. Follow steps 1 to 3 from the previous procedure.
2. Click the Options button, and enable Show Color Names.

To hide the names of the colors

1. Follow steps 1 to 3 from the previous procedure.
2. Click the Options button, and disable Show Color Names..

Notes

- Palettes from the Custom\Palettes directory and the open On-Screen Palettes are displayed in the Palette list box.
- The neighborhood color picker for Custom Palettes shows colors that close to the chosen color by Hue and Lightness.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} Related Topics

Choosing a color by setting numeric values

You can select a color by entering the values of its color components. The color components you can change depend on the color model being used to define the color. For example, if you choose RGB, then the color values are Red, Green, and Blue. For more information about color models see "Working with color."

To choose the paint, paper, or fill color

1. Do one of the following:
   - Double-click the Paint swatch on the Status Bar to change the paint color.
   - Double-click the Paper swatch on the Status Bar to change the paper color.
   - Double-click the Fill swatch on the Status Bar, click the Uniform Fill button and click the Edit button.
2. Do one of the following:
   - Click the Models tab.
   - Click the Mixers tab.
3. Choose a color model from the Model list box.
4. Type values in the Components color value boxes.
— **Note**
   - You can type values only for the Models and Mixers pages. You can not change the values on the Fixed or Custom Palette pages. The range of acceptable values varies from color model to color model.
— **Tip**
   - You can also change the color model and color values by selecting it the Interactive Fill tool, and changing the color component values on the Property Bar.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} Related Topics

Previewing new colors

The top right section of the Model and the Mixers pages display two reference color swatches (Old and New color swatches.) The Old color swatch is the current color of the object unless you swap the New color swatch with the Old color swatch. When the New or Old reference colors are out of your printer's gamut a button appears to the left of the color swatch. The color within this button is the closest to the color displayed in the main swatch and is within your printer's gamut.

To compare a New color of an object with an Old color

1. Do one of the following:
   - Double-click the Paint swatch on the Status Bar to change the paint color.
   - Double-click the Paper swatch on the Status Bar to change the paper color.
   - Double-click the Fill swatch on the Status Bar, click the Uniform Fill button and click the Edit button.
2. Select the color you want to preview.

To swap the reference color with the New color

1. Follow steps 1 and 2 from the previous procedure.
2. Click the Options button, and click Swap Colors.

To correct out of gamut colors

1. Follow steps 1 and 2 from "To compare a New color of an object with an Old color" procedure.
2. Click on the small colored button that appears to the left of the New color swatch to force the selected color into your printer's gamut.

Note

   - The New selected color is the color that was previously displayed in the in gamut button.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} Related Topics

Working with Multiple On-Screen Color Palettes

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Working with Multiple On-Screen Color Palettes

Multiple on-screen Color Palettes provide quick access to numerous palettes and to the colors you use most. You can display any fixed or custom color palette as an on-screen Color Palette. On-screen Color Palettes can be docked to any edge of the Application Window or float as a separate window. You can change the appearance and size of one or all multiple on-screen Color Palettes. The advantage of having access to multiple on-screen Color Palettes is that it gives you the ability to create a custom palette by dragging color swatches from any palette to your custom palette. This does not remove the color swatch from the source palette, but rather copies the color swatch onto your custom palette.

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} **<u>Related Topics</u>**

Accessing On-Screen Color Palettes

This procedure explains how to access different on-screen Color Palettes. For information on changing individual colors, see "Customizing Color Palettes." Spot colors in the on-screen Color Palette are marked by a dot in the bottom left corner of the color swatch.

To access an On-Screen Color Palette

- Click Window, Color Palettes, click on the on-screen Color Palette you want to display.

To open an On-Screen Color Palette

1. Click Window, Color Palettes, click Color Palette Browser.
2. To open a palette enable the check box beside the palette(s) in the Color Palette Browser Docker Window.

To open an On-Screen Color Palette that is not in the Color Palettes Browser Docker Window

1. Do one of the following:
   - Click Window, Color Palette, and click Color Palette Browser Docker Window.
   - Click Window, Color Palette, and Open Palette.
2. Click Open at the bottom of the Color Palettes Browser Docker Window.
3. Select the Palette you wish to open.

To close an On-Screen Color Palette

- Do one of the following:
   - Disable the check box beside the palette in the Color Palettes Browser Docker Window.
   - Right-click the on-screen Color Palette's title bar to hide it.

Note

- Any docked on-screen Color Palette can be identified by placing the cursor over a color swatch and its name will appear beneath in a tip box. Floating on-screen Color Palettes display their name in their Title Bar.

{button ,AL(`PRC Working with Multiple OnScreen Color Palettes;',0,"Defaultoverview",)} <u>Related Topics</u>

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Changing the Default On-Screen Color Palette

The Default on-screen Color Palette is the color palette that you will see in any of the drop down color pickers. You can select any Color Palette to be the Default on-screen Color Palette.

To choose a different default On-Screen Color Palette

- Right-click, hold and release on a color swatch of the on-screen Color Palette you want as your default on-screen Color Palette, and click Set As Default Palette.

{button ,AL(`PRC Working with Multiple OnScreen Color Palettes;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the position and size of an On-Screen Color Palette

You can float the on-screen Color Palette in the Application Window or dock the on-screen Color Palette and change its size.

To undock the on-screen Color Palette

- Do one of the following:
  - Hold down the mouse button on the border of the on-screen Color Palette and drag it away from the edge of the Application Window.
  - Double Click on the border of the on-screen Color Palette.

To dock the On-Screen Color Palette

- Do one of the following:
  - Drag the title bar of the on-screen Color Palette to any edge of the Application Window.
  - Double click on the title bar to return the Floating on-screen Palette.

To specify the number of rows in a docked On-Screen Color Palette

1. Right-click the on-screen Color Palette, and click Properties.
2. Type a value in the Maximum palette Rows When Docked box.

{button ,AL(`PRC Working with Multiple OnScreen Color Palettes;',0,"Defaultoverview",)} Related Topics

Customizing Color Palettes

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Customizing Color Palettes

Custom Color Palettes are collections of colors that you save as a color palette file (.CPL file extension.) These palettes can contain both spot colors and colors created using any color model. Many previously created custom palettes are available to you in the Palette folder or you can create new palettes from scratch. Custom palettes are useful when you repeatedly select the same colors or when you want to work with a set of colors that look good together. There are three ways to customize a palette: create a custom palette using the Palette Editor, use the "New Palette From Selection" command, or "New Palette From Document" command.

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating custom palettes

When you create a custom palette, the palette is empty and ready for you to choose the colors you want to include in it. You can create a custom palette that includes all the colors from the object that you selected or from the current document.

To create a custom palette

1. Click Window, Color Palette, Palette Editor.
2. Click the New button.
3. Specify a palette filename (.CPL file extension.)
4. Include a description of the palette in the Description box.
5. Click Save.

To create a new palette from Visible

1. Click Window, Color Palettes, Create Palette From Visible.
2. Specify a palette filename (.CPL file extension.)
3. Include a description of the palette in the Description box.
4. Click Save.

To create a new palette from Document

1. Click Window, Color Palettes, Create Palette From Document.
2. Specify a palette filename (.CPL file extension.)
3. Include a description of the palette in the Description box.
4. Click Save.

Notes

- The description you write in the Description box becomes the name of the new custom palette. If you do not write in a description, the filename is displayed as the palette name.
- A document must be open before using the New Palette From Document command.

{button ,AL(`PRC Customizing Color Palettes;',0,"Defaultoverview",)} Related Topics

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Editing an existing Custom Palette

There are five commands you can use to edit your custom palettes: Edit Color, Add Color, Delete Color, Sort Colors, and Reset Palette. Your palette does not need to be open in order to edit it. Palettes that are currently open appear in the Palette list box. Remember to save before you exit the Palette Editor or your changes will be lost.

To edit an unopened custom palette

1. Click Window, Color Palettes, Palette Editor.
2. Do one of the following:
   - Click the Open button.
   - Choose Open Palette from the list box at the top of the Palette Editor dialog box.
3. Click palette filename you want to open.
4. Select the modifying command you wish to use.

To edit an open palette that is currently open

1. Click Window, Color Palettes, Palette Editor.
2. Choose the palette from the list box at the top of the Palette Editor dialog box.
3. Click Edit Color.

To edit a color within your palette

1. Click Window, Color Palettes, Palette Editor.
2. Choose the palette from the list box at the top of the Palette Editor dialog box.
3. Click Edit Color.
4. Edit the color in the Select Color dialog box.
5. Click OK to change colors.

To add a color within your palette

1. Click Window, Color Palettes, Palette Editor.
2. Choose the palette from the list box at the top of the Palette Editor dialog box.
3. Click Add Color.
4. Select a new color in the Select Color dialog box.
5. Click Add To Palette.

To delete a color within your palette

1. Click Window, Color Palettes, Palette Editor.
2. Choose the palette from the list box at the top of the Palette Editor dialog box.
3. Select the color you wish to delete from your palette.
4. Click Delete Color.

To sort colors within your palette

1. Click Window, Color Palettes, Palette Editor.
2. Choose the palette from the list box at the top of the Palette Editor dialog box.
3. Click Sort Colors and click the method you wish use to sort your colors.

To reset the palette you are currently editing

- Click Reset Palette if you want to cancel the changes you have made to your palette since the last time you saved changes.

{button ,AL(`PRC Customizing Color Palettes;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving a custom palette

Save the changes you make to a custom palette before exiting or your changes are lost.

To save a palette with a new filename

1. Click Window, Color Palettes, Palette Editor.
2. Click the Save As button.
3. Specify a folder and palette filename.

{button ,AL(`PRC Customizing Color Palettes;',0,"Defaultoverview",)} **Related Topics**

Adding or deleting multiple colors in a Custom Palette

The methods for choosing colors in the Palette Editor are identical to the methods available in the Uniform Fill dialog box. Select multiple colors from the Blend area, Fixed and Custom Palettes. For information about choosing a color, see "Choosing colors".

To add multiple colors to a custom palette

1. Click Window, Color Palettes, Palette Editor.

2. Choose the palette from the list box at the top of the Palette Editor dialog box.

3. Click Add Color.

4. In Select Color dialog box, do one of the following:
   - Position the cursor over the first color swatch you want to choose, hold down SHIFT, and click the color swatches you want to add to the palette.
   - Position the cursor over the first color swatch you want to choose, hold down CTRL, and click the color swatches that you want to add to the palette.

5. Click Add To Palette.

To delete multiple colors from a custom palette

1. Click Window, Color Palettes, Palette Editor.

2. Choose the palette from the list box at the top of the Palette Editor dialog box.

3. In the color selection area, do one of the following:
   - Position the cursor over the first color swatch you want to delete, hold down SHIFT, and click the color swatches you want to delete from the palette.
   - Position the cursor over the first color swatch you want to delete, hold down CTRL, and click the color swatches you want to delete from the palette.

4. Click the Delete Color button.

Tips

- Click the Reset Palette button to return the palette to the state it was in before you began making changes.

- You can move individual colors by dragging them to a new position in the palette area.

{button ,AL(`PRC Customizing Color Palettes;',0,"Defaultoverview",)} Related Topics

Naming colors in a custom palette

Naming colors helps you to keep track of, or quickly locate, colors in a custom palette.

To name a color

1. Click Window, Color Palettes, Palette Editor.
2. Choose the palette from the list box at the top of the Palette Editor dialog box.
3. Choose a color in the palette dialog.
4. Type a name in the Name box.

{button ,AL(`PRC Customizing Color Palettes;',0,"Defaultoverview",)} Related Topics

Reproducing colors accurately

Reproducing colors accurately

Each piece of equipment you use to create a project has a specific range of colors it can reproduce. This is referred to as a device gamut. For example, a monitor displays a different range of colors, or color gamut, than the color gamut that reproduced on a printing press. It is important that the colors your customer requests are the colors you provide in your final product, be it in a magazine, or a newspaper, or on television or the Internet.

This means that your document might include colors that appear properly on your monitor but can't be reproduced on paper. Different monitors, scanners, printers, and other types of equipment all have slightly different color gamuts. Different color gamuts can occur even between similar models of equipment from the same manufacturer. For colors to be accurately translated from device to device, you need to account for the differences between the color gamuts of each device.

Using a Color Management System

A color management system (CMS) can minimize the differences in color gamuts. Without a CMS, each application you use generates its own color profile, this means that your output colors may not be consistent. A CMS:

- provides device profiles (scanner, monitor, printer) to map the color spaces between these devices

- can convert from one color model to another color model (for example, from RGB to CMYK)

- provides accurate on-screen or print previews of colors when printed to allow color corrections

Without color management system, it is not possible to accurately achieve color consistency throughout the publishing process which involves the use of different devices or systems. Enabling color correction causes on-screen colors to look duller than they did before color correction was enabled.

Choosing Color Profiles

Profiles, or ICC Color Profiles, are files in a format defined by the International Color Consortium. They describe the color characteristics of color devices and color spaces. Color management software, such as the software in CorelDRAW, uses ICC profiles to transform colors from device to device, and from one color space to another. Having the right profiles is important to getting good color.

Corel software ships with many pre-defined profiles for scanners, monitors, and printers that you can choose to load into your system. Many device manufacturers have ICC Color Profiles available for you to download. Work with profiles that most closely match the devices you have on your system. When you first install your software, generic device profiles will be selected for you to use.

There are 5 profiles you can set to manage color. Use the Monitor profile when displaying documents to your monitor. Use the Scanner profile when scanning images from a scanner device. Use the Composite Printer profile when printing to a local or networked color printer. Use the Separations Printer profile to define CMYK colors in your documents and when creating color separation for printing. Use the Internal RGB profile to define RGB colors in your documents. Changing any of these profile will influence the colors you see and get from the software.

The quickest approach for setting profiles is to set the Monitor profile to the profile for your monitor, and the Composite Printer profile to the profile for your local printer. If you have a special RGB color space you need to work in, you can change the Internal RGB profile to that color space. If you are scanning and have a profile for your scanner, choose your scanner's profile from the scanner list.

Using Embedded color profiles

Embedded color profiles take into account the different color gamuts that exist and provide cross-platform communication of the different color spaces. A color profile is a description of a device's color handling capabilities and characteristics. An embedded color profile is a color profile, attached to or embedded into a color document. It describes the color space of the colors contained within the document. Corel supports ICC-embedded profiles. This allows the same color profile to be communicated across platforms, and ensures accurate color management throughout the publishing process. Embedded color profiles ensure accurate color reproduction between the input (scanner) and the output (printer) device. The ability to embed ICC profiles into many file formats, including CorelDRAW .CPT and .CDR formats, allows for consistent color spaces between all applications that support ICC profiles. TIFF and .EPS formats are supported by CorelDRAW.

Use Color profiles to correct on-screen colors so each color displays as accurately as possible based on its color values. Color profiles can display colors on screen as they will appear when they are printed. Proper color profiles can also warn you when a selected color is outside your printer's color gamut. Accurate color profiles of your scanner, monitor, and printer make it possible for colors to be corrected so the color you see on the screen matches the color in the final output.

Setting the General color settings

The General color settings page contains several additional controls for color behavior. The first three check boxes let you control how colors from some special palettes are separated when printing to color separations. With the check boxes enabled, colors from these palettes separate into their own individual printing plates.

The next group of check boxes control several functions. Enabling "Show CMYK in percentages" causes the screen display of CMYK values to fall into the range of 0 to 100. Disabling this option causes CMYK values to display within the range 0 to 255. "Map spot colors into CMYK gamut" is a useful option which allows you to avoid making additional color separation plates for any

spot colors contained in your document. Spot colors separate into the basic C, M, Y, and K printing plates for the printing process. "Composite printer simulates color output of separations printer" is useful for previewing on a local printer what the document will look like when printed on a printing press as color separations. It does this by using the color profiles of both the local printer and the separations printer.

The "Rendering Intent" drop down list, controls the method the color management system uses when it converts colors between spaces that are different sizes or different gamuts. The problem is what to do with colors in one space that are not part of the other space? How do you pick a color in the smaller space to represent the starting color in the larger space? There are three ways to do this. The Rendering Intent option lets you control the method used.

If you choose Saturation, a matching color is chosen so that the saturation component is maximized. It emphasizes saturation in colors, and may cause noticeable shifts in out-of-gamut colors. This is the best for vector graphics (lines, text, and solid colored objects.)

If you choose Perceptual, a matching color is chosen so that it and all colors that are like it, all have the same relationship to each other in the new color space. There is no abrupt changes between colors, but all colors are somewhat different in the new color space. It shifts all the colors in an image so the range of colors lies within the color gamut. This ensures that the relationship between colors is unchanged. This technique works extremely well for bitmaps and photographic-like images

If you choose Automatic, the application chooses for you on an object-by-object basis: vector objects will use Saturation, and bitmap objects will use Perceptual. Automatic is the default mode.

Calibrating your equipment

It is equally important that you calibrate your devices before working on a project in order to achieve color consistency. Calibration refers to the process of building a profile for your monitor, so its particular color characteristics are captured for use by a color management system. After calibrating your monitor, you know what its color space limits are and what colors you expect it to produce.

Calibrating your monitor

All monitors respond differently to the same electronic information. Two identical monitors from the same manufacturer respond differently and display slightly different colors on screen when provided with the identical color file. This is due to a number of factors such as monitor age, ambient lighting, or monitor settings. To achieve consistent color reproduction, it is recommended that you calibrate your monitor and be aware of factors that can affect your monitor's performance.

The following are recommendations to aid you in achieving accurate color reproduction in your projects.

- Warm up your monitor for up to one hour before beginning calibration.
- Clean your monitor screen before beginning calibration.
- Manually adjust your monitor controls and tape them down so they are not accidentally readjusted after system calibration.
- Calibrate your monitor on a regular basis, especially if it is an older monitor because phosphors fade over time.
- Have consistent lighting. Each type of lighting, fluorescent, incandescent, and natural, will affect the colors you see displayed on your monitor. Avoid natural light as much as possible since this changes constantly throughout the day. Consider having grid diffusers installed over fluorescent lighting.
- Use a neutral background on your monitor and for your work area to avoid influencing your perception of colors.
- Take breaks. Give your eyes a rest throughout your work period. Take the time to look away from your monitor to avoid eye strain and fatigue.
- If you view your work on more then one monitor, make sure they are all set at the same white point.
- Use monitor profile building software to build a profile for your monitor.

Calibrating your scanner

Perform scanner calibration every month or so, depending on use. Scanner bulbs change color with age, affecting the color of your scans. Keep the glass clean to improve scanning quality.

There are several tools available for scanner calibration. All of them use the same basic technique: place a known source image on the scanner, scan the image, and look at the colors recorded. Knowing what the values, the colors should be and comparing them to the colors scanned, build a profile that corrects the scanner to produce the right colors. Refer to the accessories that came with your software or your scanner for more information. After you have made your profile, you set it as your Scanner profile.

Calibrating your printer

Color from printers can vary widely, from day to day, from printer to printer, and from one set of inks or color sheets to another. Colors are influenced by the paper used. Inkjet printers, for example, take a wide variety of papers: plain copy paper, coated paper, glossy paper, and many other types of paper. The interaction between the inks and the paper affects the resulting colors. To insure accurate color, create a profile for each combination of media (inks, paper, etc.), and update the profiles as conditions change. Printers age with time, and this, too, can cause colors to shift. Updating profiles periodically will ensure your printer colors are as accurate as possible.

Given all the warnings above, you can still get decent color behavior from a stock or pre-made color profile for your printer. The general behavior of the printer and inks will be captured in such a profile, and the differences due to age and paper will be

ignored.

To make a profile for your printer, use a third party printer or output profile-making tools. You need a device to "read" the colors produced by your printer. There are several profile making tools available that let you scan the printer output on a calibrated scanner. The end result is a printer profile that you can use as your Composite Printer profile.

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} <u>Related Topics</u>

Correcting color

Color correction adjusts screen colors to display them as accurately as possible. If you only correct the display colors, then the on-screen colors are adjusted according to your monitor's color profile. If you display colors as they will print, then the on-screen colors are adjusted according to your monitor and your printer's color profiles. The color matching mode determines how colors are adjusted when corrections are necessary.

To color correct display colors

1. Click Tools, Color Management.

2. Enable the Calibrate Colors For Display check box.

— **Note**

- This check box must be enabled in order to use color management.

To display colors as they will print

1. Follow steps 1 to 2 from the previous procedure.

2. Enable the Display Simulated Printer Colors check box.

3. Do one of the following:

   - Click the Simulate Composite Printer button to display colors as they will print on a composite printer.

   - Click the Simulate Separations Printer button to display colors as they will print on a printer that uses color separations.

To change the color matching mode

1. Follow step 1 from the "To color correct display colors" procedure.

2. In the list of categories, click General.

3. Choose one of the following from the Color Matching Mode list box:

   - Saturation

   - Perceptual

   - Automatic

— **Note**

- You won't see the effects of changing the color mode on screen if color correction is not enabled.

{button ,AL(`PRC Reproducing colors accurately;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Viewing out-of-gamut colors

When enabled, the gamut alarm overlays out-of-gamut colors with a warning color.

To enable the gamut alarm

1. Click Tools, Color Management.
2. Enable the Highlight Colors Out Of Printer Gamut check box.

To change the warning color

1. Follow steps 1 and 2 from the previous procedure.
2. Choose a color from the Warning Color picker.
3. Move the transparency slider to set the transparency of the warning color.

To view out-of-gamut colors in the Palette Editor

1. Click Window, Color Palettes, Palette Editor.
2. Click on one of the following:
   - Edit Color
   - Add Color
3. In the Select Color dialog box, click Options, Gamut Alarm.

{button ,AL(`PRC Reproducing colors accurately;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting color profiles

Setting color profiles properly is required for accurate color reproduction. When you are setting up a color profile, use the provided profile. If color profiles are not available, obtain a professionally created profile from the manufacturer of the device. Color profiles are often available through the Internet.

To set the appropriate color profiles

1. Click Tools, Color Management, and click Profiles in the list of categories.

2. Choose a profile from the Monitor, Scanner, Composite Printer, Separations Printer and Internal RGB list boxes.

Notes

- Many of the supplied printer color profiles were created using ColorBlind color management software. For more information regarding ColorBlind and color profiles, contact Color Solutions, Inc. at http://www.color.com.

- If you are sending your file off to a print shop, ask for a profile for their printer.

{button ,AL(`PRC Reproducing colors accurately;',0,"Defaultoverview",)} Related Topics

Choosing General Color Settings

The General color settings page in the Options dialog box contains additional controls for color behavior. The first three check boxes let you control how colors from some special palettes are separated when printing to color separations. Map spot colors into CMYK gamut if you want to avoid additional color separation plates for any spot colors contained in your document. Spot colors require their own individual printing plates and add additional costs to the printing process. For more information see "Creating color separations." The next set of checkboxes control the behavior of CMYK color space. The Rendering Intent list box controls the method the color management system uses when it converts colors between spaces that are different sizes.

To treat FOCOLTONE, TOYO and DIC colors as spot inks

1. Click Tools, Color Management, and click Profiles.

2. Enable the color palette check box you want as spot inks.

To control the behavior of CMYK color space

1. Click Tools, Color Management, and click Profiles.

2. Enable the CMYK behavior check box you want to control.

To select the method of color space conversion

1. Click Tools, Color Management, and click Profiles.

2. Click one of the following methods of color space conversion from the Rendering Intent list box:

   - Automatic
   - Perceptual
   - Saturation

Notes

- Saturation works well for vector graphics (lines, text, and solid colored objects.)
- Perceptual works well for bitmaps and photographic-like images.

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{button ,AL(`PRC Reproducing colors accurately;',0,"Defaultoverview",)} Related Topics

Converting images

Converting images

Converting an image to another color mode in Corel PHOTO-PAINT changes the color structure. This change can affect how the image is displayed and printed, and can also affect the file size of the image. Converting an image and altering its color characteristics shifts the bitmap to a different <u>color space,</u> which can result in a loss of information.

Color modes

The colors of the images that you open, print, and save in Corel PHOTO-PAINT, are based on color modes. Color modes define the color characteristics of an image and are described in terms of their component colors and <u>bit depth.</u> For example, the RGB (24-bit) color mode is composed of red, green, and blue values and has a bit depth of 24 bits (which means that it can produce 16 million colors). Similarly, the CMYK (32-bit) color mode is composed of cyan, magenta, yellow, and black values and has a bit depth of 32 bits (which means it can produce more than 4 billion colors).

Although you may not be able to see the difference between an image in the <u>CMYK</u> color mode and an image in the <u>RGB</u> color mode on screen, the images are quite different. Colors from the RGB color space can range over a larger portion of the visual spectrum (they have a larger gamut) than those from the CMYK color space. For the same image dimensions, a CMYK image has a larger file size than an RGB image. RGB is the default color mode for Corel PHOTO-PAINT images.

Corel PHOTO-PAINT color modes support:

Color modes

<u>Black-and-White (1-bit)</u>	<u>Grayscale (8-bit)</u>
<u>Duotone (8-bit)</u>	<u>Paletted (8-bit)</u>
<u>RGB Color (24-bit)</u>	<u>Lab Color (24-bit)</u>
<u>CMYK Color (32-bit)</u>	<u>Multichannel</u>
<u>Grayscale (16-bit)</u>	<u>RGB Color (48-bit)</u>

You can also convert images to a video color mode called National Television Standards Committee (NTSC) RGB. Converting a 24-bit RGB image to the video color mode produces an image with colors that are suitable for television reproduction. This prevents oversaturation and retains the integrity of the image when it is broadcast. For information about converting images to the NTSC video color mode, see <u>"Converting an image to video."</u> For more information about color modes and color models, see <u>"Working with color."</u>

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} <u>More Detailed Information</u>

Changing the color mode of an image

Changing the color mode of an image (page 1 of 2)

Color modes affect the number of colors that an image can contain, the number of channels, and the file size of an image. Converting an image from one color mode to another changes the way the computer handles the image and shifts the image into another color space. Shifting an image from one color space to another, can noticeably change the image. For example, when you convert an RGB image to the CMYK color mode, the color values in the RGB color gamut that lie outside the CMYK color gamut are adjusted to fall within the CMYK color gamut. The subtle color values that are lost during conversions cannot be recovered by converting to the original color mode.

You can avoid losing color information by editing an image in its original mode and then converting it to a new color mode. To edit the original image after you convert it, or to convert an image to many different color modes, save a copy of the file before you convert. Images in some color modes cannot be converted directly to other color modes. Color modes that are not available for the active image are disabled in the Image menu.

Converting to Black-and-White

The Black-and-White color mode is a 1-bit color mode that stores images as two solid colors ─ black and white ─ with no gradations. You can convert images to the Black-and-White color mode to create line art and simple graphics.

Converting to Grayscale

Each pixel in a grayscale image has a brightness value ranging from 0 (black) to 255 (white). The 8-bit Grayscale color mode uses these 256 shades of gray to display an image. The 16-bit Grayscale color mode uses 65535 shades of gray to display an image.

▶ Click here to see the next page.

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} Related Topics

Changing the color mode of an image (page 2 of 2)

Converting to RGB

RGB images have three 8-bit channels. Each channel is assigned one of the primary colors—red, green, or blue. The RGB color mode is the default color mode for new Corel PHOTO-PAINT images and is the color mode that computer monitors use to display colors. Corel PHOTO-PAINT also supports images that preserve the color fidelity of images that you have scanned with a 48-bit scanner.

Converting to Lab

The Lab color mode creates color based on luminance or lightness (L) and two chromatic components: "a" and "b." The "a" component consists of colors that range from green to red, and the "b" component consists of colors that range from blue to yellow. You can use the Lab color mode to edit the luminance and color values of an image independently. The Lab color mode is device-independent, which means that it creates images that contain the same colors regardless of the monitor, printer, or computer used to output them. Therefore, you can also move images that are in Lab color mode between systems and print them on PostScript Level 2 printers.

Converting to CMYK

You can use the CMYK color mode to print images with the process colors that are used to print color separations. When you convert an image to the CMYK color mode, each pixel in the original image is assigned a value for each of the corresponding process inks. The CMYK color mode is device-dependent, which means that image reproduction is based on the characteristics of the monitor, computer, or printer used to output the image. Before you convert images to CMYK, calibrate your system correctly. The CMYK profiles used to convert images to CMYK are printer profiles. If you do not load a CMYK device profile, a generic color conversion profile is used. For information about calibration, see "Working with color."

Converting to Multichannel

Multichannel images contain multiple grayscale channels. Each channel has 256 shades of gray. Converting an image to the Multichannel color mode changes the original color channels to grayscale information. For example, if you convert an RGB image to the Multichannel color mode, the values in the RGB color channels—red (R), green (G), and blue (B)—are converted to separate grayscale values. Images in the Multichannel color mode are often used for specialized printing purposes.

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} Related Topics

Converting an image to the Black-and-White color mode

You can convert any image to the 1-bit Black-and-White color mode. There are seven Black-and-White conversion options: Line Art; Ordered; Halftone; Cardinality-Distribution; and Jarvis, Stucki, and Floyd-Steinberg, which are types of error-diffusion conversions. Error diffusion is best suited to photographic images. You can set additional options, such as underline, screen type, and intensity.

To convert an image to the Black-and-White color mode

1. Click Image, Mode, Black And White (1-bit).

2. From the Conversion list box choose one of the following conversion options:

- Line Art一produces a high-contrast black-and-white image. You can move the Threshold slider in the Options section to set the value. All colors with a grayscale value lower than this threshold value change to black; all colors with a grayscale value higher than the threshold value change to white.
- Ordered一organizes the gray levels into repeating geometric patterns of black and white pixels. Solid colors are emphasized and image edges are hard. Ordered is best suited to uniform colors such as those that appear in charts and graphs. You can move the Intensity slider in the Options section to set the value. Higher Intensity values result in more and darker grayscale tones, while lower Intensity values result in less, lighter grayscale tones.
- Halftone一creates different shades of gray by varying the pattern of black-and-white pixels in the image. In the Options section, you can choose the screen type, lines per unit, unit, and angle for the halftone.
- Cardinality-Distribution一creates a textured look by applying cardinality calculation and distributing the result to each pixel. You can move the Intensity slider in the Options section to set the value. Higher Intensity values result in more and darker grayscale tones, while lower intensity values result in less, lighter grayscale tones.
- Jarvis一error diffusion conversion that applies the Jarvis algorithm to individual pixels. You can move the Intensity slider in the Options section to set the value. Higher Intensity values result in more and darker grayscale tones, while lower Intensity values results in less, lighter grayscale tones.
- Stucki一error diffusion conversion that applies the Stucki algorithm to individual pixels. You can move the Intensity slider in the Options section to set the value. Higher Intensity values result in more and darker grayscale tones, while lower intensity values result in less, lighter grayscale tones.
- Floyd-Steinberg一error diffusion conversion that applies the Floyd-Steinberg algorithm to individual pixels. You can move the Intensity slider in the Options section to set the value. Higher Intensity values result in more and darker grayscale tones, while lower Intensity values result in less, lighter tones.

一 **Note**

- You can drag the hand in the Preview Window to see other parts of the image.

{button ,AL(`PRC Changing the color mode of an image;',0,"Defaultoverview",)} **Related Topics**

Converting an image to the Grayscale color mode

Although grayscale images are often referred to as "black-and-white," they are actually composed of shades of gray that range from black to white. You can convert images to the 8-bit or 16-bit Grayscale color mode. The bit depth that you choose can affect the file size and the display quality.

To convert an image to the 8-bit Grayscale color mode

- Click Image, Mode, Grayscale (8-bit).

To convert an image to the 16-bit Grayscale color mode

- Click Image, Mode, Grayscale (16-bit).
- **Note**
- 8-bit Grayscale images are composed of 256 shades of gray, while 16-bit Grayscale images are composed of more than 65,000 shades of gray.

{button ,AL(`PRC Changing the color mode of an image;',0,"Defaultoverview",)} Related Topics

Converting an image to the RGB color mode

Converting an image to the RGB color mode displays the pixels using varying amounts of red (R), green (G), and blue (B). You can convert images to the 24-bit or 48-bit RGB color mode. The <u>bit-depth</u> that you choose can affect the file size and the display quality.

To convert an image to the 24-bit RGB color mode

- Click Image, Mode, RGB Color (24-bit).

To convert an image to the 48-bit RGB color mode

- Click Image, Mode, RGB Color (48-bit).

Note

- Although the 48-bit RGB color mode improves image quality and reduces image-correction requirements, it also increases the file size and is limited by hardware capabilities. Standard RGB monitors cannot display 48-bit RGB images; the images are converted to 24-bit RGB for display.

{button ,AL(`PRC Changing the color mode of an image;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Converting an image to the CMYK color mode

The CMYK color mode is based on cyan, magenta, yellow, and black inks. You can use the CMYK color mode to create professional-quality images that you can print to <u>color separations</u> or to a CMYK printer.

To convert an image to the CMYK color mode

- Click Image, Mode, CMYK Color (32-bit).

– **Note**

- Converting images from the RGB color mode to the CMYK color mode shifts them to a smaller <u>color space,</u> which results in a loss of color information. The color of an RGB image can change noticeably.

{button ,AL(`PRC Changing the color mode of an image;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Converting an image to the Lab color mode

The Lab color mode is a 24-bit color mode that creates color using three components: luminosity (L), green/magenta (a), and blue/yellow (b). Because the Lab color mode is device-independent, it is used to transport images from one platform to another.

To convert an image to the Lab color mode

- Click Image, Mode, Lab Color (24-bit).

— **Note**

- Only grayscale, RGB, CMYK, and Multichannel images can be converted to the Lab color mode.

{button ,AL(`PRC Changing the color mode of an image;',0,"Defaultoverview",)} Related Topics

Converting an image to the Multichannel color mode

The Multichannel color mode contains multiple channels, each composed of 256 shades of gray. You can convert images composed of more than one channel (such as Lab, RGB, and CMYK) to the Multichannel color mode.

To convert an image to the Multichannel color mode

- Click Image, Mode, Multichannel.

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{button ,AL(`PRC Changing the color mode of an image;',0,"Defaultoverview",)} Related Topics

Converting an image to the Paletted color mode

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Converting an image to the Paletted color mode

The Paletted color mode is an 8-bit color mode that stores and displays images using up to 256 colors. You can convert a complex image to the Paletted color mode to reduce file size.

Converting an image to the Paletted color mode creates a Color Palette that lists the colors in the image. Corel PHOTO-PAINT can produce the colors for the Color Palette from the image, from predefined Color Palettes, or from custom Color Palettes that were used to create other images. For precise control of the colors in the Color Palette, you can specify the number of colors and the range sensitivity to be applied.

You can save, delete, load, and edit processed Color Palettes, or convert multiple files simultaneously. There are also a number of options that can be set when converting an image to the Paletted color mode, such as:

Smoothing

Smoothing blends the color transitions where abrupt color changes occur in an image. Smoothing creates a softly blurred appearance on the image.

Dithering

Dithering enhances the appearance of photographic images by using a limited Color Palette. Dithering places pixels with specific colors or values relative to other pixels of a specific color. The relationship of one colored pixel to another helps to create the appearance of additional colors that do not exist in the Color Palette. There are two types of dithering: error diffusion and ordered dithering. Error diffusion scatters pixels irregularly, making edges and colors softer. Ordered dithering approximates color blends using fixed dot patterns; as a result, solid colors are emphasized and edges appear harder.

Range sensitivity

Using the Optimized Color Palette to convert an image to the Paletted color mode lets you specify a range sensitivity color. This color acts as a target color for the conversion, i.e., more colors in the specified color's range are used in the conversion. You can also determine how much emphasis is placed on this color (and others related to it) and customize its appearance. You can then preview the Color Palette that will be used in the image conversion.

Batch conversion

You can convert multiple files to the Paletted color mode by setting batch conversion options. You can specify which files you want to convert and preview each image before applying the conversion. All the images that you include in the batch are converted using the Color Palette and conversion options that you specify.

Color Table

After you convert an image to the Paletted color mode, you can use the Color Table to customize the Color Palette of the image. A custom Color Palette is a collection of colors saved in a Color Palette file format. They are useful when you often use the same colors or when you want to work with a set of complementary colors. For information about creating custom Color Palettes, see "Customizing Color Palettes."

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} Related Topics

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Converting an image to the Paletted color mode

You can convert images to the Paletted color mode by choosing a Color Palette type.

To convert an image to the Paletted color mode

1. Click Image, Mode, Paletted (8-bit).

2. Click the Options tab.

3. Choose a Color Palette type from the Palette list box:

- Uniform－provides a range of 256 colors with equal parts of red, green, and blue
- Standard VGA－provides the Standard VGA 16-Color Palette
- Adaptive－provides colors original to the image and preserves the individual colors (the entire color spectrum) in the image
- Optimized－creates a Color Palette based on the highest percentage of colors in the image. You can also select a range sensitivity color for the Color Palette.

- Black Body－contains colors that are based on temperature, e.g., black (cold), red, orange, yellow, and white (hot)
- Grayscale－provides 256 shades of gray, ranging from black (0) to white (255)
- System－provides the predefined palette of colors used by Windows
- Microsoft Internet Explorer－provides the predefined Microsoft Internet Explorer colors
- Netscape Navigator－provides the predefined Netscape Navigator colors

- Custom－lets you add colors to create a customized Color Palette.

4. Choose a dithering option from the Dithering list box.

- None－disables dithering
- Ordered－approximates color blends using fixed dot patterns
- Jarvis－approximates color blends by applying the error diffusion Jarvis algorithm to individual pixels
- Stucki－approximates color blends by applying the error diffusion Stucki algorithm to individual pixels
- Floyd-Steinberg－approximates color blends by applying the error diffusion Floyd-Steinberg algorithm to individual pixels

5. Move the Dither Intensity slider to set the intensity of the conversion.

－ **Notes**

- For more information about selecting a range sensitivity color for the Color Palette, see "Choosing a range sensitivity color for a paletted image."

- You can preview the colors that are used to create the paletted image in the Preview window in the Convert To Paletted dialog box. Previewing lets you alter the conversion options before you permanently apply the effect to the image.

- The Ordered dithering option applies more quickly than the Error Diffusion options (Jarvis, Stucki, and Floyd-Steinberg) but is less accurate.

－ **Tip**

- You can also set conversion options by choosing a preset conversion type from the Presets list box.

{button ,AL(`PRC Converting an image to the Paletted color mode;',0,"Defaultoverview",)} Related Topics

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Choosing a range sensitivity color for a paletted image

You can choose a range sensitivity color for a paletted image. That color acts as the focus color for the paletted conversion, i.e., the range sensitivity color determines which colors are included in the Color Palette for the image conversion. You can also adjust the range sensitivity color and specify how important a color is in the image that you are converting. The Range Sensitivity option is available only when you choose the Optimized palette type.

To specify a range sensitivity for a paletted image

1. Click Image, Mode, Paletted (8-bit).

2. Click the Options tab.

3. Choose Optimized from the Palette list box.

4. Enable the Color Range Sensitivity To check box.

5. Click the Eyedropper tool, and choose a color from the image.

6. Click the Range Sensitivity tab.

7. Move any of the following sliders:

   - Importance－determines how much emphasis is placed on the range sensitivity color (and other colors related to it) in the conversion. Higher Importance values include more shades of this color in the Color Palette

－to the point where other colors in the image are excluded.
- Lightness－sets the tolerance sensitivity of the conversion process to the lightness component of the range sensitivity color
- A (Green Red Axis)－sets the tolerance sensitivity of the conversion process to the green/red component of the range sensitivity color

   - B (Blue Yellow Axis)－sets the tolerance sensitivity of the conversion process to the blue/yellow component of the range sensitivity color

－ **Notes**

- You can click the Processed Palette tab to preview the colors chosen for the Color Palette before you apply them to the image.

- You can reset the range sensitivity color by clicking the Reset button on the Options page.

- You can reset a range sensitivity option by clicking the Reset button beside the option name on the Range Sensitivity page. If you want to reset all values on the Range Sensitivity page, click the Reset All button.

－ **Tip**

- You can also choose a range sensitivity color by opening the Color Range Sensitivity To color picker on the Options page and clicking a color or creating a custom color.

{button ,AL(`PRC Converting an image to the Paletted color mode;',0,"Defaultoverview",)} Related Topics

Saving, deleting, and loading conversion options for the paletted image

After you choose a <u>Color Palette</u> and set the <u>dithering</u> and range sensitivity for the conversion of the image, you can save the selected options as a conversion preset that you can use with other images. You can add and remove as many conversion presets as you want in the Convert To Paletted dialog box. For each image conversion, you can load and apply a different conversion preset or a custom Color Palette that is more appropriate.

To save conversion options

1. Click Image, Mode, Paletted (8-bit).
2. Click the Options tab.
3. Set the conversion options.
4. Click the <u>Add button.</u>
5. Type a name in the Save New Preset As box.

Note

- For information about setting the conversion options, see <u>"Converting an image to the Paletted color mode."</u>

To delete conversion options

1. Click Image, Mode, Paletted (8-bit).
2. Choose the conversion preset from the Preset list box.
3. Click the <u>Remove button.</u>

To load preset conversion options

1. Click Image, Mode, Paletted (8-bit).
2. Choose a conversion preset from the Presets list box.

To load a custom color palette

1. Repeat steps 1 and 2 from the "To save conversion options" procedure.
2. Click the Open button.
3. Choose the drive where the Color Palette is stored from the Look In box.
4. Double-click the folder in which the Color Palette is stored.
5. Double-click the filename.

{button ,AL(`PRC Converting an image to the Paletted color mode;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Editing the processed Color Palette

After you choose a Color Palette for the image conversion, you can customize it by editing individual colors.

To edit the processed Color Palette

1. Click Image, Mode, Paletted (8-bit).

2. Click the Processed Palette tab.

3. Click a color.

4. Click the Edit button.

5. Use the commands and controls in the Color Table to edit the selected color.

— **Note**

- For information about creating custom Color Palettes, see "Customizing Color Palettes."

— **Tip**

- You can also open the Color Table by clicking Image, Color Table.

{button ,AL(`PRC Converting an image to the Paletted color mode;',0,"Defaultoverview",)} Related Topics

Saving the processed Color Palette

After you create and customize a Color Palette for your conversion, you can save it as a custom Color Palette file (.CPL) that you can use with other images or applications.

To save the processed Color Palette

1. Click Image, Mode, Paletted (8-bit).

2. Choose a Color Palette and set conversion and range sensitivity options.

3. Click the Processed Palette tab to view the colors in the selected Color Palette.

4. Click Save.

5. Choose the drive where you want to store the Color Palette from the Save In List box.

6. Double-click the folder in which you want to store the Color Palette.

7. Type a name in the File Name box.

— **Notes**

- To set conversion options for a Color Palette, see "Converting an image to the Paletted color mode."

- To set range sensitivity options for a Color Palette, see "Choosing a range sensitivity color for a paletted image."

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{button ,AL(`PRC Converting an image to the Paletted color mode;',0,"Defaultoverview",)} Related Topics

Converting multiple files

You can convert multiple files to the Paletted color mode simultaneously. Before you perform a batch conversion, you must open the files in Corel PHOTO-PAINT. All the images that you include in the batch are converted using the Color Palette and conversion options you specify on the Options page in the Convert To Paletted dialog box. The name of the active file is displayed in the right column on the Batch page. The names of all other open files are listed in the left column.

To convert multiple files

1. Click Image, Mode, Paletted (8-bit).

2. Click the Batch tab.

3. From the left column, choose each file you want to convert, and click the Add button.

4. You can preview an image by choosing it from the Preview Image list box, and enabling the Preview button.

To preview an image in the batch conversion list

- Choose an image from the Preview Image list box, and enable the Preview button.

Notes

- You can include all open files in the batch conversion by clicking the Add All button.

- You can remove a file from the batch by choosing its name and clicking the Remove button. The Remove All button removes all files from the batch.

- You can reset all controls on the Batch page to their default settings by clicking the Reset button.

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{button ,AL(`PRC Converting an image to the Paletted color mode;',0,"Defaultoverview",)} Related Topics

Converting an image to the Duotone color mode

Converting an image to the Duotone color mode

A Duotone image is a <u>grayscale</u> image that has been enhanced with one to four additional colors. It can be monotone, duotone, tritone, or quadtone.

Duotone type	Description
Monotone	A grayscale image colored with a single ink.
Duotone	A grayscale image colored with two inks. In most cases, the first ink is black and the second is colored.
Tritone	A grayscale image colored with three inks. In most cases, the first ink is black and the second and third inks are colored.
Quadtone	A grayscale image colored with four inks. In most cases, the first ink is black and the second, third, and fourth inks are colored.

Tone curves

When you convert an image to the Duotone color mode, the Duotone dialog box displays a tone curve grid that consists of dynamic ink curves that will be used throughout the conversion. The horizontal plane (x-axis) displays the 256 possible shades of gray in a grayscale image (0 is black; 255 is white). The vertical plane (y-axis) illustrates the intensity of an ink (from 0 to 100 percent) that is applied to the corresponding grayscale values. For example, a grayscale pixel with a color value of 25 is printed with a 25 percent tint of the ink color. By adjusting the tone curves, you can control the color and intensity of the ink that is applied to an image. After the image conversion, you can edit the tone curves at any time.

Overprint colors

After you adjust the tone curves for the duotone conversion, you can determine which colors will overprint when you print your image. Overprint colors are the colors that have too much ink when two or more colors overlap. When the image is displayed, each color is applied on the screen in sequence, creating a layered effect.

The Overprint page in the Duotone dialog box displays all instances in which the colors you choose for the duotone conversion can overlap. Associated with each instance is the color that is produced by the overlap. You can also choose new overprint colors to see how they overlap.

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Converting an image to the Duotone color mode

You can convert images to the Duotone color mode to add hints of color to the grayscale values. You can convert an image using one, two, three, or four inks. You can choose new ink colors to add to a duotone image. You can fine-tune the shade for each new ink by adjusting the respective <u>tone curve</u> on the display grid.

To convert an image to the Duotone color mode

1. Click Image, Mode, Duotone (8-bit).

2. Click the Curves tab.

3. In the Type list box, choose any of the following Duotone types:

 - Monotone－creates a grayscale image that is colored with one ink
- Duotone－creates a grayscale image that is colored with two inks. In most cases, one ink is black and one is colored.
- Tritone－creates a grayscale image that is colored with three inks. In most cases, one ink is black and the others are colored.
- Quadtone－creates a grayscale image that is colored with four inks. In most cases, one ink is black and the others are colored.

To choose an ink color for duotone conversion

1. Follow steps 1 to 3 from the previous procedure.

2. Double-click an ink color in the Type window.

3. Choose a new color.

To adjust the duotone curve of an ink

1. Follow steps 1 to 3 from the "To convert an image to the Duotone color mode" procedure.

2. Choose an ink color from the Type window.

3. Click the ink tone curve on the grid to create a <u>node.</u>

4. Drag the node to adjust the percentage of color at that point on the curve.

5. Do any of the following:

 - Enable the Preview button to preview the image in the Duotone color mode.

 - Enable the Show All check box to simultaneously display all the ink tone curves on the grid.

 - Click the Null button to return the current ink tone curve to its default position on the grid.

 - Reset all the options in the Duotone dialog box by clicking the Reset button.

{button ,AL(`PRC Converting an image to the Duotone color mode;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Loading and saving inks for a duotone conversion

After you choose a duotone type and customize the tone curves for the inks that are used in the image conversion, you can save the settings for use on other images. The next time you convert an image to the Duotone color mode, you can load the saved inks in the Duotone dialog box.

To save inks for duotone conversion

1. Click Image, Mode, Duotone (8-bit).
2. Click the Curves tab.
3. Set the Duotone color, choose new ink colors, and adjust the duotone curve.
4. Click Save.
5. Choose the drive where you want to store the duotone file from the Save In list box.
6. Double-click the folder in which you want to store the duotone file.
7. Type the filename in the File Name box.

To load inks for duotone conversion

1. Follow steps 1 and 2 from the previous procedure.
2. Click the Load button.
3. Choose the drive where the duotone file is stored from the Look In list box.
4. Double-click the folder in which the duotone file is stored.
5. Double-click the filename.

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{button ,AL(`PRC Converting an image to the Duotone color mode;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Specifying how overprint colors display on screen

You can specify how <u>overprint</u> colors display on your image by changing the colors in the Duotone dialog box.

To specify how overprint colors display on screen

1. Click Image, Mode, Duotone (8-bit).
2. Click the Overprint tab.
3. Enable the Use Overprint check box.
4. Double-click the color that you want to edit.
5. Choose a new color from one of the models.
6. Do any of the following:
   - Preview the original color and the new overprint color in the Select Color dialog box.
   - Reset an overprint color by clicking the Reset Current button.
   - Reset all overprint colors by clicking the Reset All button.

— **Note**
- For information about choosing and previewing colors, see <u>"Choosing colors."</u>

{button ,AL(`PRC Converting an image to the Duotone color mode;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Converting an image to video

Converting an image to video

The National Television Standards Committee (NTSC) video filter defines the gamut of colors used by television monitors in North America. To use an image in a television broadcast, you can use these filters to restrict the gamut of colors to those acceptable for television reproduction. These filters prevent oversaturated colors from bleeding across television scan lines and preserve the integrity of an image. If you do not convert an image to the appropriate video mode before using it in a television broadcast, the transition from one color to another is not smooth throughout the broadcast image. If you edit an image after converting it to the video mode, Corel PHOTO-PAINT moves the image out of the video color space and the image must be converted again. For best results, convert your image after all edits have been made.

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} **Related Topics**

Converting an image to the NTSC video mode

To use an image in a television broadcast, you must first convert it to an appropriate video color mode. The NTSC video filter lets you maintain the integrity of the image when it is displayed on television monitors in North America.

To convert an image to NTSC RGB video mode

- Click Image, Mode, Video, NTSC RGB.

Working with color channels

Working with color channels (page 1 of 2)

Many of the features and commands that you can use to adjust the color and quality of an image are applied directly to the color channels that make up the image. Each image has one or more color channels that hold information about the color elements. The number of color channels in an image depends on the number of elements in the color model associated with the image. For example, an RGB image has three separate color channels, one for each color: red (R), green (G), and blue (B). The R, G, and B color channels store information about how much red, green, or blue is used in each pixel to produce the colors of the image.

When you view the combined color channels of an image, the resulting composite image displays the entire range of colors in the image. When you view color channels individually, you see a grayscale representation of the color information. A color channel can be edited and manipulated in the same way that you edit or manipulate a grayscale image.

Black-and-white, grayscale, duotone, and paletted images have only one color channel. RGB and Lab images have three channels, and CMYK images have four color channels. For more information about these color modes, see "Converting images."
 Click here to see the next page.

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with color channels (page 2 of 2)

Splitting an image into channels

You can use the Split Channels To command, to create from the current image a series of 8-bit grayscale images－one for each color channel of the color mode you choose. You can split an image that was created in one color mode into the channels associated with another color mode. For example, if you have an oversaturated RGB image, you can reduce the saturation by splitting the image into the HSB mode and reducing the saturation (S) channel.
You can split an image into the following color channels:

Splitting mode	Channels created
RGB	red (R), green (G), blue (B)
CMYK	cyan (C), magenta (M), yellow (Y), black (K)
HSB	hue (H), saturation (S), brightness (B)
HLS	hue (H), lightness (L), saturation (S)
YIQ	luminance (Y), two chromaticity values (I, Q)
Lab	luminosity (L), green/magenta (a), blue/yellow (b)

After you split an image into its component channels, you can edit its attributes. You can then combine the channels and view your changes in the composite channel.

Combining channels

After you split an image into its component color channels, you can combine them again using the Combine Channels or Calculations commands. The channels that you combine can be from any image and can be merged into any color mode. For example, you can combine the R, G, and B, component channels into the HLS color model. Although the image no longer resembles the original, combining channels into new color modes can create interesting effects.

You can use the Combine Channels command to combine channels using equal values. This means that the channel values, types, merge modes, and opacity levels remain the same throughout the combining process. For precise control when combining components, you can use the Calculations command to specify the image and channel type, the conversion method, and opacity levels, while viewing the effect in a preview window.

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} Related Topics

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Displaying color channels using their respective colors

Although color channels represent the colored components of an image, they are displayed, by default, as grayscale images in the Image Window. You can display these channels in their respective colors, so that the red channel is tinted red, the blue channel is tinted blue, and so on.

To display color channels using their respective colors

1. Click Tools, Options.

2. Click Workspace, Display.

3. Enable the Tint Channels check box.

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{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing an individual color channel in the Channels Docker window

Channels are 8-bit grayscale images that contain information about an image. You can edit channels the same way that you edit other grayscale images. For example, you can select areas, apply paints and fills, add special effects or enhancement filters, and cut and paste objects in the image channel.

To edit an individual color channel in the Channels Docker window

1. Click Window, Dockers, Channels.

2. In the Channels Docker window, click the channel that you want to edit.

3. Edit the image using any tools or commands.

– **Notes**

- You can click the composite channel in the Channels Docker window, i.e., the first channel listed, to display the image with the applied changes.

- You can also open the Channels Docker window by clicking the Channels button on the Property Bars for the Mask tools.

{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} Related Topics

Splitting the color channels of an image

When you split an image into color channels, a file is created for each channel and is named according to the color component it represents. For example, an RGB image becomes the following three files: RED-0.CPT, GREEN-0.CPT, and BLUE-0.CPT. Splitting an image into channels lets you edit one channel without affecting the others.

To split your image into channels

- Click Image, Split Channels To, and choose a color mode.

– **Note**

- CMYK and Lab images must be split into their original component channels. This means that a CMYK image can be split only into C, M, Y, and K channels; a Lab image only into L, a, and b channels.

{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} <u>Related Topics</u>

Combining split channels

After you split an image into its component <u>color channels,</u> you can recombine the channels. The <u>color mode</u> that you choose for the channel merge does not have to match the original color mode of the image. For example, if you split an RGB image into red, green, and blue component channels, you can recombine the individual channel files into the HLS color mode.

The Combine Channels command associates each channel from the target color mode with an existing component channel file of your choice. To recombine the above mentioned RGB channels into the HLS mode, you can associate any of the H, L, and S channels with any of the existing RED, BLUE, and GREEN component channel files.

To combine split channels

1. Click Image, Combine Channels.

2. Enable the button that corresponds to the color mode that you want to combine the channels into.

3. In the Channel section, enable a button to choose a channel from the color mode into which you want to combine the split channels.

4. Choose the image file from the Images list that you want to associate with the channel you chose in step 3.

— **Note**

- Recombining color channels using the <u>HSB,</u> <u>HLS,</u> <u>RGB,</u> or <u>YIQ</u> color modes produces images in the RGB color mode. Recombining color channels using the Lab color mode produces images in the Lab color mode. Recombining color channels using the CMYK color mode produces images in the CMYK color mode.

{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the Calculations command

You can use the Calculations command to modify an existing image or create a composite image by combining the channel data from one image with the channel data from another image. A merge mode calculation is performed on the pixels of the two source channels. The result of the calculation is then applied to one of the following: a channel in either of the source images, an image that is open in Corel PHOTO-PAINT, or a new file. You can adjust the transparency level of the source images in relation to the destination image. You can also expand or reduce the combined channel to fit the destination image (Stretch option) or place the actual size of the combined channel in the destination image (Clip option).

To combine channels

1. Click Image, Calculations.

2. In the Source 1 section, choose a filename from the Image list box.

3. Do one of the following:

   - In the Source 1 section, choose a channel type from the Channel list box.

   - In the Method section, enable the Use All Channels check box to merge all channels into a full-color image.

4. In the Source 2 section, choose a filename from the Image list box.

5. In the Source 2 section, choose a channel type from the Channel list box.

   If you enabled the Use All Channels check box in step 3, the Channels list box is not available.

6. In the Destination section, choose a filename from the Image list box, and a channel type from the Channel list box.

   If you enabled the Use All Channels check box in step 3, the Channels list box is not available.

7. In the Method section, choose a merge mode from the top list box.

8. Type a value in the Opacity box.

9. Choose an option from the list box beside the Opacity box:

Notes

- The merge mode determines how paint is applied to the colors that already exist in the image. For information about merge modes, see "Choosing a merge mode."

- The Calculations command is not available if the image contains objects. All objects in the image must be merged with the image background before you can perform image calculations.

- You can enable the Invert check box in the Source 1 and Source 2 sections of the Channel Calculations dialog box to invert the grayscale values of the channel being used in the calculation.

- If the Use All Channels check box is disabled, the result of the calculation is a grayscale mask or color channel (depending on the destination option you choose).

{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} Related Topics

Reference

Using Digimarc Digital Watermarking

Using Digimarc digital watermarking

CorelDRAW and Corel PHOTO-PAINT include the PictureMarc plugin from Digimarc, which allows you to embed and read digital watermarks in an image. These watermarks let you embed information that communicates copyrights and authorship and provide a persistent identity which travels with the image wherever it goes. The watermarks are not apparent to the viewer of an image.

A Digimarc watermark carries a unique Creator ID and image attributes. The Creator ID is assigned when you subscribe to Digimarc's online service. The information that is associated with your Creator ID includes contact details, such as your name, phone number, address, email and Web addresses, and specialty.

A Digimarc watermark is a small amount of random <u>noise</u> added to the luminance component of the pixels in your image. At high magnification, you might notice seemingly random changes in the brightness of a pixel. These changes are not enough to harm the visual integrity of your image, but they carry information that survives normal edits, printing, and scanning.

Digimarc watermarks do not prevent someone from using your images or infringing your copyrights. But they do communicate that you are claiming copyrights and provide a mechanism for interested parties to contact you about the use of the images or about licensing details.

When you open an image in CorelDRAW or Corel PHOTO-PAINT, you can check whether it has a watermark. If a watermark is present, a copyright symbol appears on the Title Bar. You can obtain information about the watermark by reading the embedded message and by linking to the contact profile of the creator of the image in Digimarc's database.

For more information about Digimarc, see **http://www.digimarc.com**.

Embedding a watermark

Before you can embed a watermark in an image, you must obtain a Creator ID from the Digimarc Web site. You can then specify the image use and durability attributes. The image use attributes do not affect the display of the image, but inform users about whether there are restrictions on the use of the image or whether they can use the image royalty-free. Also, you can indicate whether the image is intended for an adult audience only.

The durability attribute determines the resistance of the watermark to image changes ▬ the higher the durability value, the more edits and transformations the watermark survives.

To get a Creator ID

1. Do one of the following:
   - In Corel PHOTO-PAINT, click Effects, Digimarc, Embed Watermark.
   - In CorelDRAW, click Bitmaps, Plugins, Digimarc, Embed Watermark.
2. Click the Personalize button.
3. Do one of the following to obtain a Creator ID:
   - In the Personalize Creator ID dialog box, click the Register button, and follow the instructions on the Digimarc Web site.
   - Dial the Digimarc phone number.
4. In the Personalize Creator ID dialog box, type your Creator ID in the Creator ID box.

To embed a watermark

1. Follow step 1 from the previous procedure.
2. In the Copyright Year(s) box, type the year, or years, to be included in the copyright information.
3. In the Image Attributes section, enable the check boxes for the image attributes that apply to the image.
4. Choose an option from the Target Output list box, depending on whether the image is intended for print or online distribution.
5. Type a value from 1 to 4 in the Watermark Durability box.

▬ **Notes**
- In the Copyright Year(s) box, you cannot enter a year before 1922 or after the current year. To enter several years, separate them by a comma.
- If the image resolution is not suitable for the target output you choose, an error message appears, asking you to readjust the resolution.
- You can enable the Verify check box to get confirmation that the watermark has been embedded and to view the information that is available to viewers when they detect the watermark.

▬ **Tip**
- You can also adjust the watermark durability by dragging the slider at the bottom of the Embed Watermark dialog box.

{button ,AL(`PRC Using Digimarc Digital Watermarking;',0,"Defaultoverview",)} <u>Related Topics</u>

Detecting a watermark

You can check whether an image has an embedded watermark. If a watermark is present, you can obtain information about the content and intended use of the image, and how to contact its author.

To detect a watermark

1. Do one of the following:
   - In Corel PHOTO-PAINT click Effects, Digimarc, Read Watermark.
   - In CorelDRAW click Bitmaps, Plugins, Digimarc, Read Watermark.
2. To find out more about the creator or distributor of the image, do one of the following:
   - Click the Web Lookup button to go to the page of contact details.
   - Launch a Web browser and go to the URL.
   - Call the Digimarc fax-back service at the listed fax number.

Tip
- In Corel PHOTO-PAINT, you can detect a watermark by clicking File, Export, Detect Watermark. If you're working with a file format other than Corel PHOTO-PAINT (.CPT), you can also detect a watermark by enabling the Check for Watermark check box in the Open An Image dialog box before opening the image.

{button ,AL(`PRC Using Digimarc Digital Watermarking;',0,"Defaultoverview",)} <u>Related Topics</u>

Importing, exporting, and OLE

Importing, exporting, and OLE

Importing/exporting and OLE (Object Linking and Embedding) are both ways of exchanging information between applications. The difference between them is the method by which the information is exchanged. When you import or export a file, it must be converted to a format that can be understood by the application in which it is to be placed. This means that you must have a special filter installed on your computer for each different file format. When you use OLE, you don't need to worry about filters or file formats. As long as all the applications involved support OLE, information can be freely exchanged.

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{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} <u>More Detailed Information</u>

Importing and exporting files

The Import and Export filters are translators that stand between applications, accommodating a two-way communication channel.

File formats

Data in a computer file can be stored using several methods. The method that any one file uses is known as its file format. Different types of files, such as bitmap, vector, sound, text, etc., use different formats. Formats are frequently referred to by the extension that is added to the file when saving it in that format, e.g., .CDR, .BMP, .TIF, .EPS, .JPG, etc.

Sort Type

If you want to sort the extension in the Files Of Type or Save As Type list box, Sort Type specifies the sorting order of these files.

MRU list

The File Name list box has a Most Recently Used (MRU) list box. At first the MRU list will be empty. Once you select a file and perform the Open/Save operation, the selected file is saved into the MRU list. The MRU list can contain no more than five items at a time.

Native file formats

When you save a file in a graphics application, the file is saved in the native file format, or the proprietary format created specifically for the application. For example, the Corel PHOTO-PAINT native file format is .CPT. CorelDRAW has two native file formats: .CDR and .CMX. These are different from generic formats, like .TXT, which are not associated with any specific application.

Color depth

Color depth (also called bit depth) refers to the number of colors that can be supported in a file. To determine the number of color values a given bit depth can produce calculate 2 raised to the power of the bit depth. For example, an 8-bit depth produces 2 to the power of 8, or 256, colors. A grayscale image is an 8-bit file, with 256 increments between black and white. Files that support a higher color depth are larger.

When you save or export a file, you can often specify the image's color depth. If you have only a few colors in your original image, saving to a higher color depth (e.g., 16 color to 256 color) should produce an image whose colors are very similar to the original image. However, if your original image has many colors, and you convert it to a lower color depth (e.g., 24-bit color to 256-color), the file creates a palette of colors and uses combinations of these colors to simulate the original color in the image. The colors in the palette depend on the colors in the original image.

Different applications support different color depths. As well, some file formats support only certain numbers of colors. When choosing a file format to use when saving a file, you should consider any color limitations of the file format and the application you'll be using with the file. For example, the .GIF format, used commonly for Internet graphics, only supports up to 256 colors. The native Corel file formats (.CDR, .CMX, .CPT) support all color depths.

▬ **Notes**

- Whenever you are exchanging information with another application, ensure that you have the correct filter installed. When you custom install your Corel application, make sure you add the filter you need to the list of active filters.

- A file format that supports a large number of colors may not necessarily support all color depths that are below its maximum bit depth. For example, a format may support 24-bit color, but not black and white.

- Sort Type, Default does not sort file extensions. It is a order read from an INI file.

▬ **Click here to see the next page.**

{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} Related Topics

Import/Export Filters

A filter is a program that translates digital information from one form to another.

Import/Export filters convert files from one format to another when you import, export, open or save files. For example, to open a vector image in Corel PHOTO-PAINT, the image must be converted to a bitmap format. When you select a file format in the Open An Image dialog box of Corel PHOTO-PAINT, you are automatically activating the appropriate filter program to take care of the translation.

Corel applications contain filters for the file formats that you can import and export. Some example of filters provided with Corel applications are .TIF, .GIF. and .BMP.

Opening files

In addition to being able to open files created in the application you are using, you can also open various nonnative file formats. If you want to open a file that has a nonnative format, you must open the file using a filter. When you choose the Open command, a dialog box opens and lets you choose the drive and folder containing the file. You then choose the appropriate filter from the Files Of Type list box.

Exporting/Saving files

If you want to save a file in a nonnative format, you must export or save the file using a filter.

The Export and Save As commands are located in the File menu. When you choose either command, a dialog box opens in which you can choose the drive and folder. You can type in a name for your file and choose a filter from the Files Of Type list box.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>
{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Importing and opening files

Opening files

The Open command lets you open files in various file formats. All files are converted to bitmaps before they are displayed. The Open An Image dialog box lets you choose the drive and folder where the file is stored. To display only those files with the extension you specify, you can choose that extension from the Files Of Type list box.

Open An Image dialog box options

The Open An Image dialog box contains options that let you resample an image, check for watermarks, suppress filter dialogs, apply a embedded ICC profile, and extract a embedded ICC profile.

Choosing the Resample option from the list box to the right of the Files Of Type list box brings up the Resample dialog box that lets you add pixels to, or subtract pixels from, a bitmap image. Resampling changes the amount of information in an image and can involve changes to resolution or dimensions. You can resample down (downsample) the image, which reduces the number of pixels, eliminates unusable detail and reduces the file size.

Choosing the Crop option brings up the Crop Image dialog box that lets you select only the exact area and size of the image you want to keep. When you resave the file, only the cropped part is saved.

Enabling the Apply Embedded ICC Profile check box lets you apply an embedded International Color Consortium (.ICC) profile to your imported file. The ICC has defined a standard format for color profiles. Corel's color management system uses these ICC profiles. Embedding an ICC profile ensures color consistency when transporting files between applications. Corel is able to support the embedding of ICC profiles in CPT, CDR, TIFF, JPEG, PICT and EPS files.

Enabling the Extract Embedded ICC Profile check box lets you save a embedded International Color Consortium (.ICC) from a selected file, to the color directory where the application was installed. The file will have the same name as the original file, but will be saved with Image Color Matching (.ICM) extension. The ICC has defined a standard format for color profiles. Corel's color management system uses these ICC profiles.

Enabling the Check For Watermark check box alerts you when an image is encoded with a Digimarc watermark. The presence of a Digimarc watermark indicates that there is a copyright claim on the file. The watermarks provide a mechanism for you to contact the creator about the image or one like it.

Enabling the Suppress Filter Dialog check box lets you bypass the dialog box that contains import options for the selected filter. Instead, the Filter Manager uses the default settings. Only some filters, such as the .PCD filter, produce dialogs.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} **Related Topics**

Open bitmap files

You can open bitmap files using the Open command. When you open a bitmap image, Corel PHOTO-PAINT gives you the option of applying and extracting embedded ICC profiles. Other bitmap options include detecting watermarks, resampling, suppressing filter dialogs, and cropping the image as you open it.

To open a bitmap file

1. Click File, Open.
2. Choose the drive and folder of the file you want to open from the Look In list box.
3. Click the filename.
4. Choose a bitmap filter from the Files Of Type list box.
5. Click Open.

To resample an image while importing

1. Follow steps 1 to 4 in the "To open a bitmap file" procedure.
2. Choose Resample from the list box that appears beside the Files Of Type list box.
3. Click the Open button.
4. Do one of the following:
   - Type values in the Width and Height boxes.
   - Type the percentage by which you want to downsample the image in the Percentage boxes.
5. In the Resolution section, change the values in the Horizontal and Vertical boxes to alter the resolution of the imported image.

To crop an image while importing

1. Follow steps 1 to 4 from the "To open a bitmap file" procedure.
2. Choose Crop from the list box that appears beside the Files Of Type list box.
3. Click the Open button.
4. Do one of the following:
   - Type a value in the Top box to specify the number of pixels (or the unit of measurement displayed in the Units box) that you want to remove from the top of the image. Then type a value in the Left box to specify the number of pixels you want to remove from the left edge of the image.
   - Type a value in the Width box to specify the width of the area of the image you want to keep and type a value in the Height box to specify the height of the area you want to keep, then drag the selection box in the Preview window to move the selection area.

To apply an embedded ICC profile while importing

1. Follow steps 1 to 4 from the "To open a bitmap file" procedure.
2. Enable the Apply Embedded ICC Profile check box.

To extract an embedded ICC profile while importing

1. Follow steps 1 to 4 from the "To open a bitmap file" procedure.
2. Enable the Extract Embedded ICC Profile check box.

To check for a watermark while importing

1. Follow steps 1 to 4 from the "To open a bitmap file" procedure.
2. Enable the Check For Watermark check box.

To suppress a filter dialog box while importing

1. Follow steps 1 to 4 from the "To open a bitmap file" procedure.
2. Enable the Suppress Filter Dialog check box.

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Opening images in nonnative file formats

You can open graphics that are in nonnative file formats using the Open command.

To open images

1. Click File, Open.
2. In the Open An Image dialog box, choose a file format from the Files Of Type list box.
3. Choose the drive where the file is stored from the Look In list box.
4. Click the file you want to open.
5. Enable the Preview check box if you want to preview the file.

   A thumbnail of the image appears in the Preview window.
6. Click the Open button.

{button ,AL(`PRC Importing and opening files;',0,"Defaultoverview",)} Related Topics

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Adding clipart

Corel PHOTO-PAINT comes with a large selection of ready-to-use clipart images and symbols that can be added to your image. When you click the Open command in Corel PHOTO-PAINT Open An Image dialog box, the Import To Bitmap dialog box opens and lets you specify settings to convert the clipart images (.CDR files) into <u>bitmap</u> format.

If you want to browse through the collection of clipart first, you can either look through the Clipart manual, or use the Scrapbook.

To add clipart from the CD-ROM

1. Place the CD-ROM in your CD-ROM drive.

2. Click File, Open.

3. Choose CDR-CorelDRAW from the Files Of Type list box.

4. Choose the CD-ROM drive from the Look In list box.

5. Double-click the Clipart folder.

6. Double-click a category.

   The category name appears at the top of each page in the Clipart manual.

7. Enable the Preview button to see a thumbnail version of the image before you open it.

8. Click a filename and click the Open button.

{button ,AL(`PRC Importing and opening files;',0,"Defaultoverview",)} <u>Related Topics</u>

Exporting and saving files in nonnative file formats

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Exporting and saving files in nonnative file formats

If you want to save a file in a nonnative format, you must use the Export or Save As command to convert it to that file format. Both the Export An Image To Disk and Save An Image To Disk dialog boxes let you choose the drive and folder where you wish to store your file. In Corel PHOTO-PAINT, the Save An Image To Disk dialog box contains filters that support all of the features in the image. For example, if your image contains a mask, only filters that support masks appear in the Save An Image To Disk dialog box. The Export An Image To Disk dialog box contains all of the export filters. Note that all of the image characteristics may not be maintained in all of the file formats in the Export An Image To Disk dialog box.

Export and Save as files dialog box options

The Export An Image To Disk and Save An Image To Disk dialog box contains options that let you: control no white space, special characters, suppress filter dialog, embed an ICC profile, and choose to export files as compressed or uncompressed.

Enabling the No White Space, Special Characters check box allows you to replace white space in filenames with an underscore. Other special characters will be replaced by characters suitable for Web-based filenames.

Enabling the Suppress Filter Dialog check box allows you to bypass the dialog box that contains import options for the selected filter. Instead, the Filter manager uses the default settings.

Enabling the Embed ICC Profile check box allows you to save an embedded Internal Color Consortium (.ICC) profile as part of your file. The ICC has defined a standard format for color profiles. Corel's color management system uses these ICC profiles. By embedding an ICC profile to the file, it ensures color consistency when transporting files between applications. Corel is able to support embedded ICC profiles in CPT, CDR, TIFF, JPEG, PICT, and EPS file formats.

Choosing Compression type lets you choose to export files as compressed or uncompressed for file formats that support this feature.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} __Related Topics__

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Exporting images in nonnative file formats

When you export or convert your image to another file format, you can open it directly in a destination application that supports that file format.

To export a file

1. Open the file you want to export.
2. Click File, Export, Export.
3. Choose an export format from the Files Of Type list box.
4. Type a filename in the File Name list box.

   The file extension for the format you've chosen is appended to your filename automatically.
5. Click the Save button.
6. Choose the options you want if a dialog box for the export format opens.

To choose no white space, special characters while exporting

1. Follow steps 1 to 4 from the "To export a file" procedure.
2. Enable the No White Space, Special Characters check box.
3. Click the Save button.
4. Choose the options you want if a dialog box for the export format opens.

To embed an ICC profile while exporting

1. Follow steps 1 to 4 from the "To export a file" procedure.
2. Enable the Embed ICC Profile check box.
3. Click the Save button.
4. Choose the options you want if a dialog box for the export format opens.

To suppress a filter while exporting

1. Follow steps 1 to 4 from the "To export a file" procedure.
2. Enable the Suppress Filter Dialog check box.
3. Click the Save button.
4. Choose the options you want if a dialog box for the export format opens.

To choose a compression type while exporting

1. Follow steps 1 to 4 from the "To export a file" procedure.
2. Choose a Compression type for file from the Compression Type list box, if file format supports this feature.
3. Click the Save button.
4. Choose the options you want if a dialog box for the export format opens.
— **Note**

- To use your Corel PHOTO-PAINT graphic in an application that supports object linking and embedding, consider linking the graphic to that application instead of exporting it. This way, if you change the graphic, Corel PHOTO-PAINT automatically updates the graphic in the other application when you save the source file in Corel PHOTO-PAINT. For more information on linking files see Linking OLE objects.

{button ,AL(`PRC Exporting and saving files in nonnative file formats;',0,"Defaultoverview",)} Related Topics

Working with Kodak Photo CDs

Working with Kodak Photo CDs

When you open or import a Photo CD image, you can specify the resolution of the image and the image type, and you can correct color. A Photo CD (PCD) image is read only, which means that you cannot export to a PCD image.

Image Resolution

You can set the resolution of an image. Changing resolution to a higher setting requires more memory to load the image and makes the loading process longer.

Image type

Image type affects the quality of the printed image, and the amount of memory that is used in processing it. It is important to choose an Image type that meets your end requirements.

- Choose 256 grayscale (8-bit) to create duotones and to print to a black-and-white laser printer.
- Choose 256 colors (8-bit) to create nonphotographic images and to print to a low-end color printer (or if the system's memory is low).
- Choose 24-bit color to create high-quality photographic color images, to print to an RGB or CMY printer, and to print color separations.

For more information about the options included in the Image Type dialog box, use the What's This? online Help button.

Color correction

Color correction is available to you when you open a Photo CD image. This option will let you manually adjust the color tints, brightness, saturation and contrast of your image.

You can change the tonal range in the image by using the brightness, contrast, and saturation sliders. The brightness slider shifts all pixel values up or down the tonal range. Changing the brightness lightens or darkens all colors equally. The contrast slider sets the distance between the lightest and darkest pixels. Increasing the saturation strengthens the purity of your images color. You can also alter the amount of red, green, and blue tint in an image by moving the slider for each color.

{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

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Opening Photo CD Images

The PCD dialog box lets you specify resolution, image type, and apply color correction to a Kodak Photo CD image before you import it into CorelDRAW or Corel PHOTO-PAINT. The PCD dialog box opens only if you disable Suppress Filter Dialog check box in the Import An Image From Disk dialog box.

To open a Photo CD image

1. Do one of the following:
   - Click File, Open.
   - Click File, Import.
2. Choose the drive and folder of the file you want to open or import from the Look In list box.
3. Click the filename, then click the Open button.

To choose the resolution of an image

1. Follow steps 1 to 3 from the "To open a Photo CD image" procedure.
2. Choose the resolution you want for your image from the Resolution list box.

To choose the image type

1. Follow steps 1 to 3 from the "To open a Photo CD image" procedure.
2. Choose the image type you want from the Image Type list box.

To adjust color in a Kodak Photo CD image

1. Follow steps 1 to 3 from the "To open a Photo CD image" procedure.
2. Do any of the following:
   - Choose the amount you want the Red, Green, and Blue tint adjusted in your image, by adjusting their individual sliders.
   - Choose the brightness level you want in your image, by adjusting the Brightness slider.
   - Choose the degree of saturation you want in your image, by adjusting the Saturation slider.
   - Choose the degree of contrast you want in your image, by adjusting the Contrast slider.

— **Notes**

- The scene balance adjustment is made by the photofinisher at the time the original image is scanned and placed on the Photo CD disk. Enable the Subtract Scene Balance check box to remove the adjustments.
- A monitor's gamut is the range of color it can display. Enable the Show Colors Out Of Gamut check box, so the out-of-gamut pixels are rendered as pure red or pure blue. By doing this, you can identify out-of-gamut areas of the image and adjust accordingly.

Working with Encapsulated Postscript

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Working with Encapsulated Postscript

When you export a file using an Encapsulated Postscript (.EPS) file format, you can specify an image header and set your clipping path or mask. The .EPS file format is supported by most illustrations and page-layout applications.

Image Header

Image Header lets you choose options that you can apply to your .EPS file before you export it.

You can include a bitmap or vector preview in the file header. The preview is used as the thumbnail image in the Preview window when you open or import the image. You can choose between a vector (WMF) or a bitmap (TIFF) preview format when you are exporting your file. You can also set the color depth and resolution of an image. A higher resolution setting requires more memory to load the image and makes the loading process longer.

Clipping

You can clip an image when you export your .EPS image.

When you use a .EPS file in another application, you can display or print a section of the file that is enclosed by a path or mask. You can save the contents of the mask area to a .EPS file, save the contents of the active path or one of the paths listed in the MRU list box, and permanently remove the sections of the image that are outside the mask or path.

{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Exporting a EPS image

This EPS Export dialog box lets you specify an image header and clipping options for a .EPS image before you export it. The EPS dialog box automatically displays when you export a .EPS image.

To export a .EPS image

1. Open the file you want to export.

2. Click File, Export.

3. Choose .EPS-Encapsulated PostScript from the Files As Type list box.

4. Type a filename in the File Name box.

   The file extension for the format you've chosen is appended to your filename automatically.

5. Click the Save button.

To specify an image header for a .EPS file

1. Follow steps 1 to 5 from the "To export a .EPS image" procedure.

2. Click the General page tab.

3. Enable any of the following buttons:

   • Include Header－lets you include a bitmap or vector preview included in the file header
   •   Format－lets you choose between a vector (WMF) or a bitmap (TIFF) preview format
   •   Type－lets you choose the color depth of the preview you are saving with your file
   •   Resolution－lets you set the resolution of the preview you are saving with your file

To specify a clipping option for a .EPS file

1. Follow steps 1 to 5 from the "To export an .EPS image" procedure.

2. Enable any of the following buttons:

   • Save－lets you display or print the section of the active file that is enclosed by either a path or mask when you use the .EPS file in another application
   •   Image Enclosed By Mask－lets you save the contents of the mask area to a .EPS file
   •   Image Enclosed By Path－lets you save the contents of either the active path or one of the paths listed in the MRU list box
   •   Crop Image To Mask/Path When Saving－lets you permanently remove the sections of the image that are outside the mask or path

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{button ,AL(`PRC Working with Encapsulated Postscript;',0,"Defaultoverview",)} <u>Related Topics</u>

Object linking and embedding

Object linking and embedding

OLE is a method of exchanging information between applications. OLE lets you create objects (e.g., pictures, charts, and text) in one application, then place these objects in other applications. When you double-click the objects, the application that created them is launched, letting you edit the objects. For example, you can create an image in Corel PHOTO-PAINT and place it into any application that supports OLE. When you double-click the object, Corel PHOTO-PAINT is launched, letting you edit the object. Objects that are placed into an application using OLE are called OLE objects.

For OLE to work, the application used to create the OLE object and the application in which you want to place it must both support OLE functionality. Corel PHOTO-PAINT supports OLE, but only as a server. The difference between server and client applications is explained below.

Server and client applications

Whenever you use OLE, two applications are involved: a server application and a client application. A server application is used to create and edit an OLE object (e.g., picture, chart, text). A client application is the application in which you place an OLE object after you create it. For example, if you create an image in Corel PHOTO-PAINT and use OLE to place it in CorelDRAW, then Corel PHOTO-PAINT is the server application and CorelDRAW is the client. Many applications, including CorelDRAW, can act as either server or client applications. Corel PHOTO-PAINT can only act as a server. If you are uncertain about whether an application is capable of performing as a server or a client, see its documentation.

Linking and embedding

OLE objects can be either linked or embedded in client applications. A linked OLE object is a complete file, or portion of a file, which maintains a link to the source file when it is placed in a client application. The appearance of the linked OLE object in the client application is controlled by the information stored in this external source file. When the source file is changed and saved in Corel PHOTO-PAINT, the linked OLE object updates to reflect these changes.

An embedded OLE object is completely contained in the client application file; therefore, there isn't a link to an external file.

To edit an OLE object you double-click it. A linked OLE object will launch Corel PHOTO-PAINT outside the client application. An embedded OLE object is edited "in place", meaning the Corel PHOTO-PAINT controls appear in the client application.

The Clipboard

The Clipboard is a temporary storage area used to hold information. You can cut or copy an object from Corel PHOTO-PAINT onto the Clipboard and paste it into a client application. This object becomes an OLE object. If you simply copy and paste an object it becomes an embedded OLE object. You must use the Paste Special command in the client application to create a linked OLE object using the Clipboard.

When you use the Clipboard, the object you paste will not always become an OLE object.

Dragging

Dragging is the easiest way to create OLE objects. You can select an object with the mouse in Corel PHOTO-PAINT, drag it to a client application, and it automatically becomes an OLE object. If you simply drag an object it becomes an embedded OLE object. If you hold down CTRL + SHIFT while dragging an object, it becomes a linked OLE object.

{button ,AL(`OVR Object linking and embedding;',0,"Defaultoverview",)} **More Detailed Information**
{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} **Related Topics**

Linking (OLE)

Linking (OLE)

Linking is one of two ways to place OLE objects in <u>client applications.</u> The other way is <u>embedding</u>. When you link an OLE object to a client application file, you create a connection between the OLE object (the object that appears in the client application) and a source file (the file you create in the <u>server application).</u> When the source file is altered, the object in the client application updates to reflect this change. The object updates automatically when you save the source file unless you specifically choose to update the OLE link manually. If you want to change the content or appearance of a linked OLE object, you must make the changes in the source file. Consequently, when you give a file containing linked OLE objects to someone else, it is important to include the source files.

Linking is most useful when you want to use the same OLE object several times in the same file or in many different files. To change every instance of the OLE object, you only have to change the source file.

Editing linked objects

When you want to edit a linked OLE object, you must edit the source file in the server application. You can launch the server application and open the source file directly, or you can launch the server application from within the client application by double-clicking the OLE object. The source file must be saved for any changes to appear in the client application.

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{button ,AL(`OVR Object linking and embedding;',0,"Defaultoverview",)} <u>Related Topics</u>

Linking OLE objects

Linking is a way of placing OLE objects in <u>client applications.</u> Linking is most useful when you want to use the same OLE object several times in the same file or in many different files. To change every instance of the OLE object, you only have to change the source file.

To link an object using the Clipboard

1. In Corel PHOTO-PAINT (the server application) select the objects you want to link (make sure the file is saved first.)

2. Click Edit, Copy.

3. In the client application, open the file that is to contain the linked objects, and click Edit, Paste Special.

4. Enable the Paste Link button.

To link an object by dragging

1. In the client application, open the file that is to contain the linked objects.

   Make sure the Corel PHOTO-PAINT and client application windows are visible at the same time.

2. In Corel PHOTO-PAINT (the server application), select the objects you want to link.

3. Drag the selected objects to the open file window in the client application.

4. Hold down CTRL + SHIFT, then release the mouse.

Tip

- With some applications, if you drag using the right mouse button, a menu offering several options appears before the object is placed.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing linked OLE objects

When you want to edit a linked OLE object, you must edit the source file in Corel PHOTO-PAINT.

To edit a linked object

- Double-click the OLE object to launch Corel PHOTO-PAINT.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Embedding (OLE)

Embedding (OLE)

Embedding is one of two ways to place OLE objects in <u>client applications</u> The other way is <u>linked</u> When you embed an OLE object in a client application file, that file contains all the information required to edit and display the OLE object. No source file is required.

Editing embedded objects

When you edit an embedded OLE object, you use "in-place" editing. In-place editing means that you edit an embedded OLE object without switching to the server application. Instead, all of the controls of the server application appear in the client application. You must have the server application installed on your computer to use in-place editing and the application must support this OLE feature.

{button ,AL(`OVR Object linking and embedding;',0,"Defaultoverview",)} <u>Related Topics</u>

Embedding OLE objects

Embedding is a way of placing OLE objects in <u>client applications.</u> Corel PHOTO-PAINT supports embedding but can only act as a <u>server application.</u> This means images you copy from Corel PHOTO-PAINT and paste into client applications are OLE objects but objects, you paste into Corel PHOTO-PAINT are not.

To embed an object using the Clipboard

1. In Corel PHOTO-PAINT select the object you want to embed.

2. Click Edit, Copy.

3. In the client application, open the file in which you want to embed the object, and click Edit, Paste.

To embed an object by dragging

1. In the client application, open the file that is to contain the embedded objects.

   Make sure the Corel PHOTO-PAINT and client application windows are visible at the same time.

2. In Corel PHOTO-PAINT, select the objects you want to embed.

3. Drag the selected objects into the client application file.

Notes

- Simply dragging deletes the object from Corel PHOTO-PAINT and moves it to the client application. If you want to copy the object, hold down CTRL then drag the object.

{button ,AL(`PRC Embedding OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing embedded OLE objects

To edit an embedded OLE object, you must use in-place editing. With in-place editing the Corel PHOTO-PAINT (server application) editing controls become available in the client application.

To edit an embedded object
- Double-click the OLE object to display the Corel PHOTO-PAINT editing controls.

{button ,AL(`PRC Embedding OLE;',0,"Defaultoverview",)} Related Topics

Welcome to Corel PHOTO-PAINT

Welcome to Corel PHOTO-PAINT

Corel PHOTO-PAINT is a bitmap-based image-editing program that makes it easy to retouch existing photos or create original graphics. Corel PHOTO-PAINT puts the tools and supplies of a professional graphic design studio at your fingertips. With a click of the mouse, you can choose from a vast array of media and textures, unlimited colors, brushes of every shape and size, and a library of ready-made images. You can create your images from scratch, touch-up photographs, add text and special effects, and change the lighting that surrounds your subject. Corel PHOTO-PAINT provides hundreds of other fantastic features that you can use to imitate painting and photography techniques or to develop your own artistic style. You can also animate your images and share them with the world by publishing your work to the Internet.

Many elements in the work area give you control over the tools and features of Corel PHOTO-PAINT. Some of these elements include toolbars, the Property Bar, menu commands, and Docker windows. As you create your images, you can also access online Help topics at any time. If you require additional assistance, there are a variety of technical support services available.

{button ,AL(`OVR Welcome to Corel PHOTOPAINT;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>

About Corel Corporation

About Corel Corporation

Corel Corporation is recognized internationally as a world leader in the development of graphics and business application software. Corel PHOTO-PAINT for Windows is available in more than 17 languages and has won more than 250 international awards from major trade publications. Corel PHOTO-PAINT is also available to Power Macintosh users.

We pride ourselves in delivering high-quality graphics, productivity, and business application software by actively seeking your input. We encourage this feedback and respond quickly to you, the users of Corel products worldwide.

For more information about Corel and our products, see our World Wide Web site at **http://www.corel.com**

Send us your feedback

If you have any comments about the Corel PHOTO-PAINT documentation, you can email them to drawdoc@corel.ca or mail them to the address below.

Graphics Software Documentation Manager
Corel Corporation
1600 Carling Avenue
Ottawa, Ontario, Canada
KIZ 8R7

{button ,AL(`OVR Welcome to Corel PHOTOPAINT;',0,"Defaultoverview",)} **Related Topics**

Using Help

Using Help

Corel PHOTO-PAINT features a variety of electronic resources that provide on-screen assistance as you need it. The main form of assistance is the online Help, which, apart from a minimum of graphics, is an electronic version of the Corel PHOTO-PAINT manual. You can find information in the online Help by double-clicking specially coded words, phrases, or icons that display topics. Context-sensitive Help and online pop-up Help describe individual features in the application, whereas the CorelTUTOR guides you through basic tutorial procedures as you complete a range of practical lessons.

{button ,AL(`OVR Welcome to Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics

Accessing online Help

Online Help connects you to an overview or a procedure when you choose a topic from the table of contents or the index. You can also search for a topic using keywords that describe a feature or task.

To access online Help from the table of contents

1. Click Help, Help Topics.

2. Click the Contents tab.

3. Double-click a topic.

To access online Help from the index

1. Click Help, Help Topics.

2. Click the Index tab.

3. Do one of the following:

   • Double-click an index entry.

   • Type a word in the search box, and click Display.

To access an online Help topic using a word search

1. Click Help, Help Topics.

2. Click the Find tab.

3. Do one of the following:

   • Double-click a topic.

   • Type a word in the search box, and double-click a topic.

Tips

• After you access an online Help topic, you can access related topics by choosing the green highlighted text, the How To buttons, the Related Topics buttons, or the Overview buttons.

• You can print a topic or keep it displayed on screen for easy reference. For more information about printing Help topics, see "Printing online Help."

{button ,AL(`PRC Using Help;',0,"Defaultoverview",)} Related Topics

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Accessing context-sensitive Help

Context-sensitive Help provides information about each control in Corel PHOTO-PAINT, including menus, dialog boxes, Docker windows, Property Bars, and toolbars.

The following table describes the most common ways to access context-sensitive Help:

To get help on ...	Do this ...
Dialog boxes	Click the <u>What's This (?) button</u> in the dialog box, and click the item for which you want help.
	Or, right-click the item, and click What's This?.
Menu commands	Click Help, What's This?, click the menu, and drag the cursor to highlight the command.
	Or, press F1 when a command is highlighted.
Tools and controls	Click the What's This (?) button on the Standard toolbar, and click the item for which you want help.
	Or, click Help, What's This?, and click the item for which you want help.
	Or, place the cursor on the item, press SHIFT + F1, and click again.
Docker windows	Click the What's This (?) button on the Standard toolbar, and click the item for which you want help.
	Or, right-click the item, and click What's This?.
	Or, place the cursor on the item, press SHIFT + F1, and click again.
	Or, click Help, What's This?, and click the item for which you want help.
Status Bar	Click the What's This (?) button on the Standard toolbar, and click the item for which you want help.
	Or, click Help, What's This?, and click the item for which you want help.
	Or, place the cursor on the item, press SHIFT + F1, and click again.

— **Tip**

- The Status Bar at the bottom of the Application Window lets you familiarize yourself with work area elements by displaying brief descriptions of buttons, controls, and menu commands as you move the mouse over them.

{button ,AL(`PRC Using Help;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Accessing pop-up Help

Pop-up Help topics identify the icons and buttons that correspond to various features in Corel PHOTO-PAINT, such as toolbars, Property Bars, and tool flyouts.

To access pop-up Help

- Position the cursor over an icon or a button.

{button ,AL(`PRC Using Help;',0,"Defaultoverview",)} <u>Related Topics</u>

Accessing CorelTUTOR

CorelTUTOR guides you through a series of practical lessons to give you a general idea of the capabilities of Corel PHOTO-PAINT. Although intended mainly for novices, CorelTUTOR also offers helpful information for advanced users, such as shortcuts and concepts that are common to many Corel PHOTO-PAINT operations.

To access CorelTUTOR

- Click Help, CorelTUTOR.

{button ,AL(`PRC Using Help;',0,"Defaultoverview",)} Related Topics

Printing online Help

You can print entire sections of the online Help or only specific topics.

To print an entire section

1. Click a title on the Contents page.
2. Click the Print button.

To print a topic

- Click the Print button in the Help window or right-click the Help window, and click Print Topic.

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{button ,AL(`PRC Using Help;',0,"Defaultoverview",)} <u>Related Topics</u>

Exploring the work area

—

Exploring the work area

An image that you open or create in Corel PHOTO-PAINT appears in an Image Window. You can open as many images as your computer's memory permits. If you have more than one image open, you can click inside an Image Window to make that image active. You can move an Image Window by dragging its Title Bar.

Application commands are accessible through the Menu Bar, toolbars, and flyouts. The Standard toolbar, located at the top of the Application Window by default, gives you access to some of the most common application commands, such as opening and saving images. The Property Bar and Docker windows provide access to commands that are relevant to the active tool or current task and can be opened, closed, and moved across your screen. You can also create multiple workspaces, which customize the look and feel of various Corel PHOTO-PAINT features. Workspaces are convenient if several people are using the same copy of Corel PHOTO-PAINT, or if you prefer to have different settings for different tasks.

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{button ,AL(`OVR Welcome to Corel PHOTOPAINT;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Using common button controls

The following table displays some common button controls that appear in various dialog boxes and Docker windows for Corel PHOTO-PAINT tools:

Control	Description
	Gives you quick access to the Image menu and Effects menu filters
	Enable to preview the effect on screen
	Enable to display a single, large Result window in a dialog box or to disable the on-screen preview
	Enable to display Original and Result windows in a dialog box
	Enable to automatically update the preview as you make adjustments to the settings

You can pan around your image by dragging the Hand tool that appears in the Image Window when the On-Screen Preview button is enabled. You can also use the Hand tool to pan the original image or resulting image in a dialog box, depending on whether one or both are displayed. Zoom in on your image by clicking in the Image Window; right-click to zoom out.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} Related Topics

—

Using the Toolbox

The Corel PHOTO-PAINT Toolbox contains tools for creating and manipulating objects and selections in your image. The zoom tools let you view specific areas of your image, and the shaping and painting tools let you modify your image. The Toolbox also contains tools that let you apply modifications interactively.

Tool	Description
	The **Object Picker tool** lets you select and transform objects.
	The **Mask Transform tool** lets you transform selections.
	The **Rectangle Mask tool** lets you create rectangular selections.
	The **Circle Mask tool** lets you create elliptical selections.
	The **Freehand Mask tool** lets you create irregularly shaped or polygonal selections.
	The **Lasso Mask tool** lets you create irregularly shaped selections that exclude the color you click and all colors within the specified tolerance range.
	The **Scissors Mask tool** lets you detect the edges of the elements in your image and place a mask marquee along those edges.
	The **Magic Wand Mask tool** lets you create irregularly shaped selections that include all adjacent pixels that are similar in color to the pixel you click.
	The **Mask Brush tool** lets you select an area on an image by painting over it.
	The **Path tool** lets you create and edit paths.
	The **Deskew Crop tool** lets you define a cropping area and straighten crooked images.
	The **Zoom tool** lets you magnify areas of your image.
	The **Hand tool** lets you drag areas of an image into view when the image is larger than the Image Window.
	The **Eyedropper tool** lets you choose colors from an image.
	The **Local Undo tool** lets you restore images to the way they looked before your last brush stroke.
	The **Eraser tool** lets you reveal the object or image background underneath the image area.
	The **Color Replacer tool** lets you replace your most recent paint strokes with the paper color.
	The **Rectangle tool** lets you draw hollow, filled, or rounded rectangles.
	The **Ellipse tool** lets you draw hollow or filled ellipses.
	The **Polygon tool** lets you draw hollow or filled polygons.
	The **Line tool** lets you draw single or joined line segments.
	The **Text tool** lets you add text to your image and edit existing text.
	The **Fill tool** lets you fill areas on your image with color, texture, images, or designs.
	The **Interactive Fill tool** lets you create gradient fills.
	The **Object Transparency tool** lets you fade the colors of an object gradually toward the image background color.
	The **Object Transparency Brush tool** lets you brush areas on an object to increase their transparency.
	The **Transparent Color Selection tool** lets you make pixels with a specific color value in an object fully transparent.

The **Object Dropshadow tool** lets you add shadows to objects.

The **Paint tool** lets you paint an image using the paint color.

The **Effect tool** lets you perform local color and tonal corrections.

The **Clone tool** lets you duplicate part of an image and apply it to another part of the image or to another image altogether.

The **Image Sprayer tool** lets you spray paint a series of bitmaps onto images.

{button ,AL`PRC Exploring the work area;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Accessing flyouts

Toolbar flyouts are toolbars that you access from a tool. A small black arrow in the bottom right corner of a tool indicates that it is a flyout grouped with other tools.

To access flyouts

- Do one of the following:
  - Click the arrow on the tool.
  - Hold down the tool.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} **Related Topics**

Using the Property Bar

The Property Bar is a context-sensitive toolbar that displays different buttons and options, depending on the active tool. For example, when you click the Text tool, the Property Bar contains only text-related commands. You can customize your work area by displaying, hiding, or docking the Property Bar. The Property Bar can be docked to any side of your screen.

To display or hide the Property Bar

1. Click Window, Toolbars.
2. Enable the Property Bar check box.

To dock the Property Bar

- Drag the Property Bar to any side of the Application Window.

— **Notes**

- The Property Bar is horizontal when placed at the top or bottom of the screen, and vertical when placed on the left or right side.
- Input boxes are not displayed in vertical Property Bars.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Using Docker windows

Docker windows are dockable dialog boxes that remain open while you work, giving you continual access to the commands you use most often. Docker windows can be docked to the left or right edge of the Application Window, or they can float on screen. The following table describes some common operations you can perform using Docker windows:

To...	Do this...
Open a Docker window	Click Window, Dockers, and click the Docker window you want to open.
Undock a Docker window	Drag the top of the Docker window away from the edge of the Application Window.
	Or, drag the Docker window tab that you want to undock.
Dock a Docker window	Drag the Docker window to the edge of the Application Window until a gray outline of the Docker window appears.
Close a Docker window	Click the Close Active Docker button at the top right corner of the Docker window.
	Or, right-click the Docker window tab, and click Close.
Close a Docker window group	Click the Close Docker Group button at the top right corner of the Docker window group.
Minimize a Docker window	Click the double arrows ▸▸ in the top left corner of a docked Docker window.
Maximize a Docker window	Click the double arrows ◂◂ above the tab of a docked Docker window.
Dock Docker windows together	Horizontally: Drag one Docker window to the edge of another until a gray outline of the Docker window appears.
	Vertically: Drag one Docker window onto the other until a gray line appears across the top or bottom of the Docker window on which you are docking it.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} **Related Topics**

Using toolbars

Each button on a toolbar represents a command. Some are shortcuts to menu commands; others are commands that are available only as toolbar buttons. You can customize your work area by displaying, hiding, sizing, or docking the toolbars. Toolbars can be docked to any side of your screen. You can also arrange toolbars by snapping them to the edges of other toolbars or the Property Bar. Snapping makes it easy to arrange toolbars on screen and organize your work area.

To display toolbars

1. Click Window, Toolbars.

2. Enable the check boxes beside the toolbars you want to display.

To size a floating toolbar

1. Place the cursor over a toolbar's edge so that it becomes a two-sided arrow.

2. Click and drag to size the toolbar.

To dock a toolbar

- Drag the toolbar that you want to dock to any side of the Application Window.

To snap a toolbar

- Drag the toolbar to the edge of another toolbar or the Property Bar.

— **Notes**

- You can size only floating toolbars.

- Input boxes are not displayed in vertical toolbars.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} <u>Related Topics</u>

Using multiple workspaces

A workspace is a configuration of settings you specify in the Options dialog box. You can create multiple workspaces for specific users or specific tasks and then apply them when you want. You can also delete workspaces when they are no longer needed. For more information about using workspaces, see "Customizing workspace settings."

To create a workspace

1. Click Tools, Options.
2. In the list of categories, click Workspace.
3. Click the New button.
4. Type a name in the Name Of New Workspace box.
5. Choose an existing Workspace on which to base the new Workspace from the Base New Workspace On list box.
6. Type a description in the Description Of New Workspace box.

— **Note**

- The description that you type in the Description Of New Workspace box appears on the Workspace page of the Options dialog box.

— **Tip**

- You can enable the Set As Current Workspace check box in the New Workspace dialog box to apply the workspace immediately.

To choose a workspace

1. Click Tools, Options.
2. In the list of categories, click Workspace.
3. Double-click a Workspace in the Workspaces Available list.

To delete a workspace

1. Click Tools, Options.
2. In the list of categories, click Workspace.
3. Select a Workspace from the Workspaces Available list.
4. Click the Delete button.

— **Note**

- You cannot delete the default workspace.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} Related Topics

Corel services and support

Corel services and support

Corel is committed to providing customers with high-quality technical support. The following sections describe the variety of support services available.

{button ,AL(`OVR Corel services and support;',0,"Defaultoverview",)} <u>More Detailed Information</u>
{button ,AL(`OVR Welcome to Corel PHOTOPAINT;',0,"Defaultoverview",)} <u>Related Topics</u>

Before calling Corel Technical Support

Before calling Corel Technical Support

Before calling Corel Technical Support, please have the following information available. This information assists the Technical Support representative to help you more quickly and efficiently:

- A brief description of the problem, including the exact text of any error messages received, and the steps to recreate the problem.
- The type of computer, monitor, pointing device (e.g., mouse, tablet), printer, and video card (display adapter) in use.
- The serial number of the product and the version of Windows you are using.
- The version of Microsoft Windows and the Corel product in use. Choose the About Windows command from the Help menu in Windows Explorer to find which version of Windows you are running.
- A list of any programs loaded into RAM. Check the Startup folder in the Programs menu to determine if you are running any other programs.

— **Note**

- For more information on getting Technical Support, see the Technical Support Help found under the Help menu.

{button ,AL(`OVR Corel services and support;',0,"Defaultoverview",)} <u>Related Topics</u>

Telephone technical support options

Telephone technical support options

Corel PHOTO-PAINT users can use complimentary and fee-based telephone technical support options. Complete information about these options, including phone numbers, is available in the Technical Support online Help file. This online Help file explains the various levels of support available to you and your organization.

Classic services

Classic Service is designed to address the technical support needs of Corel PHOTO-PAINT such as a technical understanding of new product features and basic installation and configuration issues.

Basic services

Corel offers several basic technical support options, most of which are available 24 hours a day, 365 days a year. These services are useful if you prefer not to pay for support or encounter problems during off-hours.

Priority services

Priority Service is a fee-based service for users that require the help of second-level technicians. Priority Service may be purchased by the minute, by the incident, or on a term basis. Options range from core business hour access for individual users, to 24 hour access for mulituser environments.

{button ,AL(`OVR Corel services and support;',0,"Defaultoverview",)} <u>Related Topics</u>

Other Corel PHOTO-PAINT support options

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Other Corel PHOTO-PAINT support options

Corel offers the following technical support options, most of which are available 24 hours a day, 365 days a year. These services are useful if you prefer not to pay for support or if you encounter problems during off-hours.

Interactive Voice Answering Network (IVAN)

The Interactive Voice Answering Network contains answers to commonly asked questions about Corel products and is available 24 hours a day, 365 days a year. It is regularly updated with the latest information, tips, and tricks. You can also request that IVAN solutions be faxed to you. There is no charge for this service beyond the cost of the telephone call.

Automated FAX on Demand

Technical Support maintains an automated FAX on Demand system of numbered documents that contain up-to-date information about common issues, tips, and tricks. This service is available 24 hours a day, 365 days a year.

To use this service call:

(613) 728-0826, extension 3080

You will be asked for a documentation number and your fax number. The document you request is automatically sent to you. To fax a catalog of documents to yourself, call the Automated FAX on Demand system number, and request document 2000.

Bulletin Board System (BBS)

If you have a modem and communications software package, you can access the Corel BBS. You can download files, including printer drivers, troubleshooting information, and utilities. You can also transfer problem files to Customer Support through the BBS. For an explanation of how to access and use the BBS, call:

European BBS (++353)-1-7082700

North American BBS (613) 728-4752

{button ,AL(`OVR Corel services and support;',0,"Defaultoverview",)} <u>Related Topics</u>

CompuServe

Interact with other users and Corel technicians to obtain product information and support. CompuServe is available 24 hours a day, seven days a week, including holidays. Corel representatives will respond from 8:30 A.M. to 5:00 P.M. Eastern Standard Time, from Monday to Friday, excluding holidays.

If you have a CompuServe membership, you can access Corel technical information by entering one of the following at the CompuServe prompt:

- GO COREL (for English)
- GO CORELGER (for German)
- GO CORELFR (for French)
- GO CORELNL (for Dutch)
- GO CORELSCAN (for Scandinavian)

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{button ,AL(`PRC Other Corel PHOTOPAINT support options;',0,"Defaultoverview",)} <u>Related Topics</u>

Technical Support on the World Wide Web

The World Wide Web address for Corel products on the Internet is **http://www.corel.com**. At this location, you can quickly search Corel's Searchable Knowledge Base. From the database you can read, print, or download documents that contain answers to many of your technical questions or problems. This site also contains files you can download.

AnswerPerfect

Customers can now submit support incidents (questions) by e-mail to Corel's Web site at a price of $14.95 U.S. per incident, payable by credit card for English language products only. Corel is committed to responding to AnswerPerfect support incidents within one business day.

File Transfer Protocol (FTP)

You can download updates, patches, and utilities by accessing our anonymous FTP site at **ftp.corel.com**.
Note

- The terms of Corel technical support offerings are subject to change without notice.

{button ,AL(`PRC Other Corel PHOTOPAINT support options;',0,"Defaultoverview",)} Related Topics

Customer Service

Customer Service

Corel Customer Service can promptly and accurately provide you with information about Corel product features, specifications, pricing, availability, and services. You can access Customer Service support through the following avenues.

World Wide Web

You can access general customer service and product information through the World Wide Web at **http://www.corel.com/support**

Mail, fax, email

You can send specific customer service questions to Corel Customer Service representatives by mail, fax, and email.

Corel Corporation
Corel Customer Service
1600 Carling Avenue
Ottawa, Ontario
Canada
K1Z 8R7

Fax: (613) 761-9176 or (613) 761-1295

Email: custserv2@corel.ca

Telephone

You can also telephone Corel Customer Service centers with your questions.

In North America, you can reach Corel Customer Service by calling our 1-800-772-6735 toll-free line. The hours of operation are 9:00 a.m. to 9:00 p.m., Eastern Time, Monday through Friday, and from 10:00 a.m. to 7:00 p.m. on Saturday.

Corel customers residing outside North America can contact Corel Customer Service representatives in Dublin, Ireland on a toll line at 353-1-706-3916 or by calling a local authorized Corel Customer Service Partner.

To view a listing of Corel's International Customer Service telephone numbers refer to the online Technical Support Help file under the Help menu, or visit our Web site at **http://www.corel.com/support**

{button ,AL(`OVR Corel services and support;',0,"Defaultoverview",)} Related Topics

Working with masks and selections

Working with masks and selections

Masks and selections help you modify an image efficiently and precisely. Using mask tools and different techniques, you can select areas of a specific shape in an image, or you can isolate and edit colors, while protecting the rest of the image from changes.

As you become familiar with mask and selection basics, you'll learn how to use mask marquees and the mask overlay, which help you define the selected and masked areas in an image.

You'll also learn how to move selections, expand and reduce them, or apply transformations to them, such as rotating, scaling, and skewing. Adjusting the transparency and edges of masks and selections lets you control the extent to which certain areas can be edited or are protected from changes and how the edges of particular areas blend with the background.

You can use mask and selections in more than one image by saving them in different file formats or in alpha channels. You can also create, save, edit, and load alpha channels.

{button ,AL(`OVR Working with masks and selections;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>

Creating masks and selections

Creating masks and selections

You can use masks and selections to do advanced image editing. A selection is an area of an image that you isolate so that you can modify it, and a mask is the area around the selection that is protected from changes. A selection and the mask around it share a common border, represented by a dashed outline, called a mask marquee. Therefore, when you create a selection, i.e., the area to which you apply color, filters, or other image effects, you automatically define a mask around it, i.e., the area that's protected from editing. To make it easier to differentiate between editable and protected areas, you can display a mask covered with a mask overlay — a red-tinted, transparent sheet.

There are two types of masks and selections: regular and color. A regular selection is based on an area with a specific shape. You define the location and the shape of a regular selection by tracing it with a mask tool or using objects, text, the Clipboard contents, or paths. A color selection is based on the pixels of a particular color. You specify the color and the color tolerance of the mask tool, and Corel PHOTO-PAINT automatically determines the shape and location of the color selection depending on the information you provide.

When you create simple regular or color selections, you work in the Normal mask mode. You can use any of the other three mask modes when you create complicated selections or fine-tune existing ones. For information about mask modes, see "Expanding and reducing selections."

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{button ,AL(`OVR Creating masks and selections;',0,"Defaultoverview",)} **More Detailed Information**
{button ,AL(`OVR Working with masks and selections;',0,"Defaultoverview",)} **Related Topics**

Selecting an image area with a specific shape

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Selecting an image area with a specific shape

You can select areas with a specific shape using the mask tools or using objects, text, the Clipboard contents, and paths.

Using the mask tools to select an image area

You can use one mask tool to create a simple selection, or you can use a combination of mask tools to create complex selections. When you choose a tool from the Mask Tools flyout, controls that apply specifically to the active tool are displayed on the Property Bar. These controls let you adjust selection properties, such as dimensions for rectangular or elliptical selections, feathering, anti-aliasing, alignment, and nib attributes.

Tool	Description
—	The Rectangle Mask tool lets you select rectangular areas on your image.
—	The Circle Mask tool lets you select circular or elliptical areas on your image.
—	The Freehand Mask tool lets you select irregularly shaped areas.
—	The Mask Brush tool lets you select areas on your image by painting them.
—	The Scissors Mask tool lets you select areas that are difficult to isolate using the other mask tools. It detects areas in contrasting color to their surroundings and places a marquee on these edges. You can also use the Scissors Mask tool as a freehand tool.

Using alternative methods to select an image area

You can select an area using the shape of a previously created object. You can also use text to edit image areas with the shape of specific letters.

The contents of the Clipboard can be used to select areas on an image as well. When you paste the Clipboard contents into the image as a selection, you create a floating selection. A floating selection lets you edit and move the selected area without changing the underlying pixels.

If you want to edit an area that is partially or completely enclosed by a path, you can convert the path into a selection outline.

{button ,AL(`OVR Creating masks and selections;',0,"Defaultoverview",)} Related Topics

Selecting a rectangular area

You can select a rectangular area by drawing in the Image Window or by specifying its dimensions.

To select a rectangular area

1. Open the Mask Tools flyout, and click the Rectangle Mask tool.
2. Click the Normal mask mode button on the Property Bar.
3. In the Image Window, drag to select an area.

To select a rectangular area of fixed size

1. Follow steps 1 and 2 from the previous procedure.
2. Choose Fixed Size from the Mask Style list box on the Property Bar.
3. Type a value in the Mask Width box.
4. Type a value in the Mask Height box.
5. Click in the image to position the top left corner of the selection.

To select a rectangular area of specific height or width

1. Follow steps 1 and 2 from the "To select a rectangular area" procedure.
2. Do one of the following:
   - Choose Row(s) from the Mask Style list box on the Property Bar, and type a value in the Mask Height box.
   - Choose Column(s) from the Mask Style list box on the Property Bar, and type a value in the Mask Width box.
3. Click in the image to position the top left corner of the selection.

– **Notes**

- If you choose Row(s), you specify the number of rows of pixels to select (i.e., the height of the selection). The selection width is the full image width. If you choose Column(s), you specify the number of columns of pixels to select (i.e., the width of the selection). The selection height is the full image height.
- If you begin selecting an area using the Rectangle Mask tool and then hold down CTRL, the area you select is a perfect square. If you hold down SHIFT, the area you select is a rectangle that is drawn from the center. If you hold down CTRL + SHIFT, the area you select is a perfect square that is drawn from the center. These shortcut key operations are available in the Normal mask mode, but only after you begin selecting an area on your image; otherwise, they are used to switch mask modes.
- You can create feathered edges for the selection by using the Feather Width box on the Property Bar.

{button ,AL(`PRC Selecting an image area with a specific shape;',0,"Defaultoverview",)} Related Topics

Selecting a circular or elliptical area

You can select a circular or elliptical area in an image by drawing it in the Image Window or by specifying the dimensions of the selection. The specified width and height values are applied to the longest horizontal and vertical dimension of the selection.

To select a circular or elliptical area

1. Open the Mask Tools flyout, and click the Circle Mask tool.

2. Click the Normal mask mode button on the Property Bar.

3. Drag to select an area.

To select a circular or elliptical area of fixed size

1. Follow steps 1 and 2 from the previous procedure.

2. Choose Fixed Size from the Mask Style list box on the Property Bar.

3. Type a value in the Mask Width box.

4. Type a value in the Mask Height box.

5. In the Image Window, click to position the top left corner of the selection's highlighting box.

Notes

- If you begin selecting an area using the Circle Mask tool and then hold down CTRL, the area you select is a perfect circle. If you hold down SHIFT, the area you select is an ellipse that is drawn from the center. If you hold down CTRL + SHIFT, the area you select is a perfect circle that is drawn from the center. These shortcut key operations are available in the Normal mask mode, but only after you begin selecting an area on your image; otherwise, they are used to switch mask modes.

- Regardless of the method you choose to create circular or elliptical selections, anti-aliasing is enabled by default to produce smooth-looking edges. You can disable the Anti-Aliasing button on the Property Bar.

- You can create feathered edges for the selection by using the Feather Width box on the Property Bar.

{button ,AL(`PRC Selecting an image area with a specific shape;',0,"Defaultoverview",)} Related Topics

Selecting an irregularly shaped area by outlining it

You can select an irregularly shaped area in an image by outlining it with curved and straight line segments.

To select an irregularly shaped area by outlining it

1. Open the Mask Tools flyout, and click the <u>Freehand Mask tool.</u>
2. Click the <u>Normal mask mode button</u> on the Property Bar.
3. Click in the image to position the first point in the selection.
4. Do one of the following:
   - Move the cursor to another location, and click to create a straight line segment between this point and the starting point.
   - Drag to create freehand curved segments.
5. Repeat step 4 until the selection is complete.
6. Double-click to finish the selection.

— **Notes**

- If you use only straight line segments, a minimum of three points is required.
- If you make a mistake, press ESC to remove the mask marquee and start over, or press DELETE to remove the last anchor point without removing the entire marquee.
- You can create feathered edges for the selection by using the Feather Width box on the Property Bar.

{button ,AL(`PRC Selecting an image area with a specific shape;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting an irregularly shaped area by auto-sensing its edges

When the area that you want to select has a complicated and intricate shape that is hard to outline by hand, you can use the auto-sensing feature. As you move the cursor over the image, the Scissors Mask tool detects the boundary between areas of contrasting color that lie between the cursor's starting point and its current location. A mask marquee is temporarily placed along these edges until you anchor the marquee segment. You can define the range of effect for the tool by specifying a radius value, which is the radius of a square area (in pixels) beyond which the Scissors Mask tool doesn't detect edges. You can also define the tool's color sensitivity by specifying a color tolerance value. The lower the color tolerance value, the more sensitive the Scissors Mask tool is to nuances of similar colors, and the more precise in placing the mask marquee along the edge.

To select an irregularly shaped area by auto-sensing its edges

1. Open the Mask Tools flyout, and click the Scissors Mask tool.

2. Click the Normal mask mode button on the Property Bar.

3. Click one of the following tolerance mode buttons on the Property Bar:

   - Normal ▬ determines the color tolerance based on color similarity
   - HSB ▬ determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels

4. Type a tolerance value in the box(es) beside the tolerance mode buttons.

5. Type a value from 10 to 999 in the Radius box.

6. Click in the Image Window to set the starting point for the mask marquee.

7. Move the cursor to another location in the image, and click to anchor the mask marquee.

8. Repeat step 7 until the selection is complete.

9. Double-click to finish the selection.

▬ **Notes**

- If there are objects in your image, by default the Scissors Mask tool selects only areas on the active object. To select areas on all visible objects, enable the Mask Visible button on the Property Bar.

- If you use anti-aliasing with the Scissors Mask tool, the selection can expand slightly beyond the boundary you define. To ensure that the mask marquee remains along the detected edges within the defined radius, disable anti-aliasing.

▬ **Tips**

- If you make a mistake, press ESC to remove the mask marquee and start over, or press DELETE to remove the last anchor point without removing the entire marquee.

- You can drag to define sections of the marquee in a freehand mode at any time. Return to the auto-sensing method by releasing the mouse button and moving the cursor to a new location in the image.

{button ,AL(`PRC Selecting an image area with a specific shape;',0,"Defaultoverview",)} Related Topics

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Selecting an irregularly shaped area by painting over it

You can select an irregular shape by brushing over areas of the image as if you were painting over it.

To select an irregularly shaped area by painting over it

1. Open the Mask Tools flyout, and click the Mask Brush tool.

2. Click the Normal mask mode button on the Property Bar.

3. Drag over the area that you want to select.

— **Notes**

- If you begin selecting an area using the Mask Brush tool and then hold down CTRL, the area you select is constrained to a straight line. If you hold down CTRL + SHIFT, you can change the direction of the constraint, and if you hold down ALT, you can change the size of the nib. These shortcut key operations are available in the Normal mask mode, but only after you begin selecting an area on your image; otherwise, they are used to switch mask modes.

- You can adjust the size and shape of the Mask Brush tool on the Property Bar. For more information about customizing a nib, see "Creating a nib."

{button ,AL(`PRC Selecting an image area with a specific shape;',0,"Defaultoverview",)} Related Topics

Selecting an area with the shape of an object

You can select an area based on the shape of one or multiple <u>objects.</u> When you choose the Mask, Create From Object(s) command, the area around the object is converted to a mask (i.e., it is protected from changes) while you can edit what's inside the mask marquee. Initially, the mask marquee and the object marquee coincide. If you want to edit the pixels under the object, you must move it to another location.

Selecting an area with the shape of an object

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Select an object.

3. Click Mask, Create From Object(s).

Note

- To create a selection from several objects, hold down CTRL, click each object you want to include in the selection, and then click Mask, Create From Object(s).

Tip

- You can also select an area with the shape of an object by clicking the <u>Create Mask button</u> on the Mask/Object toolbar.

{button ,AL(`PRC Selecting an image area with a specific shape;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting a text-shaped area

You can select a text-shaped area by typing new text or by using an existing text <u>object.</u> If you choose the first method, the result is a text-shaped selection and no text object. If you choose the second method, the text object remains in the image, overlapping the text-shaped selection. In both cases, Corel PHOTO-PAINT creates a mask around the text, and the text-shaped area inside the mask marquee is selected and editable.

To select a text-shaped area

1. Click the <u>Text tool.</u>
2. Choose a font style, font size, and other text attributes on the Property Bar.
3. Click the <u>Render Text To Mask button</u> on the Property Bar.
4. Click in the Image Window, and type the text.
5. Click another tool in the Toolbox to finish the selection.

To select an area defined by existing text

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>
2. Select the text object(s) in the image.
3. Click Mask, Create From Object(s).

— **Tips**

- To edit the pixels under the text object, move the object with the Object Picker tool.
- To define a new editable area, move the mask marquee using the <u>Mask Transform tool.</u> The marquee retains its shape but encloses a different area of the image.

{button ,AL(`PRC Selecting an image area with a specific shape;',0,"Defaultoverview",)} <u>Related Topics</u>

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Selecting an area with the shape of the Clipboard contents

You can select an area with the shape of the <u>Clipboard</u> contents by pasting the information in the Image Window. This creates a floating selection that you can edit and move without altering the pixels under it.

To select an area with the shape of the Clipboard contents

1. Do one of the following:
   - Click Edit, Copy to copy the selected data to the Clipboard.
   - Click Edit, Cut to remove the selected data from the active window and copy it to the Clipboard.
2. Click Edit, Paste, As New Selection.

— **Note**
- When you use a mask tool outside the floating selection, the pixels in the selection are merged with the background. You can merge the selection with the background without losing the mask marquee by defloating the selection. For information about floating or defloating selections, see <u>"Moving and aligning mask marquees and selections."</u>

— **Tip**
- You can cut or copy selections from any application; however, when you work with an image file in Corel PHOTO-PAINT, select the area you want to copy to the Clipboard using a <u>mask tool.</u>

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{button ,AL(`PRC Selecting an image area with a specific shape;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting an area with the shape of a path

You can select an image area based on the shape of a new or existing path. Using paths, you can create very complex and precise outlines of image areas. For more information, see "Using paths to define image areas."

To select an area with the shape of a new path

1. Click the Path tool.

2. Create a path.

3. Click the Path To Mask button on the Property Bar.

— **Note**

- For information about creating a path, see "Drawing path segments."

- If the path consists of several separate closed paths, any overlapping areas between the paths are protected by a mask; only the nonintersecting areas are part of the selection and can be edited.

To select an area with the shape of an existing path

1. Click the Path tool.

2. Open a path.

3. Click the Path To Mask button on the Property Bar.

— **Note**

- For information about opening a path, see "Opening a path."

- If the path is open (the first and last nodes are not joined), the mask marquee automatically joins the first and last nodes.

— **Tip**

- You can smooth the edges of the selection by enabling the Anti-aliasing check box in the Path To Mask dialog box.

{button ,AL(`PRC Selecting an image area with a specific shape;',0,"Defaultoverview",)} Related Topics

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Selecting an entire image

You can apply a color or a special effect to every part of an image by selecting the entire image.

To select an entire image

- Click Mask, Select All.

— **Tip**

- Double-clicking the Rectangle Mask tool, the Circle Mask tool, or the Freehand Mask tool also selects the entire image.

{button ,AL(`PRC Selecting an image area with a specific shape;',0,"Defaultoverview",)} Related Topics

Selecting specific colors in an image

Selecting specific colors in an image

You can select adjacent colors in an image, colors located in a particular image area, colors viewed in a specific color channel, or colors located anywhere in an image. Depending on the method you choose to isolate the colors, they are either part of a color selection and editable, or part of a color mask and protected from changes.

Selecting adjacent colors or colors located in a particular image area

The Lasso Mask tool and the Magic Wand Mask tool are color-sensitive tools that let you select or protect colors in an image. You can adjust the tool's ability to detect colors by specifying a color tolerance value. Pixels from your image are included in the selection or the mask if their grayscale value falls within the specified color tolerance. A low tolerance value makes the tools very selective and precise; only the color you click and the colors that are very similar to it are isolated. A high tolerance value results in a wider range of colors included in the mask or selection. The color tolerance can be specified in Normal or HSB mode. The Normal mode determines the color tolerance based on color similarity. The HSB mode determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels.

Tool	Description
—	The Lasso Mask tool lets you protect some colors and select others for editing in an area on your image. You define the area by drawing freehand or by clicking to establish anchor points in the image. The first point that you click is called the seed color, which is used by the tolerance value for setting the color detection sensitivity. This color
—	and all other pixels in the area that fall within the specified color tolerance range
—	are masked and protected in the image. The rest of the pixels, located within the outlined area but not falling within the color tolerance range that you specify for the seed color, are selected and editable.
—	The Magic Wand Mask tool lets you select adjacent colors for editing. The first point that you click is the seed color, which is used by the tolerance value for setting the color detection sensitivity. This color
—	and all other colors falling within the specified tolerance range and lying adjacent to the seed color
—	are selected and editable. All other colors in the image are masked and protected.

Selecting colors viewed in a specific color channel

Displaying a single color channel can make it easier to isolate specific colors in an image and to view the boundary between the areas to be modified and the areas to be protected from changes.

Each color image has a number of color channels, each representing one component of the image's color model. For example, an RGB image has a red channel (R), a green channel (G), a blue channel (B) (containing the color information for the image's red, green, and blue components, respectively), and a composite channel that combines the R, G, and B channels to display the image in full color. When displaying individual channels, only part of the color information is displayed, and you can create color selections and masks with the Lasso Mask tool or the Magic Wand Mask tool quickly and precisely.

Selecting colors anywhere in an image

The Color Mask dialog box lets you define more complex color selections by isolating colors anywhere in an image rather than just in a single area. It offers two methods for color selection, as well as several interactive preview display options. You can specify a color tolerance for an entire range of colors that you want to select. The colors that do not fall within the specified color tolerance are masked and protected from changes.

The Color Mask dialog box is not available when you work with black-and-white or duotone images.

{button ,AL(`OVR Creating masks and selections;',0,"Defaultoverview",)} Related Topics

Selecting colors in a particular image area

You can select colors located in a particular area of an image indirectly, by first isolating the colors you don't want to edit. The first color you click and all other colors within the defined color tolerance in the area you outline with the Lasso Mask tool are masked and protected from changes. The rest of the colors within that area constitute the selection.

To select colors in a particular image area

1. Open the Mask Tools flyout, and click the Lasso Mask tool.

2. Click the Normal mask mode button on the Property Bar.

3. Click one of the following tolerance mode buttons on the Property Bar:

   - Normal ━ determines the color tolerance based on color similarity

- HSB ━ determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels

4. Type a tolerance value in the box(es) beside the tolerance mode buttons.

   Specifying a higher tolerance masks more colors.

5. In the Image Window, click the color you want to protect from changes and establish an anchor point for the mask marquee.

6. Continue clicking at different points until you outline the area in which the selection is located.

7. Double-click to complete the selection.

━ **Note**

- If there are objects in your image, by default the Lasso Mask tool selects only areas on the active object. To select areas on all visible objects, enable the Mask Visible button on the Property Bar.

━ **Tip**

- Instead of clicking at different points to outline the area, you can also drag to draw in a freehand mode.

{button ,AL(`PRC Selecting specific colors in an image;',0,"Defaultoverview",)} Related Topics

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Selecting adjacent colors in an image

The Magic Wand Mask tool lets you select colors in an image and their adjacent colors that fall within the specified color tolerance for the tool. The Magic Wand Mask tool is useful for isolating large areas of similar color in an image quickly. For example, you might want to select a sky in various shades of blue and replace it with a different image backdrop.

To select adjacent colors in an image

1. Open the Mask Tools flyout, and click the Magic Wand Mask tool.

2. Click the Normal mask mode button on the Property Bar.

3. Click one of the following tolerance mode buttons on the Property Bar:

   - Normal ─ determines the color tolerance based on color similarity

- HSB ─ determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels

4. Type a tolerance value in the box(es) beside the tolerance mode buttons.

   Specifying a higher tolerance selects more colors.

5. Click the color you want to select.

─ **Note**

- If there are objects in your image, by default the Magic Wand Mask tool selects only areas on the active object. To select areas on all visible objects, enable the Mask Visible button on the Property Bar.

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{button ,AL(`PRC Selecting specific colors in an image;',0,"Defaultoverview",)} Related Topics

Selecting colors based on color channel information

You can use individual color channels to help you define a color selection and mask. An individual color channel display can make it easier for you to distinguish between the areas you want to select and those you want to protect.

To select colors based on color channel information

1. Click Window, Dockers, Channels.

2. In the Channels Docker window, choose the channel you want to preview.

3. Open the Mask Tools flyout, and click one of the following tools:

   - Lasso Mask tool

   - Magic Wand Mask tool

4. Select an area in the image.

− **Notes**

- For information about using the Lasso Mask tool, see "Selecting colors in a particular image area."

- For information about using the Magic Wand Mask tool, see "Selecting adjacent colors in an image."

- If you want to preview more than one color channel, enable the Eye icon beside a color channel to add the color channel to the preview.

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{button ,AL(`PRC Selecting specific colors in an image;',0,"Defaultoverview",)} Related Topics

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Selecting specific colors anywhere in an image

The Color Mask dialog box lets you select pixels that fall within a defined color range anywhere in the image. The selected areas can comprise several different colors or a color that appears in several isolated locations in the image. You can specify the colors to be included in the selection by choosing the Sampled Colors option and directly sampling the colors from the image. You can also choose a color preset, such as Greens and Yellows, which immediately includes the specified range of colors in the selection.

Adjusting the color tolerance lets you fine-tune the color selection as you work on it. If you plan to work on a series of similar images, you can set a default value for the color tolerance so that you don't have to adjust it every time you create a color selection.

To select specific colors anywhere in an image

1. Click Mask, Color Mask.

2. Click the Normal mask mode button, and choose Sampled Colors from the top list box.

3. From the bottom list box, choose any of the following display styles:

- Overlay—displays the masked areas covered by a transparent sheet tinted in red (or a different color if you've changed the default settings)
- Grayscale—displays the masked areas in black and the selected areas in white
- Black Matte—displays the masked areas covered by a transparent sheet tinted in black
- White Matte—displays the masked areas covered by a transparent sheet tinted in white
- Marquee—displays a dotted line around the selected area

4. Click the Eyedropper tool, and in the Image Window, click the colors you want to include in the selection.

   The selected colors appear in the list of sampled colors in the Color Mask dialog box.

5. Click the More button.

6. Click a color in the list of sampled colors, and enable one of the following tolerance mode buttons:

- Normal—determines the color tolerance based on color similarity
- HSB Mode—determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels

7. Move the tolerance slider(s) to set the color tolerance for the selected color.

   Moving the slider to the right adds pixels to the selection; moving it to the left removes pixels from the selection.

8. Repeat steps 6 and 7 for any additional colors.

9. Do any of the following:

- Move the Smooth slider to smooth the jagged edges of the selection.
- Enable the Preview button to preview the color mask and selection.

— **Notes**

- If colors from a previous session appear in the Color Mask dialog box, click the Reset button before you start creating the selection.
- The Marquee display style is available only when you enable the Marquee Visible command in the Mask menu.
- You can fine-tune the color selection by adjusting the threshold as well as the color tolerance. For more information, see "Expanding or reducing a selection by adjusting the color threshold."
- You can remove selected colors from the preview by disabling the X check box in the list of sampled colors.

— **Tip**

- You can also adjust the tolerance for a selected color by typing values in the box(es) beside the color in the list of sampled colors.

To set a default color tolerance

1. Click Mask, Color Mask.

2. Click the flyout arrow, and click Set Tolerance Default.

3. Type a tolerance value in the Default Tolerance box.

{button ,AL(`PRC Selecting specific colors in an image;',0,"Defaultoverview",)} Related Topics

Mask basics

Mask basics

Before you start any advanced mask manipulation, you should know how to use the mask marquee and mask overlay and how to invert and remove a mask.

Mask marquee and mask overlay

The mask marquee is a dashed outline that appears around a selection when you isolate an editable area in your image. It is the border that separates the masked area from the area you want to modify. By default, the mask marquee is visible on an image and is black. You can hide it temporarily to complete an editing task, or you can customize its color so that you can see it clearly against the colors in your image. You can't see the mask marquee when you apply a mask overlay or when the Paint On Mask mode is enabled. To transform a selection, you must first select the mask marquee.

You can also adjust the position of the mask marquee on the selection's edge. For more information, see "Moving and aligning mask marquees and selections."

The mask overlay is another element that helps you differentiate the editable areas from the masked ones. It is a red-tinted, transparent sheet that, when applied to the image, appears only over the areas that are protected from changes. If you modify the mask transparency in certain areas, the sheet is displayed in varying degrees of red. Depending on the colors in your image, you might want to change the color of the mask overlay to achieve a better contrast between masked and selected areas.

Inverting and removing a mask

When you invert a mask, the areas that are protected from changes become editable, and the selected areas become masked. This is a useful technique when defining the image area you want to protect is easier than defining the area you want to edit. For example, you may want to modify an image element with an intricate shape against a plain background. You can easily select the area for editing by selecting the background first, and then inverting the mask.

When you no longer need a mask, you can remove it. You can also save it for use in other images. For information about saving masks, see "Managing multiple masks and selections."

{button ,AL(`OVR Working with masks and selections;',0,"Defaultoverview",)} Related Topics

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Displaying and hiding the mask overlay

Displaying the <u>mask overlay</u> lets you see which areas are editable and which areas are protected from changes.

To display the mask overlay

- Click Mask, Mask Overlay.

  A check mark appears beside the command name, indicating that the command is enabled.

– **Tip**

- You can also display the mask overlay by enabling the <u>Mask Overlay button</u> on the Mask/Object toolbar.

To hide the mask overlay

- Click Mask, Mask Overlay.

  The check mark beside the command name disappears, indicating that the command is disabled.

{button ,AL(`PRC Mask basics;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the color of the mask overlay

The <u>mask overlay</u> is red by default. If you are working on an image that is primarily red, it may be difficult to identify the boundary between selected and masked areas. You can change the color of the overlay to suit the type of image you're editing.

To change the color of the mask overlay

1. Click Tools, Options.
2. Click Workspace, Display in the list of categories.
3. Open the Mask Tint color picker, and do one of the following:
   - Click a color.
   - Click the Other button and create a custom color.

{button ,AL(`PRC Mask basics;',0,"Defaultoverview",)} <u>Related Topics</u>

Hiding and displaying the mask marquee

By default, the <u>mask marquee</u> is visible in the Image Window. You can hide it if it interferes with your image editing tasks.

To hide the mask marquee

- Click Mask, Marquee Visible.

  The check mark beside the Marquee Visible command disappears, indicating that the command is disabled.

Tip

- You can also hide the mask marquee by disabling the <u>Show Mask Marquee button</u> on the Mask/Object toolbar.

To display the mask marquee

- Click Mask, Marquee Visible.

  The check mark beside the Marquee Visible command appears, indicating that the command is enabled.

{button ,AL(`PRC Mask basics;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Selecting the mask marquee

You must select the mask marquee before you can transform a selection. When you select a mask marquee, its selection handles are displayed in the Image Window.

To select the mask marquee

- Open the Object/Mask Tools flyout, and click the Mask Transform tool.

{button ,AL(`PRC Mask basics;',0,"Defaultoverview",)} Related Topics

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Changing the color of the mask marquee

The <u>mask marquee</u> is black by default. Depending on the colors in your image, you can choose a different color for the marquee so that it stands out clearly against the current colors in the image.

To change the color of the mask marquee

1. Click Tools, Options.

2. Click Workspace, Display in the list of categories.

3. In the Colors section, open the Mask Marquee color picker, and do one of the following:

   - Click a color.

   - Click the Other button and create a custom color.

{button ,AL(`PRC Mask basics;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Inverting a mask

Often, it is easier to select the areas you want to protect from changes and then invert the selection. For example, if you want to edit a complex, irregularly shaped area, you can begin by selecting the surrounding area. Then, you can reverse the mask so that the area that was initially selected is protected, and the area that was masked is selected, i.e., available for editing.

To invert a mask

- Click Mask, Invert.

Tip

- You can also invert a mask by clicking the <u>Invert Mask button</u> on the Mask/Object toolbar.

{button ,AL(`PRC Mask basics;',0,"Defaultoverview",)} <u>Related Topics</u>

Removing a mask

When you no longer need to protect certain areas in your image, you can remove the mask to make the entire image available for editing.

To remove a mask

- Click Mask, Remove.

— **Notes**

- If the selected area on your image was floating before you removed the mask, it is automatically merged with the background.
- Before you remove a mask, determine whether you want to save it for use on other images. For more information, see "Saving a mask to disk" and "Saving a mask to an alpha channel."

— **Tip**

- You can also remove a mask by clicking the Remove Mask button on the Mask/Object toolbar.

{button ,AL(`PRC Mask basics;',0,"Defaultoverview",)} Related Topics

Moving and aligning mask marquees and selections

Moving and aligning mask marquees and selections

You can move a mask marquee and a selection anywhere in an image. A mask marquee can also be aligned to different image elements or repositioned along the feathered edge of a selection.

Moving mask marquees and selections

When you change the location of a mask marquee, the new area it encloses becomes editable and the area that surrounds it becomes protected from changes. When you move the mask marquee together with the pixels it contains, you move the entire selection. The area that is exposed after the move is filled with the paper color. If you convert the selection into a floating selection, you can leave a copy of the selection in its original location. In other words, you can drag a floating selection anywhere across the image without changing the underlying image.

You can move a mask marquee and a selection in preset increments by specifying a Nudge and a Super Nudge value. The Nudge value is the distance by which you move the marquee or the selection when you press any of the Arrow keys. The Super Nudge value is a multiple of the Nudge value; you can use it when you hold down SHIFT while pressing any of the Arrow keys. The Nudge value lets you fine-tune the position of a mask marquee or a selection. The Super Nudge value lets you move a mask marquee or a selection a greater distance at a time.

Aligning mask marquees

Mask marquees can be aligned to the active object, to one or more selected objects, or to the entire image. You can experiment with horizontal and vertical alignment options, depending on where you want the mask marquee to appear. You can also interactively preview a combination of alignments, until you achieve the exact marquee position.

Mask marquees can also be manually aligned to guidelines and to the grid. For more information, see "Using the guidelines, grid, and rulers."

Positioning a mask marquees on the selection's edge

You can adjust the position of a mask marquee along a selection's edge only if the edge is feathered. By default, the mask marquee is placed along the outermost edge of the feathered section. You can, however, move the marquee to the middle or the inner edge of the feathered section. Depending on your editing task, you might want the marquee to enclose only the selection pixels that are 100-percent editable and exclude those that begin to blend with the background. When you adjust the marquee's position, the selection shape remains unmodified; only the marquee encircles a bigger or smaller portion of the selection.

The position of the mask marquee is set in relation to the transparency of the pixels on the feathered edge and the threshold value you specify. The marquee is placed along those pixels on the edge whose grayscale value is the same as the specified threshold value.

{button ,AL(`OVR Working with masks and selections;',0,"Defaultoverview",)} Related Topics

Moving a mask marquee or a selection

You can move a <u>mask marquee</u> (without the selection it encloses) to a new location. This results in a different image area being selected and made available for editing.

When you move a selection, both the mask marquee and the pixels it encloses are moved to the new location. The area exposed by moving the selection can be filled with the current paper color or by a copy of the selection whose pixels are merged with the underlying image.

To move a mask marquee

1. Open the Object/Mask Tools flyout, and click the <u>Mask Transform tool.</u>

2. Drag the marquee to a new location in the image.

To move a selection

1. Open the <u>Mask Tools flyout,</u> and click one of the following tools:

   - <u>Rectangle Mask tool</u>
   - <u>Circle Mask tool</u>
   - <u>Freehand Mask tool</u>
   - <u>Lasso Mask tool</u>
   - <u>Scissors Mask tool</u>
   - <u>Magic Wand Mask tool</u>

2. Click the <u>Normal mask mode button</u> on the Property Bar.

3. Do one of the following:

   - Drag the selection to a new location.
     The area where the selection was originally positioned is filled with the paper color.
   - Enable the <u>Float/Defloat Mask button</u> on the Property Bar, and drag the selection to a new location.
     A copy of the selection is left in its original location. This copy is merged with the underlying image and is no longer selected.

— **Tip**

- You can also move a selection to a new location and leave a copy of it behind by holding down ALT while dragging the selection.

{button ,AL`PRC Moving and aligning mask marquees and selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Moving a mask marquee or a selection in preset increments

You can move a mask marquee or a selection in preset increments each time you press an Arrow key. You can also move a mask marquee or a selection by a distance which is a multiple of the Nudge distance.

To move a mask marquee in preset increments

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

2. Do one of the following:

   - Press an Arrow key to move the mask marquee in the arrow's direction by the Nudge distance.
   - Hold down SHIFT and press an Arrow key to move the mask marquee in the arrow's direction by the Super Nudge distance.

To move a selection in preset increments

1. Open the Mask Tools flyout, and click one of the following tools:
   - Rectangle Mask tool
   - Circle Mask tool
   - Freehand Mask tool
   - Lasso Mask tool
   - Scissors Mask tool
   - Magic Wand Mask tool

2. Do one of the following:
   - Press an Arrow key to move the selection in the arrow's direction by the Nudge distance.
   - Hold down SHIFT and press an Arrow key to move the selection in the arrow's direction by the Super Nudge distance.

‒ **Note**

   - For information about specifying Nudge and Super Nudge values, see "Setting the nudge increments."

{button ,AL(`PRC Moving and aligning mask marquees and selections;',0,"Defaultoverview",)} Related Topics

Aligning a mask marquee

You can align a mask marquee to the active object, to one or more selected objects, or to the edges or center of an image.

To align a mask marquee to one or more objects

1. Select the objects to which you want to align the mask marquee.
2. Click Mask, Align.
3. Enable one of the following buttons:
   - Active Object－aligns the marquee to the active object in the image
   - Selected Object(s)－aligns the marquee to one or more selected objects in the image
4. Enable one of the following vertical alignment check boxes:
   - Top－moves the marquee to the top of the active or selected object(s)
   - Center－moves the marquee to the vertical center of the active or selected object(s)
   - Bottom－moves the marquee to the bottom of the active or selected object(s)
5. Enable one of the following horizontal alignment check boxes:
   - Left－moves the marquee to the left edge of the active or selected object(s)
   - Center－moves the marquee to the horizontal center of the active or selected object(s)
   - Right－moves the marquee to the right edge of the active or selected object(s)
6. If you want to preview the mask marquee alignment in the Image Window, click the Preview button.
7. If you want to combine the selected options with grid alignment, enable the Align To Grid check box.

－ **Notes**
   - When you open the Mask Align dialog box, the mask marquee is aligned by default to the center of the image.
   - When you align a mask marquee to objects with the Align To Grid check box enabled, the marquee is aligned to the grid lines nearest to the specified objects. For information about using the grid, see "Working with the grid."

To align a mask marquee to the edges or center of an image

1. Open the Mask Tools flyout, and click a mask tool.
2. Click the Align Mask button on the Property Bar.
3. Enable the Document button.
4. Enable one of the following vertical alignment check boxes:
   - Top－moves the marquee to the top of the image
   - Center－moves the marquee to the vertical center of the image
   - Bottom－moves the marquee to the bottom of the image
5. Enable one of the following horizontal alignment check boxes:
   - Left－moves the marquee to the left edge of the image
   - Center－moves the marquee to the horizontal center of the image
   - Right－moves the marquee to the right edge of the image
6. If you want to preview the mask marquee alignment in the Image Window, click the Preview button.
7. If you want to combine the selected options with grid alignment, enable the Align To Grid check box.

－ **Note**
   - When you align a mask marquee to the edges or center of an image with the Align To Grid check box enabled, the marquee is aligned to the grid lines nearest to the specified edges or center of the image.

{button ,AL(`PRC Moving and aligning mask marquees and selections;',0,"Defaultoverview",)} Related Topics

Positioning a mask marquee on the selection's edge

You can fine-tune the placement of a <u>mask marquee</u> on the edge of a feathered selection. When you adjust the position of a mask marquee, the area in the image that is editable is not altered; the position of the marquee is set in relation to the <u>transparency</u> of the pixels on the feathered edge and the threshold value you specify. The mask marquee is placed along those pixels on the edge whose grayscale value is the same as the specified threshold value. A threshold value of 255 positions the mask marquee on the most transparent pixels in the selection's edge, which are the innermost pixels of the edge. A value of 1 places the mask marquee on the most opaque pixels in the selection's feathered edge, which are the outermost pixels of the feathered section.

To position a mask marquee on the selection's edge

1. Click Tools, Options.

2. Click Workspace, Display in the list of categories.

3. In the Threshold section, type a grayscale value (from 1 to 255) in the Mask box.

‒ **Note**

- The threshold value is used for all other selections and masks you create until you change the value.

{button ,AL(`PRC Moving and aligning mask marquees and selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Expanding and reducing selections

Expanding and reducing selections

You can expand or reduce a selection by using a mask mode or a Shape command. To alter the shape of a color selection, you can also use the Color Mask dialog box.

Using the Normal, Additive, Subtractive, or XOR mask modes

Before you use a mask tool to create or fine-tune a mask or selection, you must first choose a mask mode by using the Mask menu or the buttons on any of the mask tool Property Bars. The mask mode buttons are also available in the Color Mask dialog box.

The following table lists the mask modes and the buttons you use to access them.

Mask mode	Description
	The Normal mode lets you select an area in an image. It is the default mode.
	The Additive mode lets you select multiple areas in an image. You can use this mode to create a selection and expand an existing selection.
	The Subtractive mode lets you remove areas from a selection.
	The XOR mode lets you select multiple areas in an image. If areas overlap, the overlapping regions are excluded from the selection and added to the mask. You can use the XOR mode to create a selection and to expand or reduce an existing selection.

A mask mode remains active until you change modes. The Mask Mode Indicator at the bottom right corner of the Status Bar displays the active mask mode.

You can switch between mask modes using keyboard shortcuts. Holding down SHIFT before selecting an area on your image invokes the Additive mode; holding down CTRL invokes the Subtractive mode; and holding down CTRL + SHIFT invokes the XOR mode.

After you select a mask mode, you can use the CTRL and SHIFT keys to constrain your selection to a specific shape. For example, if you begin selecting an area using the Rectangle Mask tool and then hold down CTRL while completing the selection, the area you select is a perfect square. If you hold down SHIFT, the area you select is in the shape of a rectangle that is drawn from the center. And if you hold down CTRL + SHIFT, the area you select is a perfect square that is drawn from the center.

Using the Paint On Mask mode

You can use tools other than the mask tools to expand and reduce a selection when you work in Paint On Mask mode. This mode displays an image as a grayscale image, with the masked areas in black and the selected areas in white. Pixels that are partially protected or partially editable are displayed in varying degrees of gray.

In Paint On Mask mode, you can expand a selection by adding more white areas, i.e., editable areas, with tools such as the Paint tool, or by changing the transparency of black pixels using the Effect tool. You can reduce a selection by adding black areas, i.e., protected areas, with tools such as the Paint tool, or by erasing areas of the selection by using the Eraser tool.

When you paint gray on black areas, the selection expands, because you change the transparency of these masked pixels. They become partially editable, and you can modify them the way you modify selected areas. When you paint gray on white areas, the size of the selection is not affected ─ only the transparency of its pixels is affected. The gray areas become partially editable.

Since in Paint On Mask mode you edit the selection in the same way you would edit other grayscale images, you can also use the mask tools to modify the protected and editable areas. In this case, you create a mask over a mask, because in Paint On Mask mode, you aren't editing the active image, but the selection and the mask that you've made on that image.

Using Shape commands

The following Shape commands let you expand or reduce an image selection. The commands are available from the Mask menu.

Command	Description
Border	Lets you convert a selection into a border-shaped area by splitting the mask marquee into two mask marquees with the same shape and center point but separated by a specific number of pixels
Remove Holes	Expands a selection by adding masked areas that are enclosed by the selection
Expand	Enlarges a selection by adding a specific number of pixels to its edge
Reduce	Shrinks a selection by removing a specific number of pixels from its edge
Grow	Expands a selection by adding pixels that are of similar color to the pixels in the selection and adjacent to them. The Grow command operates on the basis of the color tolerance you specify for the Magic Wand Mask tool, but it modifies a selection created with any of the mask tools.
Similar	Expands a selection by adding pixels that are of similar color to the pixels in the selection and

located anywhere in the image. The Similar command operates on the basis of the color tolerance you specify for the Magic Wand Mask tool, but it modifies a selection created with any of the mask tools.

Using the Color Mask dialog box

The color tolerance and the threshold controls in the Color Mask dialog box let you expand or reduce color selections.

Specifying a higher color tolerance for a particular color adds to the selection all pixels whose grayscale value is below or equal to the defined color tolerance. Specifying a lower color tolerance removes all pixels whose grayscale value is above the defined color tolerance.

Because a grayscale representation of an image displays masked areas in black and selected areas in white, you can specify threshold values for converting to black and to white. When you set a threshold for converting to black, all pixels with a grayscale value below the threshold you specify are excluded from the selection and represented in black in the mask grayscale preview. They are protected from changes. A threshold value of 255 for converting to black masks the entire image. When you set a threshold for converting to white, all pixels with a grayscale value above the threshold you specify are added to the selection and represented in white in the grayscale preview. They are editable. A threshold value of 0 for converting to white selects the entire image.

{button ,AL(`OVR Working with masks and selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding areas to a selection

You can add areas to a selection using any of the mask tools (except the Mask Transform tool) in the Additive or XOR mask mode. The Additive mode adds areas to an existing selection. The XOR mode adds areas and excludes the regions that overlap the original selection; these regions become part of the masked areas in the image.

To add an area to a selection

1. Open the Mask Tools flyout, and click a mask tool.

2. Click the Additive mask mode button on the Property Bar.

3. Select the area that you want to add to the selection.

To add an area to a selection and exclude overlapping regions

1. Open the Mask Tools flyout, and click a mask tool.

2. Click the XOR mask mode button on the Property Bar.

3. Select an area that overlaps with the original selection.

Note

- If you're working with a color selection, the Additive and XOR mask mode buttons are also available in the Color Mask dialog box.

{button ,AL(`PRC Expanding and reducing selections;',0,"Defaultoverview",)} Related Topics

Removing areas from a selection

You can remove areas from a selection using any of the mask tools (except the Mask Transform tool) in the Subtractive mask mode.

To remove areas from a selection

1. Open the Mask Tools flyout, and click a mask tool.

2. Click the Subtractive mask mode button on the Property Bar.

3. Select the areas that you want to remove from the selection.

▬ Tip

- If you're working with a color selection, the Subtractive mask mode button is also available in the Color Mask dialog box.

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{button ,AL(`PRC Expanding and reducing selections;',0,"Defaultoverview",)} Related Topics

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Expanding or reducing a selection using a border-shaped effect

You can expand or reduce a selection by converting it to a border-shaped selection to frame parts of an image with a color, texture, or special effect. The existing <u>mask marquee</u> splits into two marquees that have the same shape and share the same center but are separated by a specific number of pixels. The width of the new border-shaped selection is determined by adding the value you specify to both sides of the original marquee.

To expand or reduce a selection using a border-shaped effect

1. Click Mask, Shape, Border.

2. Type a value in the Width box.

3. Choose an edge type from the Edges list box.

─ **Note**

- A soft edge produces a more gradual blend with the background image than does a hard edge.

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{button ,AL(`PRC Expanding and reducing selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Removing holes from a selection

When you use the Lasso Mask tool, the Magic Wand Mask tool, or the Color Mask command to select areas on an image, you often end up with masked regions that are completely surrounded by the selection. You can unmask these "holes" and make them part of the selection and editable.

To remove holes from a selection

- Click Mask, Shape, Remove Holes.

{button ,AL(`PRC Expanding and reducing selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Expanding or reducing a selection by a specific number of pixels

You can add or remove a specific number of pixels along the selection's edge. The <u>mask marquee</u> moves inward or outward by the number of pixels you specify.

To expand a selection by a specific number of pixels

1. Click Mask, Shape, Expand.

2. Type a value in the Width box.

To reduce a selection by a specific number of pixels

1. Click Mask, Shape, Reduce.

2. Type a value in the Width box.

{button ,AL(`PRC Expanding and reducing selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding adjacent pixels of similar color to a selection

You can expand a selection by adding adjacent pixels of similar color. You must specify a <u>color tolerance,</u> which determines how much the selection is enlarged; the higher the value, the greater the number of pixels added to the selection. The selection expands until it reaches pixels whose color is dissimilar to the color of the pixels in the selection.

To add adjacent pixels of similar color to a selection

1. Open the Mask Tools flyout, and click the <u>Magic Wand Mask tool.</u>

2. On the Property Bar, click one of the following color tolerance mode buttons:

   - Normal ー determines the color tolerance based on color similarity

- HSB ー determines the color tolerance based on the similarity of <u>hue,</u> <u>saturation,</u> and <u>brightness</u> levels between adjacent pixels

3. Type a tolerance value in the box(es) beside the tolerance mode buttons.

4. Click the Grow button on the Property Bar.

5. Repeat steps 3 and 4 until you're satisfied with the shape of the selection.

ー **Notes**

- If there are objects in your image, only adjacent pixels from the active object are added to the selection. To add adjacent pixels from all visible objects, enable the <u>Mask Visible button</u> on the Property Bar.

- The Grow command is also available for regular selections, such as rectangular or elliptical.

{button ,AL(`PRC Expanding and reducing selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding all pixels of similar color to a selection

You can expand a selection by adding all pixels that are of similar color to the pixels in the selection and located anywhere in the image. You must specify a <u>color tolerance,</u> which determines how much the selection is enlarged; the higher the value, the greater the number of pixels added to the selection.

To add all pixels of similar color to a selection

1. Open the Mask Tools flyout, and click the <u>Magic Wand Mask tool.</u>

2. On the Property Bar, click one of the following color tolerance mode buttons:

   - Normal ─ determines the color tolerance based on color similarity
- HSB ─ determines the color tolerance based on the similarity of <u>hue,</u> <u>saturation,</u> and <u>brightness</u> levels between adjacent pixels

3. Type a tolerance value in the box(es) beside the tolerance mode buttons.

4. Click the Similar button on the Property Bar.

5. Repeat steps 3 and 4 again until you're satisfied with the shape of the selection.

─ **Notes**

   - If there are objects in your image, only pixels from the active object are added to the selection. To add adjacent pixels from all visible objects, enable the <u>Mask Visible button</u> on the Property Bar.

   - The Similar command is also available for regular selections, such as rectangular or elliptical.

{button ,AL(`PRC Expanding and reducing selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Expanding or reducing a selection by adjusting the color tolerance

You can add or remove pixels from a color selection by adjusting the color tolerance of specific colors. Pixels whose <u>grayscale</u> value falls within the defined tolerance are included in the selection; the rest are removed. Therefore, increasing the color tolerance includes more colors or variants of a color in the selection. Working in the Grayscale preview mode gives you the best visual representation of how your selection expands or reduces as you alter the color tolerance value.

To expand or reduce a selection by adjusting the color tolerance

1. Click Mask, Color Mask.

2. Click the Reset button to remove any colors from the sampled colors list.

3. Click the <u>Eyedropper tool,</u> and click a color in the selection whose color tolerance you want to change.

4. Click the color in the list of sampled colors.

5. Choose Grayscale from the bottom list box.

6. Click the <u>Preview button.</u>

7. Click the More button.

8. Enable one of the following tolerance mode buttons:

   - Normal一determines the color tolerance based on color similarity

- HSB Mode一determines the color tolerance based on the similarity of <u>hue,</u> <u>saturation,</u> and <u>brightness</u> levels between adjacent pixels

9. Move the tolerance slider to adjust the color tolerance.

   Moving the slider to the right adds pixels to the selection; moving it to the left removes pixels from the selection.

一 **Tip**

- You can also set the tolerance values for the selected color directly in the list of sampled colors.

{button ,AL(`PRC Expanding and reducing selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Expanding or reducing a selection by adjusting the color threshold

Setting threshold values for specific colors lets you add or remove pixels from the selection. A grayscale preview of your image displays masked areas in black and editable areas in white. Setting a threshold for converting to black means that all pixels with a brightness value below the threshold you specify are removed from the selection and represented in black in the mask grayscale preview. They are protected from changes. A threshold value of 255 for converting to black places a mask over the entire image.

Setting a threshold for converting to white means that all pixels with a brightness value above the threshold you specify are added to the selection and represented in white in the mask grayscale preview. They are editable. A threshold value of 0 for converting to white selects the entire image.

To expand or reduce a selection by adjusting the color threshold

1. Click Mask, Color Mask.

2. Ensure that the colors included in the current selection appear in the list of sampled colors.

3. Choose Grayscale from the bottom list box.

4. Click the Preview button.

5. Click the More button.

6. Enable one of the following buttons:

   - To Black－all pixels with brightness value below the threshold are removed from the selection
   - To White－all pixels with brightness value above the threshold are added to the selection

7. Move the Threshold slider to set a threshold value.

－ **Note**

   - For information about adding colors to the list of sampled colors, see "Selecting specific colors anywhere in an image."

－ **Tip**

   - You can also type values for the threshold in the box beside the slider. If you enable the To Black button, a value of 0 is black; higher values are shades of gray. If you enable the To White button, a value of 255 is white; lower values are shades of gray.

{button ,AL(`PRC Expanding and reducing selections;',0,"Defaultoverview",)} Related Topics

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Expanding or reducing a selection using the Paint On Mask mode

The Paint On Mask mode lets you expand or reduce a selection by using a <u>grayscale</u> representation of the pixels: protected areas appear in black, editable areas — in white, and areas that are partially masked or partially selected appear in gray. Most of the tools let you add white to the grayscale representation of the image to increase the selection, or add black to decrease the selection. When you paint gray on black areas, the selection expands. When you paint gray on white areas, the size of the selection is not affected, only the transparency of its pixels is modified; the gray areas become partially editable.

To expand or reduce a selection using the Paint On Mask mode

1. Click Mask, Paint On Mask.
2. Click one of the following tools:
   - <u>Paint tool</u>
   - <u>Effect tool</u>
   - <u>Clone tool</u>
   - <u>Eraser tool</u>
   - <u>Color Replacer tool</u>
   - <u>Image Sprayer tool</u>
   - <u>Shape tools</u>
3. Adjust the tool's attributes on the Property Bar.
4. Paint in the image to expand or reduce the selection.
5. Click Mask, Paint On Mask to return to the image.

— **Note**

- If you choose the Paint tool or a Shape tool, the paint and fill colors that you choose are converted to their grayscale equivalents.

— **Tip**

- You can also enable or disable the Paint On Mask mode by clicking the <u>Paint On Mask button</u> on the Mask/Object toolbar.

{button ,AL(`PRC Expanding and reducing selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Transforming selections

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Transforming selections

You can transform a selection by rotating, resizing, scaling, mirroring, skewing, distorting, or applying perspective to its <u>mask marquee.</u> If the selection is <u>floating</u> above the image, it is automatically combined with the underlying image before the transformation is applied. All transformations are performed with the Mask Transform tool and the associated transform modes displayed on the Property Bar. You can use the Property Bar to transform a selection precisely, or you can alter a selection directly in the Image Window by dragging the selection handles that surround it when the Mask Transform tool is active.

When you use the Property Bar to modify a selection, the horizontal and vertical values that you enter are based on the current unit of measure. For information about changing the unit of measure, see <u>"Customizing measurement and memory options."</u>

When you edit a selection directly in the Image Window, the selection handles change depending on the transformation mode. Clicking the Mask Transform tool and then clicking once in a selection displays the handles for rotating and skewing. Clicking twice in a selection displays the handles for distorting. Clicking three times in a selection displays the handles for applying perspective.

For more precise transformations, you can display a nonprintable grid on screen. The Snap To Grid command makes the grid magnetic, which means that as you start dragging the handles, the mask marquee automatically jumps to the closest grid line. For more information about using the grid, see <u>"Working with the grid."</u>

When you resize, scale, skew, or rotate a selection, its edges can appear jagged. For this reason, the <u>anti-aliasing</u> option on the Property Bar is enabled by default.

You can apply transformations to the physical appearance of a selection (not just its shape), by converting the selection to an <u>object.</u> For more information, see <u>"Creating an object."</u>

{button ,AL(`OVR Working with masks and selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Rotating a selection

You can change the orientation of a selection by rotating its mask marquee. You can specify a precise angle of rotation or perform the rotation directly in the Image Window. By default, the mask marquee rotates around its center point, but you can drag the center of rotation to another location in the image or specify new ruler coordinates for the center of rotation.

To rotate a selection by specifying an angle of rotation

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool to select the mask marquee.

2. Open the transform picker on the Property Bar, and click the Rotate mode icon.

3. Type a rotation angle in the Rotation Angle box.

4. Click the Transform button on the Property Bar to preview the rotation in the Image Window.

5. Click the Apply button.

To rotate a selection directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

2. Click in the selection to display the mask marquee rotation handles.

3. Drag a corner handle until you're satisfied with the marquee's rotation.

4. Double-click in the selection to apply the rotation.

Notes

- Before applying the rotation, you can return the selection to its original position by pressing ESC or double-clicking outside the selection.

- You can move the center of rotation relative to its current location by enabling the Relative Center button and typing new values in the Horizontal and Vertical Transformation boxes.

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{button ,AL(`PRC Transforming selections;',0,"Defaultoverview",)} Related Topics

Resizing a selection

You can resize a selection by specifying new vertical and horizontal dimensions or by dragging the <u>mask marquee</u> selection handles in the Image Window. If you drag any of the marquee's center handles, only one of its dimensions is affected. If you drag any of the marquee's corner handles, you can modify both dimensions proportionately or nonproportionately.

To resize a selection by specifying new dimensions

1. Open the Object/Mask Tools flyout, and click the <u>Mask Transform tool</u> to select the mask marquee.
2. Open the transform picker on the Property Bar, and click the <u>Size mode</u> icon.
3. Type a horizontal dimension in the Horizontal Transformation box on the Property Bar.
4. Type a vertical dimension in the Vertical Transformation box on the Property Bar.
5. If you want to maintain the width-to-height ratio of the selection, enable the <u>Maintain Aspect button</u> on the Property Bar.
6. Click the Transform button to preview the transformation in the Image Window.
7. Click the Apply button.

To resize only one dimension of a selection directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.
2. Drag a center handle on any side of the mask marquee.
3. Double-click in the selection to apply the transformation.

To resize both dimensions of a selection directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.
2. Do one of the following:
   - Drag a corner handle to resize the selection proportionately.
   - Hold down ALT, and drag a corner handle to resize the selection nonproportionately.
3. Double-click in the selection to apply the transformation.

Notes

- To resize the selection from the center, hold down SHIFT while you drag a selection handle. The change in size occurs in two opposite directions when you drag a center handle, and in all four directions when you drag a corner handle.
- To resize the selection in 100-percent increments, hold down CTRL while you drag a selection handle.
- Before applying the transformation, you can return the selection to its original size by pressing ESC or by double-clicking outside the mask marquee.

{button ,AL(`PRC Transforming selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Scaling a selection

You can scale a selection by specifying a scaling percentage for the horizontal and vertical dimensions or by dragging the <u>mask marquee</u> selection handles in the Image Window.

To scale a selection by specifying a scaling percentage

1. Open the Object/Mask Tools flyout, and click the <u>Mask Transform tool</u> to select the mask marquee.

2. Open the transform picker on the Property Bar, and click the <u>Scale mode</u> icon.

3. Type a scaling percentage in the Horizontal Transformation box on the Property Bar.

4. Type a scaling percentage in the Vertical Transformation box on the Property Bar.

5. If you want to maintain the width-to-height ratio of the selection, enable the <u>Maintain Aspect button</u> on the Property Bar.

6. Click the Transform button to preview the transformation in the Image Window.

7. Click the Apply button.

To scale a selection directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

2. Open the transform picker on the Property Bar, and click the Scale mode icon.

3. Drag a corner handle to scale the selection.

4. Double-click in the selection to apply the transformation.

‒ **Note**

- Before applying the transformation, you can return the selection to its original size by pressing ESC or by double-clicking outside the selection.

{button ,AL(`PRC Transforming selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a mirror image of a selection

You can mirror the area you've selected by using the Property Bar or by dragging the mask marquee's handles directly in the Image Window. When you mirror the selection directly in the Image Window, you can maintain or alter its proportions.

To mirror a selection using the Property Bar

1. Open the Object/Mask Tools flyout, and click the <u>Mask Transform tool</u> to select the mask marquee.

2. Open the transform picker on the Property Bar, and click the <u>Scale mode</u> icon.

3. Enable one of the following buttons:
   - <u>Flip Object Horizontally button</u>－mirrors the selection along a vertical axis
   - <u>Flip Object Vertically button</u>－mirrors the selection along a horizontal axis

4. Click the Transform button to preview the transformation in the Image Window.

5. Click the Apply button.

To mirror a selection directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

2. Do one of the following:
   - Drag a center handle across the selection beyond the opposite center handle to mirror the selection nonproportionately.
   - Hold down CTRL, and drag a center handle across the selection beyond the opposite center handle to mirror the selection proportionately.

3. Double-click in the selection to apply the transformation.

－ **Notes**

- You can have additional control over the size and placement of the mirrored selection by enabling the Snap To Grid command in the View menu. For more information about aligning selections to grids, see <u>"Working with the grid."</u>

- Before applying the transformation, you can return the selection to its original position by pressing ESC or by double-clicking outside the selection.

{button ,AL(`PRC Transforming selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Skewing a selection

You can skew a selection by specifying horizontal and vertical skewing values or by dragging the skewing handles in the Image Window. The skewing values represent the angles (in degrees) at which you want to slant the selection.

To skew a selection by specifying skewing angles

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool to select the mask marquee.
2. Open the transform picker on the Property Bar, and click the Skew mode icon.
3. Type a skewing value in the Horizontal Transformation box on the Property Bar.
4. Type a skewing value in the Vertical Transformation box on the Property Bar.
5. Click the Transform button to preview the transformation in the Image Window.
6. Click the Apply button.

To skew a selection directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.
2. Open the transform picker on the Property Bar, and click the Skew mode icon.
3. Drag the skewing handles (the double-headed center arrows on each side of the highlighting box) in the direction that either arrow points.
4. Double-click in the selection to apply the transformation.

— **Note**

- Before applying the transformation, you can return the selection to its original shape by pressing ESC or by double-clicking outside the selection.

{button ,AL(`PRC Transforming selections;',0,"Defaultoverview",)} **Related Topics**

Distorting a selection

You can distort the shape of a selection by stretching or shrinking its mask marquee.

To distort a selection

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool to select the mask marquee.

2. Open the transform picker on the Property Bar, and click the Distort mode icon.

3. Drag the distortion handles to distort the shape of the selection.

4. Double-click in the selection to apply the transformation.

— **Note**

- Before applying the transformation, you can return the selection to its original shape by pressing ESC or by double-clicking outside the selection.

— **Tip**

- After choosing the Mask Transform tool, you can also display the distortion handles by clicking twice inside the selection.

{button ,AL(`PRC Transforming selections;',0,"Defaultoverview",)} Related Topics

Applying perspective to a selection

You can add a three-dimensional appearance to the shape of a selection.

To apply perspective to a selection

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool to select the mask marquee.
2. Open the transform picker on the Property Bar, and click the Perspective mode icon.
3. Drag a perspective handle to create a three-dimensional appearance.
4. Double-click in the selection to apply the transformation.

— **Notes**

- When you drag one handle, the handle immediately counterclockwise to it moves in the opposite direction.
- Before applying the transformation, you can return the selection to its original appearance by pressing ESC or by double-clicking outside the selection.

— **Tip**

- After choosing the Mask Transform tool, you can also display the perspective handles by clicking three times inside the selection.

{button ,AL(`PRC Transforming selections;',0,"Defaultoverview",)} Related Topics

Adjusting the transparency and edges of masks and selections

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Adjusting the transparency and edges of masks and selections

You can adjust the transparency of masks and selections to control the extent to which pixels in the image are modified by the changes you apply. You can also adjust the edges of selections by applying anti-aliasing, smoothing, feathering, or color effects.

Adjusting the transparency of masks and selections

Adjusting the transparency of masks and selections involves adjusting the transparency of their pixels. The transparency value determines how much or how little a pixel is affected by your editing. All pixels have a transparency value between 0 (black) and 255 (white).

You can adjust the transparency of masks and selections in Paint On Mask mode, which displays an image as a grayscale image. In this mode, black represents image areas that are masked and 100-percent opaque; white represents areas that are selected and 100-percent transparent. In other words, if a pixel has a transparency value of 0, none of the effects that you apply affect it. If a pixel has a transparency value of 255, all the effects that you apply to the image entirely transform the pixel. All pixels with a value of 0 are part of the mask, and all pixels with a value of 255 are part of the selection. For example, if the pixels in a certain image area have a transparency value of 127, this area receives only 50-percent of the effect that you apply to the image. A solid fill applied through the semitransparent mask results in a semitransparent fill.

You can adjust the transparency of the pixels by painting over them with one or more shades of gray. Any color that you apply to the image in Paint On Mask mode appears in its corresponding shade of gray. The darker the shade, the less the color and effects that you apply later (when the Paint On Mask mode is disabled) change the image. Any tool can be used to edit the transparency of a mask or selection. You can even paste an image in the mask; the image's grayscale values change the transparency of pixels in the mask and cause the level of protection of the mask to vary from one place to another.

Think of the mask as a mesh that sits between your image and any effects you want to apply, and think of the mask transparency as the tightness of that mesh. When you apply an effect, it must seep through the mesh before it reaches your image. By adjusting the transparency, you adjust how tight or loose the mesh is anywhere in the mask. If the pixel transparency of the mask is 0 everywhere, the weave of the mesh is so tight that no changes can affect the image. When you paint over the mask with gray, the transparency value of those pixels becomes higher than 0, i.e., the mesh is not as tight any more, and some of the effects you apply to the image modify the masked area as well.

When you return to the image by disabling the Paint On Mask command, the changes you've made to the transparency of the mask or the selection might not be readily apparent. After all, the mask and the selection retain their shape. The mask marquee excludes pixels from its boundary only if the transparency of those pixels goes below a certain level. For example, if you paint a square of light gray in the middle of the selection in Paint On Mask mode and then return to the image, the mask marquee doesn't change. A change on the masked area is apparent when you apply a color or special effect; you can then see that only a percentage of the effect has penetrated the image where the square was painted. You can view the transparency levels in the mask by applying a mask overlay to the image.

Anti-aliasing

Anti-aliasing makes some of the pixels located on the edge of a selection semitransparent, thus creating a smoother outline. It is especially useful for smoothing the uneven edges that often result from creating selections along curved or diagonal regions. Anti-aliasing is enabled by default for the Circle, Lasso, and Magic Wand Mask tools. It is available for all mask tools except the Rectangle Mask tool. Anti-aliasing is applied only if you enable it before you create a selection.

Smoothing

Smoothing lets you round off the sharp angles in a selection and results in a more fluid selection shape. If you use a color mask to select a complex area in an image, you might want to even out the sharp angles in the selection. You can specify the intensity of the smoothing effect and interactively preview it as you apply it. A high value removes any angles and considerably changes the shape of the selection.

Feathering

Feathering blends the edges of a selection with the underlying background by gradually increasing the transparency of the pixels along the edge of a selection. The transition between selected and masked areas becomes gradual. Feathering can be useful if you have edited the contents of a selection but not the surrounding pixels and want to make the transition between the two areas less noticeable.

Depending on the width of the feathered edge you specify, feathering can have a pronounced effect on the selection shape, or its effect can be subtle and not visible in normal view. You can interactively preview the feathering effect as you apply it. You can also fine-tune the position of a mask marquee on a feathered edge. For more information about adjusting the position of a mask marquee, see "Moving and aligning mask marquees and selections."

Applying color

You can also edit the edges of a selection by applying color around the mask marquee using a brush or effect tool. Depending on the effect you want to achieve, you can emphasize or minimize the boundary between the selected and protected areas.

{button ,AL(`OVR Working with masks and selections;',0,"Defaultoverview",)} Related Topics

Adjusting the transparency of a mask or selection

You can adjust the transparency of a mask or selection in an image in Paint On Mask mode. In this mode, all masked areas are displayed in black and all selected areas in white. You modify the transparency of the pixels by adding colors or fills which are immediately translated into shades of gray on the image. Gray painted over white designates areas in the selection that are only partially editable. Gray painted over black designates areas in the mask that are only partially protected. The darker the shade of gray, the more opaque and less editable the pixels are.

To adjust the transparency of a mask or selection

1. Click Mask, Paint On Mask.
2. Open the Paint tools flyout, and click the Paint tool.
3. Click a color on the on-screen Color Palette.
4. Do one of the following:
   - Brush over the white areas of the image to change the transparency of pixels in the selection.
   - Brush over the black areas of the image to change the transparency of pixels in the mask.
5. Click Mask, Paint On Mask to return to the image.

   The check mark beside the command name disappears, indicating that the command is disabled.

— **Notes**

- You can open the on-screen Color Palette by clicking Window, Color Palettes, and choosing a color palette.
- You can adjust the properties of the current tool on the Property Bar.

— **Tips**

- You can also enable or disable the Paint On Mask mode by clicking the Paint On Mask button on the Mask/Object toolbar.
- You can also edit the transparency of a mask or selection by using the Fill tool, the Interactive Fill tool, and the Clone tool. For information about using the Fill tool, see "Filling an image with color." For information about using the Interactive Fill tool, see "Applying a gradient fill." For information about using the Clone tool, see "Cloning images, objects, and fills."

{button ,AL(`PRC Adjusting the transparency and edges of masks and selections;',0,"Defaultoverview",)} Related Topics

Applying anti-aliasing

When you create selections with curved and diagonal lines, you can remove the appearance of jagged edges by applying anti-aliasing.

To apply anti-aliasing

1. Open the Mask Tools flyout, and click a mask tool.

2. Enable the Anti-Aliasing button on the Property Bar.

— **Note**

- Anti-aliasing is enabled by default for the Circle, Lasso, and Magic Wand Mask tools.

{button ,AL(`PRC Adjusting the transparency and edges of masks and selections;',0,"Defaultoverview",)} Related Topics

Feathering the edges of a selection

Feathering the pixels on the edge of a selection makes any effect or command that is applied to the selection fade gradually as it approaches the masked area. You can specify the width of the feathered area and the feathering direction, which determines where the feathering is located relative to the mask marquee.

To feather the edges of a selection

1. Click Mask, Shape, Feather.
2. Type a value in the Width box.
3. From the Direction list box, choose one of the following feathering directions:

   - Inside－feathers toward the inside of the selection's edge and appears to blend the background into the selection
   - Outside－feathers toward the outside of the selection's edge and blends the selection so that it appears to overlap the background
   - Middle－places an equal number of feathered pixels on the inside and outside of the selection's edge
   - Average－samples all the pixels in the area you specified in the Width box and assigns an average color value to each

4. Choose an edge type from the Edges list box.
5. If you want to preview the effect of the feathering, enable the Preview button.

－ **Note**

   - If you choose the Average feathering direction, the Edges list box is not available.

{button ,AL(`PRC Adjusting the transparency and edges of masks and selections;',0,"Defaultoverview",)} Related Topics

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Removing the feathering from the edges of a selection

You can remove the underline feathering from the edges of a selection by setting a threshold value that determines where a new, sharp edge is created along the feathered edge. The threshold value represents the grayscale value of the pixels on which you want the new unfeathered edge to be located. The underline grayscale value of the pixels on either side of the new edge changes to 0 (black) or 255 (white). Pixels with a value of 0 are excluded from the selection; pixels with a value of 255 are included. The resulting selection has a crisp and obvious edge.

To remove the feathering from the edges of a selection

1. Click Mask, Shape, Threshold.

2. Type a value between 0 and 255 in the Level box.

{button ,AL(`PRC Adjusting the transparency and edges of masks and selections;',0,"Defaultoverview",)} Related Topics

Smoothing the edges of a selection

You can smooth the edges of a selection by toning down the contrast between pixels on its edge. The smoothing radius value you specify determines the intensity of the smoothing effect. Smoothing is most useful when you work with complex color selections, which often have uneven edges. When you smooth the edges of a selection, masked areas that are completely surrounded by the selection might be removed.

To smooth the edges of a selection

1. Click Mask, Shape, Smooth.

2. Type a value in the Radius box.

{button ,AL(`PRC Adjusting the transparency and edges of masks and selections;',0,"Defaultoverview",)} <u>Related Topics</u>

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Applying color or an effect along the edges of a selection

You can apply color or a special effect along the edges of a selection to emphasize or blend the boundary between the editable areas and the areas that are protected by a mask. If you have already applied a brush stroke along a selection's edge and want to enhance its effect, you can repeat the stroke.

To apply color or an effect along the edges of a selection

1. Click one of the following tools:
   - Paint tool
   - Effect tool
   - Image Sprayer tool
   - Eraser tool
   - Color Replacer tool
2. Set the tool's attributes on the Property Bar.
3. Click the Stroke Mask button on the Property Bar.
4. Choose one of the following positions for the border of color:
   - Middle Of Mask Border－centers the stroke on the selection's edge
- Inside Of Mask－places the stroke inside the selection's edge
- Outside Of Mask－places the stroke outside the selection's edge

To reapply color or an effect along the edges of a selection

1. Click one of the following tools:
   - Paint tool
   - Effect tool
   - Image Sprayer tool
   - Eraser tool
   - Color Replacer tool
2. Click the Repeat Stroke button on the Property Bar.
3. Choose a brush stroke from the Stroke list box.
4. Type a value in the Repeat box to specify the number of times the stroke is repeated along the mask marquee.
5. Click the Repeat Stroke On Mask button.

－ **Notes**

- To reverse the direction of the stroke, click the Reverse Stroke button on the Property Bar.
- You can customize the stroke that is repeated along the mask marquee by setting scale, angle, and color values in the Repeat Stroke dialog box. For more information, see "Repeating and changing a brush stroke."

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{button ,AL(`PRC Adjusting the transparency and edges of masks and selections;',0,"Defaultoverview",)} Related Topics

Managing multiple masks and selections

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Managing multiple masks and selections

You can organize and save multiple masks and selections using alpha channels.

Masks, selections, and channels

In addition to color channels, which store color information, an image can contain alpha channels, which store masks and selections.

You can create, view, manage, and save alpha channels using the Channels Docker window. When you create a mask, it is immediately placed in an alpha channel, which appears in the Channels Docker window under the name "Current Mask." When you save a mask to a channel, it appears under the new name "Alpha 1" if it's the first alpha channel created, or "Alpha x," where "x" is the number of the channel in the order in which it was created. The "Current Mask" channel always contains the active mask in the image.

You can create and save as many masks and alpha channels as you want. Alpha channel are useful when you are editing a complex image and want to access multiple masks at the same time and switch between them. You can display only one mask at a time in an image. However, storing masks in channels allows you to load and reuse different masks in the same image repeatedly, without having to recreate them.

An alpha channel can be viewed individually or in combination with other alpha or color channels. When you view an alpha channel independently of color channels, the mask is displayed as a grayscale image. When you view an alpha channel along with a color channel, the mask is displayed as an overlay with varying degrees of opacity.

Alpha channel properties, such as name and the color and opacity of the mask overlay can be edited. You can change the contents of an alpha channel in the same way that you edit a selection in Paint On Mask mode. For more information, see "Expanding and reducing selections." You can also edit the contents of an alpha channel by combining it with the current channel.

Depending on your editing tasks, rearranging the alpha channels in the Channels Docker window list can facilitate your work. You can also save an alpha channel as a separate file. To reuse the mask and selection an alpha channel contains, you can reload it in the image in which it was created or in other images. When you no longer need an alpha channel, you can delete it to reduce the image file size.

Saving and loading masks and selections

If you have a single mask on an image or several masks saved in alpha channels, and you don't intend to use these masks in other images, you can store the masks by saving the image in a file format that supports mask information, such as Corel PHOTO-PAINT (CPT) or TIFF Bitmap (TIFF).

If you want to use a file format that doesn't support mask information, or if you want to use the masks in other images, you have two options: save the masks to disk as separate files or save the alpha channels (which contain the masks) to disk as separate files. You can reload a saved mask or alpha channel at any time. When you load a mask from disk, you can open it over the entire image or over an image area.

You can also save the current selection without the mask around it by using the Encapsulated PostScript (EPS) format. In this case, you have two options. The first option permanently removes the area around the selection and keeps only what's enclosed by the mask marquee. The second option saves the selection so that the image areas outside the mask marquee are kept in the image, but aren't visible and don't print when you use the EPS file in another application. You can see these areas when you open the EPS file in Corel PHOTO-PAINT.

{button ,AL(`OVR Working with masks and selections;',0,"Defaultoverview",)} Related Topics

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Creating an alpha channel

You can create a blank alpha channel, or you can create an alpha channel from the current mask.

To create a blank alpha channel

1. Click Window, Dockers, Channels.
2. In the Channels Docker window, click the <u>flyout arrow,</u> and click New Channel.
3. In the Channel Properties dialog box, type a name for the channel in the Name box.
4. Open the color picker, and do one of the following:
   - Click a color for the <u>mask overlay.</u>
   - Click the Other button and create a custom color for the mask overlay.
5. Type a value in the Opacity box to set the transparency of the overlay color.
6. If you want the mask overlay to appear inverted on the image, enable the Invert Overlay check box.
7. Enable one of the following buttons:
   - Fill Black－creates an alpha channel with a mask that covers the entire image
- Fill White－creates an alpha channel with a selection that covers the entire image

To create an alpha channel from the current mask

1. Click Window, Dockers, Channels.
2. In the Channels Docker window, click the <u>Save Mask To New Channel button.</u>

— **Note**

- The channel gets the default name "Alpha x," where "x" is the number of the channel in the order in which it was created. For example, if this is the first alpha channel you create in the image, its name is "Alpha 1." For information about editing the channel's name and other properties, see <u>"Changing the properties of an alpha channel."</u>

{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Displaying or hiding an alpha channel

You can display an alpha channel individually or in combination with other alpha or color channels. If you display an alpha channel on its own, it is represented as a grayscale image. If you display an alpha channel with other alpha or color channels, it is represented with the masked areas in this channel covered by a tinted overlay. You can also hide an alpha channel.

To display an alpha channel

1. Click Window, Dockers, Channels.

2. In the Channels Docker window, enable the Eye icon associated with the alpha channel you want to display.

To hide an alpha channel

1. Click Window, Dockers, Channels.

2. In the Channels Docker window, disable the Eye icon associated with the alpha channel you want to hide.

— **Note**

- You cannot hide an alpha channel that is active. Active channels are displayed with a red outline in the Channels Docker window.

{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} Related Topics

Changing the properties of an alpha channel

You can change the name of an alpha <u>channel</u> and the color and opacity of its mask overlay. You can see the mask overlay only when you display the alpha channel together with a color channel.

To change the properties of an alpha channel

1. Click Window, Dockers, Channels.

2. In the Channels Docker window, click the <u>flyout arrow,</u> and click Channel Properties.

3. Adjust any of the channel properties in the Channel Properties dialog box.

– **Notes**

- The channel's <u>thumbnail</u> is automatically updated in the Channels Docker window.

- You can change the contents of an alpha channel by selecting and modifying it in the same way you edit a selection in Paint On Mask mode. For more information, see <u>"Expanding or reducing a selection using the Paint On Mask mode."</u>

– **Tip**

- You can also open the Channel Properties dialog box by double-clicking the alpha channel in the Channels Docker window.

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{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing an alpha channel by combining it with the current channel

You can edit an alpha channel by combining it with the current alpha channel. The current channel is placed over the other channel, and the two selected areas are combined. If the two selections don't overlap completely, the editable area in the channel you modify is considerably expanded.

Editing an alpha channel by combining it with the current channel

1. Open the Mask Tools flyout, and click a mask tool.
2. Select an area in the image.
3. Click the Channels button on the Property Bar.
4. In the Channels Docker window, click the alpha channel you want to modify.
5. Click the Save To Current Channel button in the Channels Docker window.

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{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} Related Topics

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Rearranging alpha channels

By default, alpha channels appear in the Channels Docker window in the order in which you create them. You can rearrange them according to your preferences.

To rearrange alpha channels

- Drag an alpha channel to a new position in the Channels Docker window.

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{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} **Related Topics**

Saving an alpha channel to disk

You can save an alpha <u>channel</u> to disk when you want to use the mask information that it contains with other images or in future Corel PHOTO-PAINT sessions.

To save an alpha channel to disk

1. Click Window, Dockers, Channels.
2. Choose an alpha channel from the Channels Docker window.
3. Click the <u>flyout arrow,</u> and click Save As.
4. In the Save An Alpha Channel To Disk dialog box, choose a file type from the Files Of Type list box.
5. From the Save In box, choose the drive where you want to save the alpha channel.
6. Double-click the folder in which you want to save the alpha channel.
7. Type the filename in the File Name box.

{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Loading an alpha channel from disk

You can load an alpha channel from disk to apply the mask saved in it to the current image.

To load an alpha channel from disk

1. Click Window, Dockers, Channels.
2. In the Channels Docker window, click the <u>flyout arrow,</u> and click Open.
3. From the Look In box, choose the drive where the alpha channel is stored.
4. Double-click the folder in which the alpha channel is stored.
5. If you want to preview the alpha channel file, enable the Preview check box.
6. Double-click the filename.

‒ **Note**

- If you load a mask that was created in an image with different dimensions, the mask is automatically stretched or compressed to cover the entire active image; however, the mask's <u>aspect ratio</u> might be modified.

{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Deleting an alpha channel

If you have many alpha channels in an image, you may want to save the ones you are not using to disk and then delete them from the Channels list to reduce the file size of the image. You can reload an alpha channel that you've saved to disk when you need it.

To delete an alpha channel

1. Click Window, Dockers, Channels.

2. In the Channels Docker window, choose an alpha channel from the Channels list.

3. Click the Delete Current Channel button in the Channels Docker window.

{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} **Related Topics**

Saving a mask to an alpha channel

You can save a mask to a new or existing alpha channel so that you can use it again when you edit the same image. For information about saving a mask for use in other images, see "Saving an alpha channel to disk."

To save a mask to an alpha channel

1. Click Mask, Save, Save As Channel.

2. Type the name of the new or existing alpha channel in the As box.

— **Tips**

- You can also save a mask to a new channel by clicking the Save Mask To New Channel button in the Channels Docker window.

- You can also save a color mask to a new channel by clicking the Mask To Channel command in the flyout menu in the Color Mask dialog box.

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{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} Related Topics

Saving a mask to disk

You can save a mask as a grayscale image in different file formats using the Save Mask To Disk dialog box. If you work with a color mask, you can also save it in a Color Mask (.CMK) format using the Color Mask dialog box.

To save a mask to disk

1. Click Mask, Save, Save To Disk.

2. From the Save In list box, choose the drive where you want to save the file.

3. Double-click the folder in which you want to save the file.

4. Type a filename in the File Name box.

5. Choose a file type from the Files of Type list box.

To save a color mask in .CMK format

1. Click Mask, Color Mask.

2. In the Color Mask dialog box, click the flyout arrow, and click Save Color Mask.

3. From the Save In list box, choose the drive where you want to save the color mask.

4. Double-click the folder in which you want to save the color mask.

5. Type a filename in the File Name list box.

6. Click Save.

− **Note**

- You can also save a mask to an alpha channel. For more information, see "Saving a mask to an alpha channel."

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{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} Related Topics

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Loading a mask from an alpha channel

When you load a mask that is saved in an alpha channel, you can choose the mask mode in which to apply it. The mask either replaces the current mask or is combined with it.

To load a mask from an alpha channel

1. Open the Mask tools flyout, and click a mask tool to display the masks Property Bar.

2. Click the <u>Channels button</u> on the Property Bar.

3. In the Channels Docker window, choose an alpha channel from the Channels list.

4. Click one of the following mask mode buttons on the Property Bar:

   - Normal — replaces the current selection with the selection in the specified alpha channel
   - Additive — adds the selection defined in the alpha channel to the current selection
   - Subtractive — removes the selection in the alpha channel from the current selection
   - XOR — adds the selection defined in the alpha channel to the current selection. Overlapping sections of the selections are masked and protected from changes.

5. Click the <u>Channel To Mask button</u> in the Channels Docker window.

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{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Loading a mask from disk

When you load a mask from disk, you can apply it to the entire image or to a specific image area. To use a color mask saved in a .CMK format, you must load it in the Color Mask dialog box.

To load a mask

1. Click Mask, Load, Load From Disk.

2. From the Look In list box, choose the drive where the file is stored.

3. Double-click the folder in which the file is stored.

4. If you want to see a thumbnail representation of the mask, enable the Preview check box.

5. Double-click the filename.

6. Do one of the following:

   - Click in the Image Window to center the mask over the entire image.

   - Drag in the Image Window to define the image area to which the mask is applied.

Note

- If you want to load the mask over the entire image, but the mask is created in an image with dimensions different from those of the current image, the mask is stretched or compressed to accommodate the current image size.

To load a color mask

1. Click Mask, Color Mask.

2. In the Color Mask dialog box, click the flyout arrow, and click Open Color Mask.

3. From the Look In list box, choose the drive where the color mask is stored.

4. Double-click the folder in which the color mask is stored.

5. Double-click the filename.

Note

- If you load a color mask without first saving the current color mask, the current mask is lost.

{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} Related Topics

Saving a selection

You can save the pixels contained in the current selection using the Encapsulated PostScript format.

To save a selection

1. Open the Mask Tools flyout, and click a mask tool.
2. Select an area on your image.
3. Click File, Export, Export.
4. From the Save In list box, choose the drive where you want to save the selection.
5. Double-click the folder in which you want to save the selection.
6. Type the filename in the File Name box.
7. Choose EPS - Encapsulated PostScript from the Files Of Type list box, and click Save.
8. In the EPS Export dialog box, enable the Clip To check box, and enable the Mask button.
9. If you want to remove the masked areas from the image permanently, enable the Discard Image Data Outside Clipping Region check box.

Notes

- When you save only the area enclosed by the mask marquee, the mask marquee is converted to a path. Depending on how complicated the selection is, this process can take some time.
- If the image contains floating objects, Corel PHOTO-PAINT prompts you to merge them with the background before opening the EPS Export dialog box. For more information about objects, see "Working with objects and text."

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{button ,AL(`PRC Managing multiple masks and selections;',0,"Defaultoverview",)} Related Topics

Making and editing movies

Making and editing movies

You can make movies to add the illusion of movement to your images. Movies contain a series of images, called frames. As you change the position of objects in successive frames, the objects appear to move.

You can make movies by creating a background and objects from scratch, or using existing images and objects. You can save a movie at any time. After you save a movie, you can edit it by opening the entire movie or part of it. Working on a movie in parts reduces the amount of data the computer has to process at one time.

The movie controls let you customize the appearance of the movie. You can insert new frames and files, delete frames, change the order of frames, and modify the frame rate. You can view a movie using the playback controls to play, rewind, or fast forward the frames.

You can also create movies and save them as QuickTime VR files. This format lets you interact with the computer in Virtual Reality mode, which describes a spatial environment experienced through your senses.

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{button ,AL(`OVR Making and editing movies;',0,"Defaultoverview",)} <u>More Detailed Information</u>

Creating a movie

Creating a movie

Movies contain a background and one or more <u>objects</u> that appear in the foreground. You can create a background and objects for a movie from scratch, or you can use existing images and objects.

Creating the background

When you create a movie background from scratch, you choose the color mode, the number of colors that make up the image, the size, the resolution, and the paper color. You can also create a movie background using an existing image.

Creating the moving parts

The moving parts that you include in a movie are called objects. When you paste an object into a movie, the object appears in each frame of the movie. You can create the illusion of movement by moving the object in small increments from one frame to the next. When you are satisfied with the location of the object in the current frame, you can combine it with the background to make it a permanent part of the frame. For more information about combining objects with the background, see <u>"Grouping and combining objects."</u>

{button ,AL(`OVR Making and editing movies;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a movie background

You can create a movie background from scratch, or use an existing image.

To create a movie background from scratch

1. Click File, New.
2. Choose a color mode from the Color Mode list box.
3. Open the Paper Color picker, and choose a background color.
4. Choose a frame size from the Size list box.
5. Choose a value from the Resolution list box.
6. Enable the Create A Movie check box.
7. Type a value between 1 and 1000 in the Number Of Frames box to specify the number of frames in the movie.

— **Notes**

- If you want to create a movie for use on a Web page, choose the 8-bit Paletted color mode from the Color Mode list box. For information about the Paletted color mode, see "Converting an image to the Paletted color mode."

- The maximum resolution a color monitor can display is 96 dpi. Choosing a greater dpi value reduces playback performance.

— **Tips**

- You can also specify the frame size by typing values in the Width and Height boxes if you choose Custom from the Size list box.

- You can specify a different unit of measure by choosing an option from the list box beside the Width box.

- You can also specify a custom resolution value by typing a value in the Resolution list box.

To create a movie background from an existing image

1. Click File, Open.
2. Choose the drive where the file is stored from the Look In list box.
3. Double-click the folder in which the file is stored.
4. Double-click the filename.
5. Click Movie, Create From Document.

— **Note**

- The active image is automatically assigned the .AVI file extension and becomes the first and only frame of the new movie file. Use the Insert Frames button in the Movie Docker window to add more frames.

{button ,AL(`PRC Creating a movie;',0,"Defaultoverview",)} Related Topics

Creating the moving parts

You can move an object in small increments from one movie frame to the next to create the impression of object movement. You can superimpose a semitransparent representation of up to eight frames over the current frame to help you position an object from frame to frame. The superimposed frame acts as a guide so that you can position an object relative to its position in the next or previous frame.

To create a moving object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select an object.

3. Click Window, Dockers, Movie.

4. Click Edit, Copy to copy the object to the Clipboard.

5. Click Edit, Paste, As New Object.

6. Position the object in the current frame.

7. Click Object, Combine, Combine Objects With Background.

8. In the Movie Docker window, click the Step Forward One Frame button.

9. Repeat steps 5 to 8 for each frame in the movie.

To position a moving object

1. Click Window, Dockers, Movie.

2. In the Movie Docker window, enable the Overlay Frame button.

3. Move the red Frame Overlay slider to determine the frames that you want to superimpose over the current frame.

4. Move the slider to change the opacity of the superimposed frame.

5. Open the Object/Mask Tools flyout, and click the Object Picker tool.

6. Select an object.

7. Position the object in the current frame.

– **Note**

- You can combine an object with the background by holding CTRL and pressing the DOWN ARROW. Holding down CTRL + SHIFT and pressing the DOWN ARROW combines all objects with the background.

{button ,AL(`PRC Creating a movie;',0,"Defaultoverview",)} Related Topics

Opening and saving a movie

Opening and saving a movie

You can open an entire movie or part of a movie. Opening part of a movie reduces the amount of data your computer has to process at one time.

You can save a movie before or after you add the background and objects; however, when you save a movie, objects are automatically combined with the background in every frame and are no longer editable. If you want to save the movie for use on a Web page, save it in the animated GIF file format.

{button ,AL(`OVR Making and editing movies;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Opening a movie

You can open an entire movie file or part of a movie file.

To open an entire movie

1. Click File, Open.

2. Choose the drive where the movie is stored from the Look In list box.

3. Double-click the folder in which the movie is stored.

4. Click the filename.

5. Choose Full Image from the list box to the right of the Files Of Type list box.

— **Note**

- You can enable the Preview check box to display the first frame of the movie before opening the file.

To open part of a movie

1. Follow steps 1 to 3 from the previous procedure.

2. Double-click the filename.

3. Type values in the From and To boxes to specify the range of frames that you want to open.

— **Notes**

- Partial loads are performed by default when you open a movie file.

- You can enable the Preview check box to display the first frame of the movie before opening the file. You can also drag the Preview scroll bar to display the other frames in the movie.

— **Tip**

- You can open a different section of a movie by clicking Movie, Load Frames after part of the movie is open.

{button ,AL(`PRC Opening and saving a movie;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Saving a movie

You can save a movie before or after you add the background and objects. For information about saving a movie for use on a Web page, see <u>"Saving a movie as an animated GIF file."</u>

To save a movie

1. Click File, Save As.

2. Choose the drive where you want to save the file from the Save In list box,.

3. Double-click the folder in which you want to save the file.

4. Type the filename in the File Name box.

— **Note**

- When you save a movie, objects are automatically combined with the background of each frame. This means that you can no longer edit the objects separately from the image.

{button ,AL(`PRC Opening and saving a movie;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Saving a movie as an animated GIF file

If you want to add a movie to a Web page, you can save it as an animated GIF file. You can adjust the width and height of the frames, the number of colors in the movie, and the number of times the movie replays. You can also select a color in the movie to be transparent, which lets you see the background of a Web page through the movie. In addition, you can specify the length of time each frame is displayed on screen.

To save a movie as an animated GIF file

1. Click File, Save As.

2. Choose the drive where you want to save the file from the Save In list box.

3. Double-click the folder in which you want to save the file.

4. Type the filename in the File Name box.

5. Choose GIF - GIF Animation from the Files Of Type list box.

— **Notes**

- GIF Animation supports only paletted images. To convert a 24-bit image to the Paletted color mode, see "Converting an image to the Paletted color mode."

- When you save a movie, objects are automatically combined with the background of each frame. This means that you can no longer edit the objects separately from the image.

- You can click the Preview button in the GIF89 Animation Options dialog box to see a preview of the GIF animation.

To customize animated GIF file settings

1. Follow steps 1 to 5 from the previous procedure.

2. Click the File Settings tab.

3. Enable the Automatic check box to set the width and height of the paper.

4. Type a value between 2 and 256 in the Convert To box to adjust the number of colors in the image.

5. Enable the Loop Frames check box to repeat the frame sequences.

6. Enable one of the following buttons:

    - Forever—repeats the frames continuously
- Stop After—sets the number of repetitions

7. If you want to choose the background color, you can type a value in the Background box.

    The range of values is based on the number of colors in your image.

— **Tips**

- You can disable the Automatic check box and type values in the Width and Height boxes to set the size of the paper manually.

- You can enable the Save Difference Between Frames Only check box to save the differences between frames rather than the entire image. This reduces the size of the image when you save it.

To customize animated GIF frame settings

1. Follow steps 1 to 5 from the "To save a movie as an animated GIF file" procedure.

2. Click the Frame Settings tab.

3. Enable the Image Color button to specify a transparent color for the image.

4. Click the Select Color button, choose a color in the Select Color dialog box, and click OK to choose the color you want to appear transparent in the movie.

5. Do one of the following:

    - Type values in the X: and Y: boxes to set the number of pixels by which the current frame is offset from the top left corner of the page.

    - Hold down CTRL, select multiple frames in the Preview window, and type values in the dX: and dY: boxes to set the number of pixels by which each successive frame is offset from the frame before it.

6. Enable one of the following buttons:

    - Use Global—uses the global Color Palette
- Use Local—uses a Color Palette consisting of colors found in the image

7. Type a value in the Frame Delay box to specify the length of time between frames.

8. Choose an option from the How To Dispose list box to specify how the previous frame disappears.

9. Click one of the following buttons:

    - Apply Changed Only—applies only the frame settings that have changed

- Apply All－applies all frame settings

 － **Note**

- You can also enable the Interlace Rows check box to refresh the image after each frame is loaded.

 － **Tips**

- You can also specify a transparent color by typing an index value of the color you want to be transparent in the Image Color box.

- You can enable the None button in the Transparency section if you do not want to specify a transparent color for the movie.

{button ,AL(`PRC Opening and saving a movie;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing and playing a movie

—

Editing and playing a movie

You can edit movies by reorganizing and customizing their frame sequence. You can add frames or files, move frames, or delete frames. You can also change the frame rate of a movie. The frame rate is the length of time that each frame appears on screen before the next frame is played. Frame rate controls the speed of the movie.

After editing a movie, you can play it to view the effect of any changes. Movies can be played from beginning to end or one frame at a time. You can also move backward or forward one frame at a time, rewind to the beginning of a movie, fast forward to the end of a movie, or go to any frame in a movie.

{button ,AL(`OVR Making and editing movies;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Inserting frames and files into a movie

You can insert empty frames into a movie, or you can insert frames that have been copied from other frames. You can also insert an entire movie or image files into a movie. If the current movie and the inserted file are different sizes, the inserted file conforms to the image dimensions of the current movie.

To insert frames into a movie

1. Click Movie, Insert Frame.
2. Type a value in the Insert box to specify the number of frames to add.
3. Enable one of the following buttons:
   - Before ﹘ inserts the frames before the frame specified in the Frame box
   - After ﹘ inserts the frames after the frame specified in the Frame box
4. Type a value in the Frame box to specify the location of the new frames.
5. Enable one of the following buttons:
   - Copy Current Frame ﹘ copies the frame in the Image Window
   - Use Paper Color ﹘ adds paper-colored frames

— **Note**

- You can insert up to 100 frames into a movie at a time. You can insert more than 100 frames into a movie, but not all at once.

— **Tip**

- You can also click the <u>Insert Frame button</u> in the Movie Docker window to insert frames into a movie.

To insert files into a movie

1. Click Movie, Insert From File.
2. Choose the drive where the file is stored from the Look In list box.
3. Double-click the folder in which the movie or image to be inserted is stored.
4. Click the filename.
5. Choose Full Image from the list box to the left of the Options button.
6. Click Open.
7. Enable one of the following buttons:
   - Before ﹘ inserts the frames before the frame specified in the Frame box
   - After ﹘ inserts the frames after the frame specified in the Frame box
8. Type a value in the Frame box to specify the location of the file in the movie.

— **Tip**

- You can also click the <u>Insert From File button</u> in the Movie Docker window to insert frames into a movie.

{button ,AL(`PRC Editing and playing a movie;',0,"Defaultoverview",)} <u>Related Topics</u>

–

Deleting frames from a movie

You can remove excess frames or decrease the playback time of a movie by deleting frames.

To delete frames from a movie

1. Click Movie, Delete Frame.

2. Type a value in the From Frame box to specify the first frame to delete.

3. Type a value in the To Frame box to specify the last frame to delete.

━ **Note**

- The frames ranging between, and including, the numbers that you specify in the Delete Frames dialog box are deleted.

━ **Tips**

- You can also click the <u>Delete Frames button</u> in the Movie Docker window to delete a frame. Select the frame in the Movie Docker window before you click the Delete Frames button. Hold down CTRL to select multiple frames.

- You can delete a single frame by typing the same frame number in both the From Frame box and the To Frame box.

{button ,AL(`PRC Editing and playing a movie;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the order of movie frames

You can change the order of the frames in a movie by moving one or more frames to a new location.

To change the order of movie frames

1. Click Movie, Move Frame.

2. In the Move Frames dialog box, type a value to specify the first frame to move.

3. In the To Frame box, type a value to specify the last frame to move.

4. Enable one of the following buttons:

   - Before — positions the frames before the frame specified in the Frame box
   - After — positions the frames after the frame specified in the Frame box

5. In the Frame box, type a value to specify the location of the frames.

— **Tips**

- You can move a single frame by typing the same frame number in both the Move Frame box and the To Frame box in the Move Frames dialog box.

- You can also change the order of movie frames by dragging and dropping frames in the Movie Docker window.

{button ,AL(`PRC Editing and playing a movie;',0,"Defaultoverview",)} Related Topics

Changing the Frame Rate

Frame rate is the amount of time that a movie frame appears on the screen. You can assign a display length to individual frames or to all the frames in a movie at once. Changing the frame rate lets you increase or decrease the speed of moving objects from one frame to another.

To change the frame rate of a single frame

1. Click Window, Dockers, Movie.

2. Click a frame thumbnail in the Movie Docker window.

3. Type a value in the Frame Delay box beside the thumbnail.

─ **Note**

- You can test the impact of the frame rate change on the movie by clicking the Play Movie button.

─ **Tip**

- You can change the frame rate of multiple frames simultaneously by holding down CTRL, choosing the frames, and typing a value in the Frame Delay box.

{button ,AL(`PRC Editing and playing a movie;',0,"Defaultoverview",)} Related Topics

Controlling the movie playback

When you play a movie, it plays continuously until you stop it. As the movie plays, the progress indicator on the Status Bar displays the percentage of the movie that has been played. You can rewind a movie to display its first frame, or fast forward a movie to display its last frame. You can also move to a specific frame, or step forward or backward through the movie one frame at a time.

To play the movie

- Click Movie, Control, Play Movie.

To stop the movie

- Click Movie, Control, Stop Movie.

To rewind to the beginning of the movie

- Click Movie, Control, Rewind To Beginning.

To fast forward to the end of the movie

- Click Movie, Control, Fast Forward To End.

To move forward one frame

- Click Movie, Control, Step Forward One Frame.

To move back one frame

- Click Movie, Control, Step Back One Frame.

To move to a specific frame

1. Click Movie, Go To Frame.
2. Type a value in the Frame box to specify the frame to which you want to move.

─ **Tips**

- You can also move to a specific frame by double-clicking the thumbnail of a frame in the Movie Docker window.

- You can also use the playback controls located at the bottom of the Image Window or in the Movie Docker window to rewind, fast forward, step forward, step back, or go to a specific frame of a movie.

{button ,AL(`PRC Editing and playing a movie;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with a QuickTime VR movie

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Working with a QuickTime VR movie

There are two types of QuickTime VR movies: panorama and object. A panorama is a movie that lets you view 360 degrees of an image, as if you are in the center of the image and turning around to view its entirety. An object movie lets you see all sides of an object, as if the object is in the center of the image and you are rotating around it. You can create panorama movies by stitching images together. For information, see "Stitching images."

In both panorama and object movies, you can navigate through the image by looking up and down, turning around, and zooming. You can open, save, and customize movies in the QuickTime VR format. You can also link QuickTime VR panoramas and objects together to create movies with multiple scenes (nodes). The links between the panorama and object nodes are called hot spots.

{button ,AL(`OVR Making and editing movies;',0,"Defaultoverview",)} **Related Topics**

—

Opening a QuickTime VR movie

You can open QuickTime VR movies using Corel PHOTO-PAINT. If the file has multiple scenes (nodes), you can choose which scene you want to open. Only one scene can be opened at a time. You can also preview movie scenes before you open them.

To open a single-scene movie as a QuickTime VR file

1. Click File, Open.

2. Choose the drive where the file is stored from the Look In list box.

3. Double-click the folder in which the file is stored.

4. Double-click the filename.

— **Notes**

- In order for Corel PHOTO-PAINT to open or save your images as QuickTime VR files, QuickTime 3.0 or higher version must be installed on your computer.

- All hot spots are loaded in Corel PHOTO-PAINT as objects.

To open a multiple-scene movie as a QuickTime VR file

1. Follow steps 1 to 3 from the previous procedure.

2. Click the filename.

3. Drag the Preview scroll bar to choose the movie scene that you want to open.

{button ,AL(`PRC Working with a QuickTime VR movie;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Saving and customizing a movie as a QuickTime VR file

You can save movies to the QuickTime VR format. Movies with one frame are saved as panorama movies; movies with more than one frame are saved as object movies. Scenes from movies with multiple nodes can be stored in one file or in separate files. You can customize the node settings and the VR World settings when you save movies to the QuickTime VR format. You can also name and write comments about each node in the movie.

To save a movie as a QuickTime VR file

1. Click File, Save As.

2. Choose the drive where you want to save the file from the Save In list box.

3. Double-click the folder in which you want to save the file.

4. Type the filename in the File Name box.

5. Choose MOV - QuickTime VR from the Files Of Type list box.

— **Notes**

- If you overwrite the saved version of the QuickTime VR file, all previously-defined hot spots in the modified node are lost. For more information about hot spots, see <u>"Creating QuickTime VR hot spots."</u>

- The width of the image in a panorama movie must be a multiple of four pixels.

To customize QuickTime VR node settings of a panorama movie

1. Follow steps 1 to 5 from the previous procedure.

2. Click the Node tab.

3. Type a name in the Node Name box.

4. From the Compression list box, choose a compression type for the file.

To customize QuickTime VR node settings of an object movie

1. Follow steps 1 to 5 from the "To save a movie as a QuickTime VR file" procedure.

2. In the Number Of Images Per Row box, type the number of images you want in a row.

3. In the Object Animation section, enable the Enable View Animation check box if you want to play the movie as soon as you load it in QuickTime.

4. In the Control Settings section, enable any of the following check boxes:

- Wrap When Panning—lets you rotate the object more than 360 degrees on the horizontal axis
- Wrap When Tilting—lets you rotate the object more than 360 degrees on the vertical axis
- Enable Zooming—lets you zoom in and out
- Allow Object Translation—lets the object move when zoomed
- Reverse Effect Of Horizontal Control—causes horizontal movements of the mouse to act as if they were vertical
- Reverse Effect Of Vertical Control—causes vertical movements of the mouse to act as if they were horizontal
- Swap Vertical And Horizontal Controls—lets you reverse both vertical and horizontal controls at the same time

— **Note**

- The Number Of Rows value defined by Corel PHOTO-PAINT depends on the value you specify in the Number Of Images Per Row box.

— **Tip**

- You can set the movie to play continuously when loaded in QuickTime VR by enabling the Palindrome Animation check box when you enable the Enable View Animation check box.

To customize QuickTime VR World settings

1. Follow steps 1 to 5 from the "To save a movie as a QuickTime VR file" procedure.

2. In the QuickTime VR Export dialog box, click the VR World tab.

3. Type a name in the VR World Name box.

4. Type a width in the Default World Width box.

5. Type a height in the Default World Height box.

— **Note**

- The Default World Width and Default World Height boxes define the size of the movie (in pixels) when viewed in QuickTime VR.

— **Tip**

- You can enable the Maintain Aspect Ratio check box to maintain the width-to-height ratio of the image.

{button ,AL(`PRC Working with a QuickTime VR movie;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Creating QuickTime VR hot spots

You can create hot spots to link each node to another node or to a Universal Resource Locator (URL) when you save your movie. All objects available in the active image are listed in the QuickTime VR Export dialog box, where you can indicate to which node or URL that object will link. You can create new nodes in a movie or overwrite existing ones. If you want to create a new low-resolution node for quicker download on a Web page, you must first resample the image. For information about resampling images, see "Changing the dimensions of an image."

To create QuickTime VR hot spots

1. Click File, Save As.

2. Choose the drive where you want to save the file from the Save In list box.

3. Double-click the folder in which you want to save the file.

4. Type the filename in the File Name box.

5. Choose MOV - QuickTime VR from the Files Of Type list box, and click Save.

6. Click the Hot Spots tab.

7. Select an object from the Hot Spot list.

8. In the Hot Spot Type section, enable one of the following buttons:

   - Link—lets you choose a node to which the hot spot will link in the Link To list
   - URL—lets you type the URL to which the hot spot will link in the URL box

9. Repeat steps 7 and 8 for all the objects in the Hot Spot list.

— **Note**

   - When you select an existing file, you must overwrite it. Any existing nodes in the file appear in the QuickTime VR Export dialog box. If you do not want to replace a node in the file, add a new node.

To add a new node to a QuickTime VR movie

1. Follow steps 1 to 5 from the previous procedure.

2. Click the New Node button.

3. Select an object from the Hot Spot list.

4. Enable the Link button.

5. From the Link To list, select the node to which the hot spot will link.

— **Tip**

   - After you create a new node you can customize it. For information about customizing nodes, see "Saving and customizing a movie as a QuickTime VR file."

To create a low-resolution node

1. Follow steps 1 to 5 from the "To Create QuickTime VR hot spots" procedure.

2. Select a panorama node.

3. Click the New Node button.

4. Enable one of the following buttons:

   - Full—creates a node with the original resolution of your image
   - 1/2 Full—reduces the size of the node to half its original size
   - 1/4 Full—reduces the size of the node a quarter its original size
   - Preview—reduces the size of the node to a thumbnail preview size

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{button ,AL(`PRC Working with a QuickTime VR movie;',0,"Defaultoverview",)} Related Topics

Painting, filling, and editing images

Painting, filling, and editing images

Corel PHOTO-PAINT provides you with brushes, paints, and tools to paint and edit images. You can choose a paintbrush, blend colors, and paint images using a variety of tools and effects. For information about choosing colors for painting, filling, and editing operations, see "Working with color."

Choosing paintbrushes and merge modes

Before you can create and edit images, you must choose a paintbrush and merge mode. You can choose preset brushes or you can create custom brushes. Most brushes are used in the same way: you choose a nib, specify a paint color, and drag to paint. However, the purpose and function of each brush differs.

After you choose a paintbrush, you can choose a paint color and merge mode. Merge modes specify how the current paint color blends with the colors of the image you are creating or editing. When you merge colors, you blend a source color with a base color to produce a result color.

Painting images

You can create images using the Brush and Shape tools. Use the Shape tools to create squares, rectangles, ellipses, polygons, or lines. Use the Brush tools to draw with watercolors, oil pastels, felt markers, chalk, crayons, and pencils. You can duplicate paint strokes; create symmetrical designs, twists, pods, and rings using brush symmetry and orbits; or spray paint a list of images.

Filling images

You can fill the objects in your image with colors, textures, bitmap images, and designs. There are five types of fills: uniform, fountain, bitmap, texture, and gradient. Uniform fills let you fill objects and images with solid colors. Fountain fills let you fill objects and images with colors that progress from one color to another in concentric square, conical, linear, rectangular, or radial patterns. Bitmap fills let you fill objects and images with bitmap images. Texture fills let you fill objects and images with mathematically generated images that have customizable attributes. Gradient fills let you fill objects and images with colors that fade according to the shape or type of area you are filling.

Editing images

You can fine-tune colors of image components and add effects using the image-editing tools. You can smudge, smear, or blend paint; dodge and burn images; saturate or desaturate image elements; and adjust the hue of images. You can also undo editing operations using the Undo tools.

{button ,AL(`OVR Painting filling and editing images;',0,"Defaultoverview",)} **More Detailed Information**

Choosing a paintbrush and merge mode

Choosing a paintbrush and merge mode

Before you can create or edit images, you must choose a paintbrush and merge mode. The paintbrush you choose determines the appearance of the brush stroke on the image. You can choose a preset brush or create a custom brush. The merge mode you choose determines the color of the brush stroke on the image. Merge modes (also called paint modes) control the way the current paint color blends with the base color of the image.

{button ,AL(`OVR Choosing a paintbrush and merge mode;',0,"Defaultoverview",)} <u>More Detailed Information</u>
{button ,AL(`OVR Painting filling and editing images;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a custom brush

—

Creating a custom brush

Whether you choose a preset brush or create a custom brush, you can adjust the brush settings to produce different paint strokes. You can customize the brush type or nib, change the texture, or change the dab and stroke attributes.

Choosing nibs

You can change the appearance of a brush stroke on your image by adjusting the nib size, shape, flatness, transparency, and edge behavior of the brushes. Basic nib controls are available on the Property Bar for the Brush tools. More advanced customization features are available in the Brush Settings Docker window. You can also create a nib that is based on a selected area of an image.

Adding texture to brush strokes

You can customize the texture of a brush to create unique effects throughout the stroke, on the edge of the stroke, or both. You can also control the bleed rate of the watercolors you use to paint images. The brush texture controls are available in the Brush Settings Docker window for all Brush tools.

Adjusting dab and stroke attributes

When you set the attributes of a Brush tool's dab or stroke, you can imitate various artistic styles. You can specify the number of dabs in the brush stroke, the layout of the dabs along the brush stroke, and the way that color is dispersed throughout the brush stroke. When using the Paint tool, the Effect tool, or the Clone tool, you can customize the behavior of the brush strokes, and the smoothing, anti-aliasing, and fade-out rates.

_____

{button ,AL(`OVR Choosing a paintbrush and merge mode;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a nib

You can choose a preset nib for a brush or you can create a custom nib in the Brush Settings Docker window. You can also use the mask tools to create a custom nib based on a selection in your image.

To create a nib

1. Open the Paint Tools flyout, and click the <u>Paint tool.</u>

2. On the Property Bar, open the Brush tool picker, and click a brush tool.

3. Open the <u>Nib Shape picker,</u> and click a nib.

⎯ **Tip**

- You can also access the brush tools by opening the Artistic Media Docker window.

To customize a nib

1. Follow steps 1 to 3 from the previous procedure.

2. Click Window, Dockers, Brush Settings.

3. Move the Size slider to set the size of the nib.

4. Click the roll-down arrow on the Nib Properties bar.

5. Type a value in any of the following boxes:

  - Transparency⎯adjusts the <u>transparency</u> (the ability to see through) of the paint. Use a value from 0 to 99.
- Rotate⎯rotates the nib counterclockwise. Use a value from 0 to 360.
- Flatten⎯flattens the shape of the nib up or down. Use a value from 0 to 99.
- Soft Edge⎯causes the paint to fade along the edges of the nib. Use a value from 0 to 100.

⎯ **Tips**

- You can also click , and drag to set any customizable value.
- You can also change the size of a nib by holding down SHIFT and dragging in the Image Window.
- You can also customize a nib by moving the controls on the nib dial in the Brush Settings Docker window.
- You can also open the Brush Settings Docker window by double-clicking the Paint tool.

To create a nib that is based on a selection

1. Open the <u>Mask Tools flyout,</u> and click a Mask tool.

2. Select an area on your image.

3. Open the Paint Tools flyout, and click a Paint tool.

4. On the Property Bar, open the Brush tool picker, and click a brush tool.

5. On the Property Bar, click the <u>Nib Options button,</u> and choose Create From Contents Of A Selection.

6. Type a value in the Nib Size box.

{button ,AL(`PRC Creating a custom brush;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a textured brush

You can create textured brushes by loading a brush with a preset texture or creating custom textures. You can also adjust the texture of a brush to customize the appearance of the paint strokes you apply to an image.

To load a preset brush texture

1. Open the Paint Tools flyout, and click the <u>Paint tool.</u>

2. On the Property Bar, open the Brush tool picker, and click a brush tool.

3 Click Window, Dockers, Brush Settings.

4. Click the Open Preset button on the Brush Texture bar.

5. From the Look In list box, choose the drive where the texture file is stored.

6. Double-click the folder in which the texture file is stored.

7. Double-click the filename.

— **Tip**

- You can also choose a preset brush in the Artistic Media Docker window.

To create a custom brush texture

1. Follow steps 1 to 3 from the previous procedure.

2. Click the roll-down arrow on the Brush Texture bar.

3. Type a value in any of the following boxes:

- Brush Texture－sets the amount of texture applied to the brush stroke. Use a value from 0 to 100.
- Edge Texture－sets the amount of texture applied to the edge of the brush stroke. Use a value from 0 to 100.

— **Tips**

- You can also click —, and drag to set any customizable value.
- You can also open the Brush Settings Docker window by double-clicking the Paint tool.

{button ,AL(`PRC Creating a custom brush;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the bleed rate of a brush

The Bleed and Sustain Color controls regulate the application of color in a brush stroke. During an extended stroke, a brush stroke with a bleed value runs out of paint and smears the background colors (as if you were painting with a wet brush). If a Sustain Color value is specified, traces of the paint color remain throughout the brush stroke.

To adjust the bleed rate of a brush

1. Open the Paint Tools flyout, and click the <u>Paint tool.</u>
2. On the Property Bar, open the Brush tool picker, and click a brush tool.
3 Click Window, Dockers, Brush Settings.
4. Click the roll-down arrow on the Brush Texture bar.
5. Type a value in any of the following boxes:

- Bleed ─ controls the rate at which the paint color is applied throughout brush strokes. Use a value from 0 to 100.
- Sustain Color ─ retains traces of the paint color throughout extended brush strokes. Use a value from 0 to 100.

─ **Tips**

- You can also click ─ , and drag to set any customizable value.
- You can also open the Brush Settings Docker window by double-clicking the Paint tool.

{button ,AL(`PRC Creating a custom brush;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Changing dab attributes

You can change the attributes of a brush stroke by specifying the number and spacing of the dabs in the stroke. You can also adjust the colors used to create the dabs in a brush stroke.

To adjust the number and spacing of dabs

1. Open the Paint Tools flyout, and click the Paint tool.

2. On the Property Bar, open the Brush tool picker, and click a brush tool.

3. Click Window, Dockers, Brush Settings.

4. Click the roll-down arrow on the Dab Attributes bar.

5. Type a value in any of the following boxes:

   - Number Of Dabs一specifies the number of dabs in the brush stroke. Use a value from 1 to 25.
   - Spacing一specifies the amount of space that appears between dabs. Use a value from 1 to 999.
   - Spread一specifies the distance between dabs along the width of the brush stroke. Use a value from 0 to 999.

To adjust the dab color variation

1. Follow steps 1 to 4 from the previous procedure.

2. Type a value in any of the following boxes:

   - Hue一adjusts the hues used in the brush stroke. Use a value from 0 to 100.
   - Saturation一adjusts the saturation of the colors used in the brush stroke. Use a value from 0 to 100.
   - Lightness一adjusts the lightness of the colors used in the brush stroke. Use a value from 0 to 100.
一 **Tips**

   - You can also click 一, and drag to set any customizable value.
   - You can also open the Brush Settings Docker window by double-clicking the Paint tool.

{button ,AL(`PRC Creating a custom brush;',0,"Defaultoverview",)} Related Topics

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Adjusting stroke attributes

You can adjust the smoothness and fade-out rate, and color variation of a brush stroke to customize its appearance on your images. Smoothness creates a smooth, fluid brush stroke. The fade-out rate controls the way that paint fades as it approaches the edge of a brush stroke. The number of colors displayed is controlled by the hue speed value. You can also set values for the saturation and lightness of these colors.

To adjust the fade-out rate of a brush

1. Open the Paint Tools flyout, and click the <u>Paint tool.</u>

2. On the Property Bar, open the Brush tool picker, and click a brush tool.

3. Click Window, Dockers, Brush Settings.

4. Click the roll-down arrow on the Stroke Attributes bar.

5. Type a value in any of the following boxes:

   - Smoothing－specifies the smoothness of the brush stroke. Use a value from 0 to 25.
- Fade Out－specifies the rate at which colors fade in a brush stroke. Use a value from -100 to 100.
－ **Note**

  - You can enable the <u>Anti-Aliasing</u> button on the Property Bar to smooth the jagged edges of the brush strokes.
－ **Tips**

  - You can also click －, and drag to set any customizable value.
- You can also open the Brush Settings Docker window by double-clicking the Paint tool.

To adjust the stroke color variation in a brush stroke

1. Follow steps 1 to 3 from the previous procedure.

2. Click the roll-down arrow on the Color Variation bar.

3. Type a value in any of the following boxes:

   - Hue Range－adjusts the range of colors (hues) used in the brush stroke. Use a value from 0 to 180.
- Hue Speed－adjusts the speed of hues distributed in the brush stroke. Use a value from 0 to 360.
- Saturation Range－adjusts the saturation of the colors used in the brush stroke. Use a value from 0 to 100.
- Saturation Speed－adjusts the speed of saturation distributed in the brush stroke. Use a value from 0 to 100.

   - Lightness Range－adjusts the lightness of the colors used in the brush stroke. Use a value from 0 to 100.
- Lightness Speed－adjusts the speed of lightness distributed in the brush stroke. Use a value from 0 to 100.
－ **Tip**

  - You can also click －, and drag to set any customizable value.

{button ,AL(`PRC Creating a custom brush;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Saving, deleting, and resetting a custom brush

You can save a brush that you have customized. Custom brushes are added to the Brush Type list box on the Property Bar, and to the Nib picker on the Brush Settings Docker window. You can save brushes for the Paint, Effect, and Clone tools. You can also delete or reset customized brushes.

To save a custom brush

1. Open the Paint Tools flyout, and click the <u>Paint tool.</u>
2. On the Property Bar, open the Brush tool picker, and click a brush tool.
3. Customize the attributes of the brush.
4. On the Property Bar, click the <u>Brush Options button,</u> and click Save Brush.
5. Type a name in the Save New Brush Type As box.

To delete a custom brush

1. Follow steps 1 and 2 from the previous procedure.
2. Choose a brush from the Brush Type list box.
3. On the Property Bar, click the Brush Options button, and click Delete Brush.

To reset a custom brush

1. Follow steps 1 and 2 from the "To save a custom brush" procedure.
2. Choose a brush from the Brush Type list box.
3. On the Property Bar, click the Brush Options button, and click Reset Brush.

Notes

- The name of the Reset Brush command varies according to the active brush.
- You can reset all brushes in a brush group by clicking the Brush Options button, and clicking Reset All Brush.
- You can reset all brush types at once by clicking the Brush Options button, and clicking Reset All Brush Types.

Tip

- You can also access these commands by clicking the flyout arrow in Artistic Media Docker window.

{button ,AL(`PRC Creating a custom brush;',0,"Defaultoverview",)} <u>Related Topics</u>

Choosing a merge mode

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Choosing a merge mode

You can control the effect that a Brush tool has on an image by merging the colors in different ways. Merging colors means that you are blending or combining a source and base color to produce a result color. The source color is the current paint color – the color you are applying to your image using a Brush tool. The base color is the color displayed on the original image – the color you are altering. The result color is the color that is produced after the color merge. Merge modes are also called paint modes.

The following table lists the merge modes:

Example Merge mode

The **Normal** merge mode replaces the base color with the current paint color. This is the default merge mode.

The **Add** merge mode adds the values of the current paint and base colors.
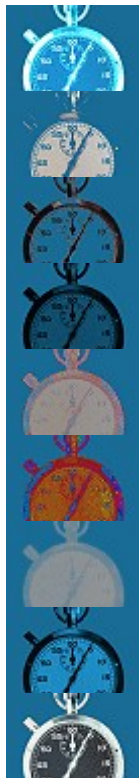
The **Subtract** merge mode adds the values of the current paint and base colors, and subtracts 255 from the result. Because this merge mode treats the color channels as subtractive, the result color is never lighter than the original base color. For example, painting blue on white yields blue, and painting blue on black yields black.

The **Difference** merge mode subtracts the current paint color value from the base color value and applies the absolute value of the result. If the value of the current paint color is 0, the base color does not change.

The **Multiply** merge mode multiplies the values of the current paint and base colors and divides the result by 255. Unless you paint on white, the final result is always darker than the original base color. Multiplying black with any paint color produces black. Multiplying white with any paint color leaves the color unchanged.

The **Divide** merge mode divides the base color value by the paint color value, and ensures that the result is less than or equal to 255.

The **If Lighter** merge mode replaces the base color with the current paint color when the current paint color is lighter than the base color. If the paint color is darker than the base color, the base color is not changed.

The **If Darker** merge mode applies the current paint color to the base color when the current paint color is darker than the base color. If the paint color is lighter than the base color, the base color is not changed.

The **Texturize** merge mode converts the current paint color to grayscale and multiplies the grayscale value by the base color value.

The **Color** merge mode uses both the hue and saturation values of the current paint color and the lightness value of the base color to create a result. This merge mode is the opposite of the Lightness merge mode.

The **Hue** merge mode uses the hue value of the current paint color and both the saturation and lightness values of the base color to create a result color.

The **Saturation** merge mode uses the saturation value of the current paint color and both the lightness and hue values of the base color to create a result color.

The **Lightness** merge mode uses the lightness value of the current paint color and both the hue and saturation values of the base color to create a result color. This merge mode is the opposite of the Color merge mode.

The **Invert** merge mode creates a result color using the complimentary color to the current paint color. This merge mode inverts the value of the current paint color and applies the inverted value to the base color. If the value of the current paint color is 127, the color does not change because this value lies in the center of the color wheel.
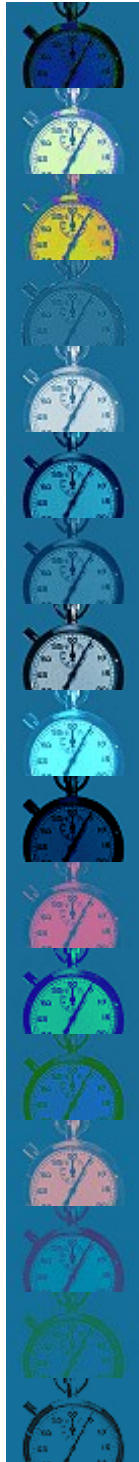
The **Logical AND** merge mode converts the current paint and base color values to binary numbers, and then applies the Boolean algebraic formula "AND" to them.

The **Logical OR** merge mode converts the current paint and base color values to binary numbers, and then applies the Boolean algebraic formula "OR" to them.

The **Logical XOR** merge mode converts the current paint and base colors to binary numbers, and then applies the Boolean algebraic formula "XOR" to them.

The **Behind** merge mode applies the current paint color to those areas of the image that are transparent. The effect that is like looking through the clear, silver-free areas on a 35-mm negative.

The **Screen** merge mode inverts and multiplies the values of the current paint and paper colors. The result color is always lighter than the original base color.

The **Overlay** merge mode multiplies or screens the current paint color, according to the value of the base color.

The **Soft Light** merge mode applies a soft, diffused light to the base color.

The **Hard Light** merge mode applies a hard, direct spotlight to the base color.

The **Color Dodge** merge mode simulates the photographic technique called dodging, which lightens image areas by decreasing the exposure.

The **Color Burn** merge mode simulates the photographic technique called burning, which darkens image areas by increasing the exposure.

The **Red** merge mode applies the current paint color to the red channel of an RGB image. This merge mode is only available when the active image is an RGB image.

The **Green** merge mode applies the current paint color to the green channel of an RGB image. This merge mode is only available when the active image is an RGB image.

The **Blue** merge mode applies the current paint color to the blue channel of an RGB image. This merge mode is only available when the active image is an RGB image.

The **Cyan** merge mode applies the current paint color to the cyan channel of a CMYK image. This merge mode is only available when the active image is a CMYK image.

The **Magenta** merge mode applies the current paint color to the magenta channel of a CMYK image. This merge mode is only available when the active image is a CMYK image.

The **Yellow** merge mode applies the current paint color to the yellow channel of a CMYK image. This merge mode is only available when the active image is a CMYK image.

The **Black** merge mode applies the current paint color to the black channel of a CMYK image. This merge mode is only available when the active image is a CMYK image.

{button ,AL(`OVR Choosing a paintbrush and merge mode;',0,"Defaultoverview",)} Related Topics

Accessing and choosing a merge mode

You can access and choose a merge mode when you use any of the following tools: the Paint tool, the Fill tool, or the Shape tool.

To access and choose a merge mode

1. Do one of the following:
   - Open the <u>Paint Tools flyout,</u> and click a Brush tool.
   - Open the <u>Fill Tools flyout,</u> and click a Fill tool.
   - Open the <u>Shape Tools flyout,</u> and click a Shape tool.
2. Choose a merge mode from the Paint Mode list box on the Property Bar.

Tip

- You can also access the merge modes in the Brush Settings Docker window.

Painting an image

Painting an image

You use the paint tools, brushes, and nibs to apply brush strokes to images. Use the advanced paint tools to create shapes and lines, clone objects and images, spray paint image lists, and paint with abstract pods, twists, and curls, called orbits. You can access Brush and Shape tools from the Paint and Shape tools flyouts. You can customize the tools on the Property Bar or in the Brush Settings Docker window. You can also choose preset brushes from the Artistic Media Docker window.

Applying brush strokes

You use the Brush tools to paint with watercolors and oil pastels; draw with felt markers, chalk, crayons, pens, and pencils; and spray paint images. You can change the effect of a brush stroke on an image by customizing the size, shape, and transparency of the nib. You can also customize the brush texture and set the stroke and dab attributes.

You can use the Repeat Stroke command to repeat the last brush stroke you applied to an image, change previous strokes to create new effects, or to save brush strokes for use with other images. You can also use the Repeat Stroke command to paint along the border of a path or within the constraints of a mask.

Drawing shapes and lines

You can draw squares, rectangles, circles, ellipses, and polygons on your images using the Shape tools. Shapes can be outlined or filled with color, and can be rendered as separate <u>objects</u> or merged directly with the image background or active object. You can also draw straight line segments on your images. When you create line segments using the Line tool, you can control the width of the line, the way that multiple line segments join together, and the transparency of the lines. All lines are colored with the current paint color.

Cloning objects

Cloning lets you duplicate image elements in an image. You can clone elements in an image or copy cloned elements to other images. There are five types of clone tools: Clone, Impressionism Clone, Pointillism Clone, Clone From Saved, and Clone From Fill. You can use these tools to repair damaged areas, to restore images to their previous appearance, to create artistic effects, or to copy fills from one location to another.

Spray painting images

You can create spray paint images with full-color bitmaps. Enhance your landscape images by spray painting clouds across a bright-blue sky or foliage across a lawn background. You can also spray paint abstract designs to create the appearance of graffiti. Any bitmap image can be loaded into the Image Sprayer tool and spray painted on images. You can also create custom bitmap image lists for the Image Sprayer tool.

Painting with orbits and symmetry

Painting with orbits lets you create twists, pods, rings, and other effects on your images. You can change the attributes of an orbit using the controls in the Brush Settings Docker window.

You can add symmetrical designs to images by painting in brush symmetry mode. The brush symmetry mode allows you to mirror complex strokes. In brush symmetry mode, satellite brush nibs called points are added at various distances around the active Brush tool and are controlled by a center point. You can specify the point around which the symmetry occurs by setting the location of the center point in the image. As you create brush strokes, the satellite points revolve around the center point and duplicate strokes in symmetrical patterns. There are two brush symmetry modes: radial and mirror.

{button ,AL(`OVR Painting filling and editing images;',0,"Defaultoverview",)} <u>Related Topics</u>

Choosing a paint color

There are a number of ways to choose a paint color.

To choose a paint color from the on-screen Color Palette

- Click a color from the on-screen Color Palette.

– **Note**

- If the palette is not visible, click Window, Dockers, Color, and click a palette type on the flyout.

To choose a paint color from an image

1. Click the Eyedropper tool.
2. Click a color from the Image Window.

To choose a paint color from the Color Docker window

1. Click Window, Dockers, Color.
2. Choose a color model from the list box at the top of the Color Docker window.
3. Click a paint color on the color model.

To choose a paint color from the Paint Color dialog box

1. Double-click the paint color swatch on the Status Bar.
2. Click a tab to choose a color selection method.
3. Choose a color.

– **Notes**

- The paint color does not have to match the image color model. You can select a color from a CMYK color model for use in an RGB image. The paint color swatch on the Status Bar changes to reflect the chosen color.
- Clicking and holding down on an on-screen color palette swatch brings up a range of relative color swatches.
- You can hold down ALT and click a color from the on-screen Color Palette to add tint to the paint color.

{button ,AL(`PRC Painting an image;',0,"Defaultoverview",)} Related Topics

Applying a brush stroke

After you choose a Brush tool and merge mode, you can apply a brush stroke to the image and begin painting. You can choose a paint color from the on-screen Color Palette or by double-clicking the Paint swatch on the Status Bar. For information about choosing paint colors, see "Working with color."

To apply a brush stroke

1. Open the Paint Tools flyout, and click the Paint tool.
2. On the Property Bar, open the Brush tool picker, and click a brush tool.
3. Customize the attributes of the brush on the Property Bar.
4. Click a color swatch on the on-screen Color Palette.
5. Drag in the Image Window.
6. If you want to constrain the brush to horizontal and vertical movements, hold down CTRL while dragging.
7. If you want to change the direction of constraint, hold down SHIFT at the same time.
8. If you want to join two consecutive nib strokes, press ALT + SHIFT before clicking the second stroke.

Notes

- You can apply brush strokes to individual objects in your image. The changes that you make become part of the last selected object unless you select or create another object before painting on the image.
- You can retain the original shape of the object by enabling the Lock Transparency check box in the Objects Docker window. For more information about objects, see "Working with objects and text."

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{button ,AL(`PRC Painting an image;',0,"Defaultoverview",)} Related Topics

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Repeating and changing a brush stroke

You can repeat and change the brush strokes you have applied to an image. This makes it easy to duplicate or adjust intricate brush strokes. Before you repeat or change brush strokes, you must save them in the Repeat Stroke dialog box. When you save brush strokes, they are saved with the list of preset brush strokes.

To repeat a brush stroke

1. Click the Repeat Stroke button on the Paint tool's Property Bar.

2. Choose a stroke from the Stroke list box.

3. Click inside the Image Window.

To change a repeated brush stroke

1. Follow steps 1 to 2 from the previous procedure.

2. Type a value in any of the following boxes:

   • Scale %‒changes the size of the repeated brush strokes
   • Scale Variation %‒changes the range of the random size variation between repeated brush strokes. The larger the value, the greater the size variation between repeated brush strokes
   • Repeat‒changes the number of brush strokes that are repeated when you apply the stroke
   • Angle‒changes the angle of the repeated brush strokes
   • Angle Variation‒changes the range of the random angle variation between repeated brush strokes
   • Accumulate Angle‒changes the angle between each repeated brush stroke, starting with the angle value in the Angle box

3. Click the More button.

4. Enable one of the following buttons:

   • Use Color From Image‒assigns the color you click in the image to each repeated brush stroke
   • Use Current Paint Color‒assigns the current paint color to each repeated brush stroke

5. Move any of the following sliders:

   • Hue Variance‒controls the variation in hue between successive, repeated brush strokes
   • Saturation Variance‒controls the variation in saturation between successive, repeated brush strokes
   • Lightness Variance‒controls the variation in lightness between successive, repeated brush strokes

6. Choose a preset type from the Type list box.

7. Click inside the Image Window.

‒ **Note**

   • You can type 100 in the Scale % box to duplicate the size of the original stroke.

To save a brush stroke

1. Open the Brush tools flyout, and click the Paint tool.

2. Click and drag in the Image Window.

3. Click the Repeat Stroke button on the Property Bar.

4. Click the Stroke flyout button, and choose Add Last Tool Stroke.

5. Choose the drive where you want to save the stroke from the Save In List box.

6. Double-click the folder in which you want to save the stroke.

7. Type a filename in the File Name box.

{button ,AL(`PRC Painting an image;',0,"Defaultoverview",)} Related Topics

Drawing shapes and lines

You can draw simple shapes and lines using a tool in the Shape Tools flyout. If you create the shape or line as an <u>object,</u> you can edit it independent of the background image. If you do not create the shape or line as an object, it instantly merges with the background and can no longer be edited independently.

To draw rectangles or ellipses

1. Open the <u>Shape Tools flyout,</u> and click one of the following tools:
   - <u>Rectangle tool</u>－creates square or rectangular shapes
   - <u>Ellipse tool</u>－creates circular or elliptical shapes
2. On the Property Bar, click one of the following fill buttons:
   - <u>Uniform Fill</u>－applies a solid color to the area you are filling
   - <u>Fountain Fill</u>－applies a range of colors in a concentric square, conical, linear, rectangular, or radial pattern to the area you are filling
   - <u>Bitmap Fill</u>－applies a fill created from any bitmap image to the area you are filling
   - <u>Texture Fill</u>－applies a mathematically generated image with customizable attributes to the area you are filling
3. Drag to draw the shape in the Image Window.
4. If you want to constrain the shape to a circle or a square, hold down CTRL while dragging.
5. If you want to size a rectangle or ellipse from the center point, hold down SHIFT while dragging.
6. If you want to round the corners of a rectangle, type a value in the Roundness box on the Property Bar.

－ **Notes**
   - The current fill is shown in the Fill Color swatch on the Status Bar.
   - If the <u>Render To Object button</u> on the Property Bar is enabled, shapes are drawn as individual objects.
   - You can click the <u>Disable Fill button</u> on the Property Bar to draw shapes with no fill.

To draw a polygon

1. Open the Shape Tools flyout, and click the <u>Polygon tool.</u>
2. Click one of the following fill buttons on the Property Bar:
   - Uniform Fill－applies a solid color to the area you are filling
   - Fountain Fill－applies a range of colors in a concentric square, conical, linear, rectangular, or radial pattern to the area you are filling
   - Bitmap Fill－applies a fill created from any bitmap image to the area you are filling
   - Texture Fill－applies a mathematically generated image with customizable attributes to the area you are filling
3. Click once to set an anchor point, then move the cursor, and click again.
4. Continue clicking and dragging until the polygon is complete.
5. Double-click to complete the polygon and apply the fill.
6. If you want to constrain the polygon's sides to 45 degree angles, hold down CTRL while drawing the polygon.

－ **Notes**
   - You can choose the color of the outline of a shape by clicking the <u>Outline Shape button</u> on the Property Bar.
   - You can create paint-colored outlines around a shape by typing a value in the Width box on the Property Bar. A value of 0 produces a shape without a border.

To draw straight lines

1. Open the Shape Tools flyout, and click the <u>Line tool.</u>
2. On the Property Bar, choose one of the following from the Shape Joints list box:
   - Butt－joins the segments; if the outline is wide, a gap appears between two joined segments
   - Filled－fills the gap caused by the overlap of the segments
   - Round－fills the corners with a round shape
   - Point－fills the corners with a pointed shape
3. Click and drag to draw straight line segments in the Image Window.

－ **Note**
   - The value in the Width box determines the width of the line. The minimum line width is 1.

{button ,AL(`PRC Painting an image;',0,"Defaultoverview",)} <u>Related Topics</u>

Cloning images, objects, and fills

You can duplicate images, objects, or fills using the Clone tool. You can add cloned items to another part of the active image or to another image. You can also clone using the Impressionism or Pointillism tool.

The brush strokes produced by the Impressionism Clone tool include several colors. Among these colors is the single color found in the image at the clone source (intersection of the cross hair cursor). The other colors are the result of applying the hue, saturation, and lightness variations you select in the Brush Settings Docker window. The brush strokes produced by the Pointillism Clone tool are the duplication of the colors located underneath the cursor as you clone.

If you make a mistake while cloning, you can undo the operation and return the image to its original look.

To clone an image or object

1. Open the Paint Tools flyout, and click the Clone tool.
2. Choose a brush from the Brush Type list box on the Property Bar.
3. Click Window, Dockers, Brush Settings.
4. Do one of the following:
    - Enable the Merged Source button on the Stroke bar to clone the entire image.
    - Disable the Merge Source button on the Stroke bar to clone the active object.
5. Right-click the image to set a source point for the cloning operation.
6. Drag in the Image Window.
7. If you want to accumulate on the brush stroke recent areas that you moved the cursor to in the source image, enable the Cumulative button on the Stroke bar.

To clone using the Impressionism Clone tool

1. Open the Paint Tools flyout, and click the Clone tool.
2. Choose the Impressionism Clone tool from the Clone tool picker on the Property Bar.
3. Right-click the image to set a source point for the cloning operation.
4. Drag in the Image Window.

To clone using the Pointillism Clone tool

1. Open the Paint Tools flyout, and click the Clone tool.
2. Choose the Pointillism Clone tool from the Clone tool picker on the Property Bar.
3. Right-click the image to set a source point for the cloning operation.
4. Drag in the Image Window.

To clone a fill

1. Open the Paint Tools flyout, and click the Clone tool.
2. Choose the Clone From Fill tool from the Clone tool picker on the Property Bar.
3. Drag in the Image Window.

To undo cloning

1. Open the Paint Tools flyout, and click the Clone tool.
2. Choose the Clone From Saved tool from the Clone tool picker on the Property Bar.
3. Drag across the image area that you want to restore.

Notes

- If you are creating an image from scratch, you must save it before using the Clone From Saved tool.
- You can right-click to reset the clone source point.
- Hold down CTRL while dragging to constrain the movement of the source point. Hold down CTRL + SHIFT while dragging to change the direction of constraint.

{button ,AL(`PRC Painting an image;',0,"Defaultoverview",)} Related Topics

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Spray painting images

You can use the Image Sprayer tool to spray paint full-color bitmaps on images. The image sequence that you load in the Image Sprayer tool is contained in a special Corel PHOTO-PAINT file, called an image list. You can change the size, tiling, and order of the images in the sequence, or you can create new image lists from an object.

To spray paint images

1. Open the Paint tools flyout, and click the <u>Image Sprayer tool.</u>

2. Drag in the Image Window.

To load an image list

1. Open the Paint Tools flyout, and click the Image Sprayer tool.

2. Click the <u>Load Image Sprayer List button</u> on the Property Bar.

3. Choose the drive where the image lists are stored from the Look In list box.

4. Double-click the folder in which the image lists are stored.

5. Double-click the filename.
— **Note**

- Enable the Preview check box to see a thumbnail preview of the image list you want to load.

To customize the spraying sequence

1. Open the Paint Tools flyout, and click the Image Sprayer tool.

2. On the Property Bar, type a value in the following boxes:

  - Size box—changes the nib width in pixels
- Transparency—changes the <u>transparency</u> of the images
- Number Of Dabs—changes the number of images sprayed with each dab of the brush
- Spacing—changes the distance between dabs along the length of a brush stroke
- Spread—changes the distance between dabs along the width of the brush stroke
- Fade Out—changes the length of the brush stroke before it fades out

3. Choose an image sequence from the Image Choice list box to adjust the order of the images in the image list.

To create a spraying sequence

1. Open the Paint Tools flyout, and click the Image Sprayer tool.

2. Click the <u>Create Spraylist button</u> on the Property Bar.

3. Do any of the following:

  - Choose one or more images from the Spraylist that you want to remove, and click the Remove button.
  - Choose one or more images from the Source Images list that you want to add to the Spraylist, and click the Add button.

4. Choose an image from the Spraylist to change its order in the sequence.

5. Click one of the following sequence buttons:

  - <u>Move One Step Up</u>—moves the selected image one step up in the Spraylist
- <u>Move One Step Down</u>—moves the selected image one step down in the Spraylist

6. If you want to include all the images in the Source Images list, click the Add All button.

7. If you want to reverse the order of the images in the Spraylist, click the <u>Order button.</u>

8. If you want to reset the image sprayer to its original values, click the <u>Reset Image Sprayer</u> on the Property Bar.

{button ,AL(`PRC Painting an image;',0,"Defaultoverview",)} <u>Related Topics</u>

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Creating and editing an image list

An image list is a file that contains the images you load in the Image Sprayer tool. You can use a preset image list or you can create a custom image list from selected objects. You can also create an image list from an entire image. After you create an image list, you can edit it.

To create an image list using objects

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>
2. Select the objects you want to include in the image list.
3. Open the Paint Tools flyout, and click the <u>Image Sprayer tool.</u>
4. On the Property Bar, click the <u>Sprayer Options button,</u> and click Save Objects As Image List.
5. Choose the drive where you want to save the Image List from the Save In list box.
6. Double-click the folder in which you want to save the Image List.
7. Type a filename in the File Name box.

‒ **Note**

- When you create an image list using an object, you can create a directional image list with a preset number of images. Directional image lists spray images according to the direction in which the mouse moves across the background.

To create an image list using images

1. Open the Paint Tools flyout, and click the Image Sprayer tool.
2. On the Property Bar, click the Sprayer Options button, and click Save Document As Image List.
3. Type a value in the following boxes:
    - Images Per Row－specifies the number of horizontal tiles in the image list
- Images Per Column－specifies the number of vertical tiles in the image list
- Number Of Images－specifies the number of images to include in the list
4. Click OK.
5. Type the filename in the File Name box.

To edit an image list

1. Open the Paint Tools flyout, and click the Image Sprayer tool.
2. On the Property Bar, click the Sprayer Options button, and click Edit Current Image List.
3. Edit the image list images.
4. Choose File, Save As.
5. Do one of the following:
    - Click Save to overwrite the last version of the image list.
    - Locate the folder in which you want to save the file, and type a filename in the File Name box to save the list as a new file.

‒ **Note**

- After you edit an image list, you must reload it in the Image Sprayer tool to activate the changes. For information about loading an image list into the Image Sprayer, see <u>"Spray painting images."</u>

{button ,AL(`PRC Painting an image;',0,"Defaultoverview",)} <u>Related Topics</u>

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Painting with orbits

You can create spectacular paint effects by painting an image with orbits. Orbits let you paint using twists, pods, and rings.

To paint with orbits

1. Open the Paint Tools flyout, and click the <u>Paint tool.</u>
2. On the Property Bar, open the Brush tool picker, and click a brush tool.
3. Click the <u>Toggle Orbits button</u> on the Property Bar.
4. Drag in the Image Window.

— **Note**

- You can also paint with orbits using the Image Sprayer tool.

— **Tip**

- You can also choose a preset brush in the Artistic Media Docker window.

To customize orbits

1. Follow steps 1 and 2 from the previous procedure.
2. Click Window, Dockers, Brush Settings.
3. Click the roll-down arrow on the Orbits bar.
4. Type a value in the following boxes:

- Number Of Orbits — specifies the number of orbits that are applied to each brush stroke. Use a value from 1 to 100.
- Radius — specifies the distance between the center of the brush stroke and the orbits. Use a value from 1 to 1024.
- Rotation Speed — specifies the speed at which the orbits rotate around the brush stroke. Use a value from 0 to 100.
- Grow Speed — specifies the speed at which the orbits move toward the center of the brush stroke. Use a value from 0 to 100.
- Grow Amount — specifies the distance that the orbits move when rotating toward the center of the brush stroke. Use a value from 0 to 100.

5. If you want to display the point around which the orbits rotate, click the <u>Include Center Point button</u> on the Orbits bar.

— **Tip**

- You can also open the Brush Settings Docker window by double-clicking the Paint tool.

{button ,AL(`PRC Painting an image;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Painting with symmetry

You can paint symmetrical designs on images by changing the operating mode of the Brush tools. There are two modes for symmetrical painting: radial and mirror. When you paint in radial mode, satellite points move toward the center point of the brush as you paint. When you paint in mirror mode, an identical stroke is created on the horizontal and vertical plane of the image.

To paint with symmetry

1. Open the Paint Tools flyout, and click the <u>Paint tool.</u>

2. On the Property Bar, click the Brush tool picker, and choose a brush tool.

3. Click Window, Toolbars.

4. Enable the Symmetry Bar check box, and click Ok.

5. Enable one of the following brush symmetry buttons.
   - <u>No Symmetry</u>－disables the brush symmetry mode
- <u>Radial Symmetry</u>－adds satellite points at intervals along the radius of the brush nib. In the Radial Points box, type the number of satellite points that you want to apply to a brush stroke.
- <u>Mirror Symmetry</u>－produces an identical stroke on the horizontal and vertical plane of the image. Enable the <u>Horizontal Mirror button</u> or the <u>Vertical Mirror button</u> to create a second brush stroke.

6. Click the <u>Set Symmetry Center button,</u> and click the image to position the center point of the brush stroke.

7. If you want to clear the settings on the Property Bar, click the Reset button.
－ **Note**
- The relationship between the tool and points is determined by the position of the center point.
－ **Tip**
- You can also set the center point of the brush stroke by typing values in the Left and Top boxes on the Property Bar.

{button ,AL(`PRC Painting an image;',0,"Defaultoverview",)} <u>Related Topics</u>

Using a pressure-sensitive pen

Using a pressure-sensitive pen

You can change the effect of your brushstroke, by using the pressure-sensitive pen. The options for this feature that works in conjunction with a tablet are located in the Brush Settings Docker window. You can create streaks, fade the edges of a brush stroke, and spread paint.

All options in the Brush Settings Docker window correspond to brush tool attributes on the Property Bar. You can customize these options to change the response of the brush tool as you apply pressure to the pen. Some pressure-sensitive pen attributes are set in percentages; others are set in angles; size is set in pixels. Positive values increase a brush tool attribute as you add pressure to the pen, resulting in a more pronounced effect. Negative values make a brush tool attribute less pronounced.

{button ,AL(`OVR Painting filling and editing images;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting the attributes of the pressure-sensitive pen

You can customize the attributes of the pressure-sensitive pen.

To set the attributes of the pressure-sensitive pen

1. Click Window, Dockers, Brush Settings.
2. Click the roll-down arrow on the Pen Settings bar.
3. Type values in any of the following boxes:
   - Size￢specifies the size of the brush tool. The maximum size of the tool equals the nib size plus the percentage that you set. Use a value from -999 to 999.
- Opacity￢specifies the opacity of the brush stroke. Positive or negative values have no impact if the transparency of the tool is set to 0 or is already set to the maximum. Use a value from -99 to 100.
- Soft Edge￢specifies the softness of the edge of the brush stroke. Use a value from -99 to 100.
   - Hue￢shifts the hue of the paint color around the Color Wheel up to the specified degree. Use a value from -360 to 360.
- Saturation￢represents the maximum variation in the saturation of the paint color. Use a value from -100 to 100.
- Lightness￢represents the maximum variation of lightness of the paint color. Use a value from -100 to 100.
- Texture￢makes the current texture of the Paint tool more or less visible. Use a value from -100 to 100.
   - Bleed￢represents the variation that makes a brush stroke run out of paint. Use a value from -100 to 100.
- Sustain color￢represents the maximum variation in the sustain rate of the paint color. It works in conjunction with the bleed attribute and lets a long brush stroke that is running out of paint maintain traces of the paint color throughout the stroke. Use a value from -100 to 100.

4. Open the Paint Tools flyout, and click the <u>Paint tool.</u>
5. On the Property Bar, open the Brush tool picker, and click a brush tool.
6. Drag the pen, varying the amount of pressure you apply to the tablet.

￢ **Notes**

- Some pressure-sensitive pen attributes are set in percentages; others are set in angles; size is set in pixels.
- To vary the shape of artistic nibs, which do not support pressure-sensitive sizing, use variants of circular and rectangular nibs.
- The hue and saturation attributes do not apply to Grayscale images.

￢ **Tip**

- You can also open the Brush Settings Docker window by double-clicking the Paint tool.

To set the tilt and rotation attributes of the pressure-sensitive pen

1. Follow steps 1 and 2 from the previous procedure.
2. Type a value in the Elongation box to specify the degree of tilt and rotation. Use a value from -100 to 100.

To assign a tool to the eraser of the pressure-sensitive pen

1. Click Window, Dockers, Brush Settings.
2. Click the <u>Eraser Options button</u> on the Pen Settings bar, and choose a tool from the list box.

￢ **Note**

- The pressure-sensitive pen attributes can be saved for future use when you save a custom brush. For more information, see <u>"Saving, deleting and resetting a custom brush."</u>

Filling an image with color

Filling an image with color

You can fill images and backgrounds with a variety of colors, including solid colors, color progressions, bitmaps, and textures. You can also adjust the transparency of the fill colors by applying a gradient fill. You can use fills to create backgrounds, apply textures, and create other effects. You can apply fills to an entire image, or you can use the Fill tool or a mask tool to fill part of an image.

Uniform fills

Uniform fills let you fill images with solid colors. You can create custom colors for a uniform fill by choosing a color model, fixed palette, mixer, or custom palette.

Fountain fills

Fountain fills let you fill images with colors that progress from one to another in linear, radial, conical, square, or rectangular patterns. You can create simple two-color fills that progress from one defined color to a second defined color, or you can create custom fountain fills that progress through multiple colors.

Bitmap fills

Bitmap fills let you fill images with a series of bitmap images. Any bitmap image can be used; however, images that tile seamlessly to create a contiguous pattern (e.g., coins and bricks) work best.

You can fill images using a sample bitmap or you can create a custom bitmap image for the fill. Use the Create Fill From Selection command (Edit menu) to save selected areas on an image as custom bitmap fills. Custom bitmap fills are added to the Bitmap Fill picker in the Bitmap Fill dialog box. You can delete custom bitmap fills, and you can customize their appearance by sizing, skewing, rotating, scaling, and offsetting the tiles.

Texture fills

Texture fills let you fill images with textured patterns. You can fill images using a sample texture or you can create a custom texture for the fill. Sample textures include water, minerals, clouds, and three-dimensional patterns.

Gradient fills

Gradient fills let you fill images with gradual color blends. A gradient fill creates smooth transitions between colors by gradually changing their transparency as it progresses from the start color to the end color. You can apply a preset gradient fill or create a custom fill.

{button ,AL(`OVR Filling an image with color;',0,"Defaultoverview",)} **More Detailed Information**
{button ,AL(`OVR Painting filling and editing images;',0,"Defaultoverview",)} **Related Topics**

Working with a uniform fill

Working with a uniform fill

Uniform fills are even-colored, solid fills that you can apply to an entire image or to part of an image using the fill or mask tools. You can choose the colors for a uniform fill by loading color models, color matching systems, and color mixers. For information about choosing colors, see "Working with color."

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{button ,AL(`OVR Filling an image with color;',0,"Defaultoverview",)} Related Topics

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Applying a uniform fill

Uniform fills let you fill an entire image or part of an image with a solid color. When filling part of an image, you can use the Fill tool or a mask tool to define the image area.

To apply a uniform fill to an entire image

1. Click Edit, Fill.

2. Click the <u>Uniform fill button,</u> and the Edit button.

3. Choose a color model from the Model list box.

4. Click a color on the visual color model.

— **Note**

- You can apply a uniform fill to part of an image using the Fill tool and typing a low Color Similarity value on the Property Bar.

— **Tip**

- You can also select a fill color by holding down CTRL and clicking a color from the on-screen Color Palette, or by double-clicking the Fill color swatch on the Status Bar.

To apply a uniform fill to an object or a selection

1. Choose an object or a selection.

2. Open the Fill Tools flyout, and double-click the <u>Fill tool.</u>

3. Click the Uniform fill icon on the Property Bar.

4. Click the Edit Fill button on the Property Bar.

5. Choose a color model from the Model list box.

6. Click a color on the visual color model.

7. Click OK.

8. On the Property Bar, do one of the following to define a range for the fill:

   - Click the Normal button, and type a value in the Color Similarity box.

   - Click the HSB button, and type values in the Color Hue Level, Color Saturation Level, and Color Brightness Level boxes.

9. Click the object or selection you want to fill in the Image Window.

— **Note**

- You can choose the Normal merge mode to allow the fill color to paint over the base color in your image. For information about merge modes, see <u>"Choosing a merge mode."</u>

{button ,AL(`PRC Working with a uniform fill;',0,"Defaultoverview",)} <u>Related Topics</u>

Loading the color model and color palette for a uniform fill

You can change the color of a uniform fill by loading a color model or color palette in the Uniform Fill dialog box. You can load fixed color palettes, color mixers, or custom Color Palettes. For information about choosing color models and color palettes, see "Working with color."

To load a color model or mixer

1. Open the Fill tools flyout, and click the Fill tool.
2. Click the Uniform fill button on the Property Bar.
3. Click the Edit Fill button on the Property Bar.
4. Click one of the following tabs:
   - Models－lets you choose colors from different representations of the spectrum
   - Mixers－lets you mix and choose colors from the mixing area
5. Choose a color model from the Model list box.
6. Click a color on the visual color model.

To load a palette

1. Follow steps 1 to 3 from the previous procedure.
2. Click one of the following tabs:
   - Fixed Palettes－loads a fixed color palette
   - Custom Palettes－loads a custom color palette
3. Choose a palette from the Palette list box.
4. Click the color scroll bar to change the range of colors displayed in the color selection area.
5. Click the color you want to use.

－ **Note**

- The names of the colors are displayed in the Name list box.

－ **Tips**

- You can also search a color by its name by typing the first few letters of the color's name in the name list box.
- You can type a value in the Tint box, from 0 to 100, to lighten the color that you choose. The Tint box option is only available for the Fixed and Custom Palettes.

{button ,AL(`PRC Working with a uniform fill;',0,"Defaultoverview",)} Related Topics

Working with a fountain fill

Working with a fountain fill

Fountain fills are color progressions that follow linear, radial, conical, square, or rectangular paths. When you create fountain fills, you choose the shape as well as the start and end colors. The object or image is filled with colors that cascade from the start color to the end color, according to the shape of the fountain fill.

There are two types of fountain fills: two-colored and custom. Two-colored fountain fills blend directly from the start color to the end color. Custom fountain fills contain a series of colors that cascade from the start color to the end color.

You can customize fountain fills by adjusting the center point around which the colors progress or by changing the angle of the fill. You can also change the size of the blended area that lies between the solid colors in the fountain fill. You can save a custom fill and its attributes.

When you save a fill, its name is added to the end of the Presets list box in the Fountain Fill dialog box. You can also delete fills from this list.

{button ,AL(`OVR Filling an image with color;',0,"Defaultoverview",)} **Related Topics**

Applying a fountain fill

Fountain fills let you fill an entire image or part of an image with colors that progress from one color to another in a linear, radial, conical, square, or rectangular pattern. When filling part of an image, you can use the Fill tool or a mask tool to define the image area.

To apply a fountain fill to an entire image

1. Click Edit, Fill.
2. Click the Fountain Fill button, click the Edit button.
3. Choose a preset fountain fill from the Presets list box.
4. Choose a fountain fill type from the Type list box.

To apply a fountain fill to an object or a selection

1. Choose an object or a selection.
2. Open the Fill Tools flyout, and click the Fill tool.
3. Click the Fountain Fill button.
4. Click the Edit Fill button on the Property Bar.
5. Choose a preset fountain fill from the Presets list box.
6. Choose a fountain fill type from the Type list box.
7. Click OK.
8. On the Property Bar, do one of the following to define the color tolerance for the fountain fill:
   - Click the Normal button, and type a value from 0 and 100 in the Color Similarity box.
   - Click the HSB button, and type values in the Color Hue Level, Color Saturation Level, and Color Brightness Level boxes.
9. In the Image Window, click the object or the selection you want to fill.

 Note

- You can preview the fountain fill in the preview window at the top of the Fountain Fill dialog box.

{button ,AL(`PRC Working with a fountain fill;',0,"Defaultoverview",)} Related Topics

Applying a two-color fountain fill

A two-color fountain fill is a fill that flows smoothly from one color to another. The fill can flow in a straight line across the image (linear), in concentric circles from the center of the image outwards (conical), in rays from the center of the image (radial), in rectangles from the center of the image (rectangular), or in concentric squares from a center point (square).

To apply a two-color fountain fill

1. Click Edit, Fill.
2. Click the Fountain Fill button, and click the Edit button.
3. Choose a preset fountain fill from the Presets list box.
4. Choose a fountain fill type from the Type list box.
5. Enable the Two Color button in the Color Blend section.
6. Open the From color picker, and click the color that starts the color progression of the fountain fill.
7. Open the To color picker, and click the color that ends the color progression of the fountain fill.
8. Move the Mid-Point slider to set the midpoint between the two colors.
9. Click one of the following buttons:

- Direct Color Path－determines the intermediate fill colors according to hue and saturation changes along a straight line, beginning at the start color and continuing across the Color Wheel to the end color.
- Counterclockwise Color Path－blends colors along a counterclockwise path around the Color Wheel
- Clockwise Color Path－blends colors along a clockwise path around the Color Wheel

－ **Tip**

- You can also set a midpoint between the two colors by typing a value in the Mid-Point box.

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{button ,AL(`PRC Working with a fountain fill;',0,"Defaultoverview",)} Related Topics

Creating a custom fountain fill

You can customize fountain fills by adding intermediate colors using the <u>Preview Ribbon.</u> You can also specify where you want the intermediate colors to appear. You can add up to 99 intermediate colors to a fountain fill.

To create a custom fountain fill

1. Click Edit, Fill.
2. Click the <u>Fountain Fill button,</u> and click the Edit button.
3. Choose a preset fountain fill from the Presets list box.
4. Choose a fountain fill type from the Type list box.
5. Enable the Custom button in the Color Blend section.
6. Double-click the space above the Preview Ribbon to add a color marker.
7. Click a color from the color palette.
8. Repeat steps 6 and 7 until you are satisfied with the fill color.

— **Notes**

- To delete a color marker, double-click it, or select it and press DELETE.
- To assign more precise colors to a color marker, you can click the Other button.
- To change a color in the fountain fill, click a color marker, and click a new color from the color palette.

— **Tip**

- To specify the placement of the color marker, you can also type a value in the Position box or drag a color marker to a new position above the Preview Ribbon.

{button ,AL(`PRC Working with a fountain fill;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing a fountain fill

You can customize a fountain fill. The center point is a point that radiates from the center of the fountain fill outwards. Customizing the angle of a fountain fill affects the slant of the fountain fill. When you create a fountain fill, the space required to blend the colors is divided into fountain steps, which control the appearance of the fountain fill on screen and on the printed page. The edge pad value determines how long the beginning and end colors remain as solid colors before they start blending with the next color in the fountain fill.

To customize a fountain fill

1. Click Edit, Fill.

2. Click the Fountain Fill button, and click the Edit button.

3. Choose a preset fountain fill from the Presets list box.

4. Choose a fountain fill type from the Type list box.

5. Type a value in any of the following boxes:

   - Horizontal ‒ lets you adjust the horizontal center point. Not available for linear fills.
   - Vertical ‒ lets you adjust the vertical center point
   - Angle ‒ lets you adjust the angle of linear and conical fountain fills
   - Steps ‒ lets you adjust the number of steps
   - Edge Pad ‒ lets you adjust the edge pad. Not available for conical fills.

‒ **Notes**

- Negative Horizontal values shift the horizontal center point to the left; positive values shift it to the right. Negative Vertical values shift the vertical center point to the left; positive values shift it to the right.

- Positive Angle values rotate the fill counterclockwise; negative Angle values rotate the fill clockwise.

- A high Edge Pad value (the maximum setting is 45%) allows the colors to remain solid longer before blending and spreading. A lower value results in a smooth transformation between the two colors. You cannot adjust the edge pad for conical fountain fills.

‒ **Tips**

- You can also position the center point of a fountain fill by dragging in the preview window at the top of the Fountain Fill dialog box.

- You can also adjust the angle of linear fountain fills by dragging in the preview window at the top of the Fountain Fill dialog box.

- You can create a smooth color blend by increasing the number of steps used to display the fountain fill.

- You can create a coarse transition from one color to another (also known as banding) by decreasing the number of steps used to display the fountain fill.

{button ,AL(`PRC Working with a fountain fill;',0,"Defaultoverview",)} Related Topics

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Saving and deleting a custom fountain fill

You can save a custom fountain fill. When you save a custom fountain fill, its name is added to the Presets list box in the Fountain Fill dialog box, and placed in alphabetical order. You can delete fountain fills and their attributes.

To save a custom fountain fill

1. Click Edit, Fill.
2. Click the Fountain Fill button, and click the Edit button.
3. Choose a preset fountain fill from the Presets list box.
4. Choose a fountain fill type from the Type list box.
5. Set the fountain fill attributes.
6. Type a name in the Presets list box.
7. Click the Add Fill button.

To delete a fountain fill

1. Follow steps 1 and 3 from the previous procedure.
2. Click the Delete Fill button.

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{button ,AL(`PRC Working with a fountain fill;',0,"Defaultoverview",)} Related Topics

Working with a bitmap fill

Working with a bitmap fill

Bitmap fills are bitmap images that are used to fill other images or image areas. You can tile small bitmap images across the area you want to fill, or you can fill an image area with a single, large bitmap. It is best to use less complex bitmaps for filling images because complex bitmaps are memory-intensive and slow to display. The complexity of a bitmap is determined by its size, resolution, and bit-depth.

You can fill images with a preset bitmap fills or you can create custom bitmap fills by saving selections as individual bitmaps or by importing existing bitmaps. You can customize the appearance of a bitmap by changing its width and height, and adjusting its horizontal and vertical offset. You can also customize bitmap fills by rotating and skewing the bitmap image. When you load a bitmap into the Bitmap Fill dialog box, the name of the bitmap image is added to the Bitmap Fill picker. You can delete fills from the Bitmap Fill picker.

{button ,AL(`OVR Filling an image with color;',0,"Defaultoverview",)} Related Topics

Applying a bitmap fill

Bitmap fills let you fill an entire image or part of an image with a bitmap image. You can use any bitmap image as a fill. Patterned images such as stones, coins, or bricks create a seamless, contiguous pattern. When filling part of an image, you can use the Fill tool or a mask tool to define the image area.

To apply a bitmap fill to an entire image

1. Click Edit, Fill.
2. Click the <u>Bitmap Fill button,</u> and click the Edit button.
3. Open the Bitmap Fill picker, and click a fill.

To apply a bitmap fill to an object or a selection

1. Choose an object or a selection.
2. Open the Fill Tools flyout, and click the <u>Fill tool.</u>
3. Click the Bitmap Fill button.
4. Click the Edit Fill button on the Property Bar.
5. Open the Bitmap Fill picker, and click a fill.
6. Click OK.
7. On the Property Bar, do one of the following to define a range for the fill:
   - Click the Normal button, and type a value in the Color Similarity box.
   - Click the HSB button, and type values in the Color Hue Level, Color Saturation Level, and Color Brightness Level boxes.
8. Click the object or the selection you want to fill in the Image Window.

{button ,AL(`PRC Working with a bitmap fill;',0,"Defaultoverview",)} <u>Related Topics</u>

Importing a bitmap fill

You can import any bitmap image and use it as a bitmap fill.

To import a bitmap fill

1. Click Edit, Fill.
2. Click the Bitmap Fill button, and click the Edit button.
3. Click the Load button.
4. Choose the drive where the bitmap file is stored from the Look In list box.
5. Double-click the folder in which the file is stored.
6. Double-click the filename.

— **Note**

• Thumbnail images of the bitmap files that you import are added to the Bitmap Fill picker.

{button ,AL(`PRC Working with a bitmap fill;',0,"Defaultoverview",)} Related Topics

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Creating a bitmap fill from a selection

You can create bitmap fills that are based on selected areas of an image. Thumbnail images of the bitmap files you create are added to the Bitmap Fill picker in the Bitmap Fill dialog box.

To create a bitmap fill from a selection

1. Open the <u>Mask Tools flyout,</u> and click a mask tool.

2. Select an area on the image.

3. Click Edit, Create Fill From Selection.

4. Choose the drive where you want to save the file.

5. Double-click the folder in which you want to save the file.

6. Type a filename in the File Name box.

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{button ,AL(`PRC Working with a bitmap fill;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the size of a bitmap fill

You can change the size of a bitmap fill by adjusting the tile size of the image. You can also fill images with a single, large bitmap image.

To change the size of a bitmap fill

1. Click Edit, Fill.
2. Click the Bitmap Fill button, and click the Edit button.
3. Open the Bitmap Fill picker, and click a fill.
4. In the Size section, disable the Use Original Size check box.
5. Type a value in the Width box.
6. Type a value in the Height box.

— **Notes**

- The Width and Height boxes are available only when the Use Original Size and Scale Bitmap To Fit check boxes are disabled.
- You can enable the Maintain Aspect button to maintain the width-to-height ratio of the bitmap image.
- You can enable the Scale Bitmap to Fit check box in the Size section to fill the image with a single, large bitmap.

— **Tip**

- You can also enable the Use Original Size check box in the Size section to fill an image using the default tile size.

{button ,AL(`PRC Working with a bitmap fill;',0,"Defaultoverview",)} Related Topics

Setting the offset of a bitmap fill

You can customize the placement of a bitmap fill by setting its horizontal and vertical offset. When you adjust the horizontal or vertical offset of the first tile in a bitmap fill, your adjustments affect the rest of the tiles in the fill. Offset is determined relative to the top left corner of the fill area. You can also offset rows or columns of tiles in a bitmap fill. The row and column offset values determine the distance that alternating rows or columns of tiles in the bitmap fill are shifted.

To set the offset of a bitmap fill

1. Click Edit, Fill.
2. Click the Bitmap Fill button, and click the Edit button.
3. Open the Bitmap Fill picker, and click a fill.
4. In the Origin section, type a value in the X box.
5. Type a value in the Y box.

Notes

- Increasing the value in the X box shifts the bitmap fill to the right; decreasing the value shifts the bitmap fill to the left. Increasing the value in the Y box shifts the bitmap fill down; decreasing the value shifts the bitmap fill up.
- If you set the horizontal and vertical offset to zero, the first tile is flush with the left side of the fill area.

To set the row and column offset of a bitmap fill

1. Follow steps 1 to 3 from the previous procedure.
2. In the Row/Column Offset section, enable one of the following buttons:
   - Row—sets the offset for alternating rows of tiles
   - Column—sets the offset for alternating columns of tiles
3. Type a value in the % Of Tile Side box.

Note

- You can preview the changes you make to the offset in the preview window at the top of the Bitmap Fill dialog box.

{button ,AL(`PRC Working with a bitmap fill;',0,"Defaultoverview",)} Related Topics

Rotating and skewing a bitmap fill

You can rotate or skew a bitmap fill to customize its appearance on an image. The rotation value determines the angle at which the bitmap tile is rotated. The skew value determines the angle at which the bitmap tile is slanted.

To rotate a bitmap fill

1. Click Edit, Fill.
2. Click the Bitmap Fill button, and click the Edit button.
3. Open the Bitmap Fill picker, and click a fill.
4. In the Transform section, type a value in the Rotate box.

To skew a bitmap fill

1. Follow steps 1 to 3 from the previous procedure.
2. In the Transform section, type a value in the Skew box.

{button ,AL(`PRC Working with a bitmap fill;',0,"Defaultoverview",)} Related Topics

Deleting a bitmap fill

You can delete a bitmap fill and its attributes by removing the fill's thumbnail from the Bitmap Fill picker in the Bitmap Fill dialog box.

To delete a bitmap fill

1. Click Edit, Fill.
2. Click the Bitmap Fill button, and click the Edit button.
3. Open the Bitmap Fill picker, and click a fill.
4. Click the Delete button.

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{button ,AL(`PRC Working with a bitmap fill;',0,"Defaultoverview",)} Related Topics

Working with a texture fill

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Working with a texture fill

Texture fills are random, mathematically generated fills that create three-dimensional patterns on the image or image area that you are filling. Texture fills let you fill an image area with a single, textured image. You can use a preset texture fills or you can create a custom texture to fill an image area. Preset texture fills include water, minerals, clouds, and other patterns. Each texture has numeric parameters that control different aspects of the texture generation.

You can save a custom texture fill and its attributes. When you save a custom texture fill, the name of the fill is added to a texture library in the Texture Fill dialog box. You can also delete texture fills from a texture library.

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{button ,AL(`OVR Filling an image with color;',0,"Defaultoverview",)} Related Topics

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Applying a texture fill

Texture fills are mathematically generated images with customizable attributes. You can apply a texture fill to an entire image or to part of an image by defining a mask selection, or by setting a color tolerance on the Property Bar for the Fill tool. Unlike the tiling bitmap fills, textures fill a designated area with a single image.

To apply a texture fill to an entire image

1. Click Edit, Fill.
2. Click the Texture Fill button, and click the Edit button.
3. Choose a texture library from the Texture Library list box.
4. Choose a texture from the Texture List box.

To apply a texture fill to an object or a selection

1. Choose an object or a selection.
2. Open the Fill Tools flyout, and double-click the Fill tool.
3. Click the Texture Fill button.
4. Click the Edit Fill button on the Property Bar.
5. Choose a texture library from the Texture Library list box.
6. Choose a texture from the Texture list.
7. Click OK.
8. On the Property Bar, do one of the following to define a range for the fill:
   - Click the Normal button, and type a tolerance value from 0 to 100 in the Color Similarity box.
   - Click the HSB button, and type values in the Color Hue Level, Color Saturation Level, and Color Brightness Level boxes.
9. In the Image Window, click the object or the selection you want to fill.

— **Notes**

- Because texture fills are scaled when applied to the image or image area, the final result may differ from the result displayed in the Preview window at the top of the Texture Fill dialog box.
- You can preview variations of the same texture fill by ensuring that the Lock buttons in the Style Name section are disabled.
- You can click the Preview button when the Lock buttons are disabled to randomly change all unlocked parameters and display the effect.

{button ,AL(`PRC Working with a texture fill;',0,"Defaultoverview",)} Related Topics

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Creating a custom texture fill

You can create a custom texture fill by changing a preset texture. Experiment with the texture settings to control the softness, density, light, volume, and shade of a texture. You can also add ripples and adjust the brightness value of a texture, then preview the effect.

Creating a custom texture fill

1. Click Edit, Fill.
2. Click the <u>Texture Fill button,</u> and click the Edit button.
3. Choose a texture library from the Texture Library list box.
4. Click a texture from the Texture list.
5. In the Style Name section, change the texture settings.

− Notes

- You can preview variations of the same texture fill by ensuring that the Lock buttons in the Style Name section are disabled.
- You can click the Preview button when the Lock buttons are disabled to randomly change all unlocked parameters and display the effect.

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{button ,AL(`PRC Working with a texture fill;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Saving and deleting a custom texture fill

You can save a custom texture fill. When you save a custom texture fill, the fill name is added to a texture library. You can also delete a texture fill and its attributes by removing the fill name from the texture library.

To save a custom texture fill

1. Click Edit, Fill.
2. Click the Texture Fill button, and click the Edit button.
3. Choose a texture library from the Texture Library list box.
4. Choose a texture from the Texture list.
5. Set the attributes of the texture fill.
6. Click the Add Fill button.
7. Type a name in the Texture Name box.
8. From the Library Name list, choose a texture library in which to store the texture.

— **Note**

- You cannot overwrite textures in the Styles library, but you can change them and then save them in other libraries.

To delete a texture fill

1. Follow steps 1 to 4 from the previous procedure.
2. Click the Delete Fill button.

— **Note**

- You can delete textures from any library except the Styles library.

{button ,AL(`PRC Working with a texture fill;',0,"Defaultoverview",)} Related Topics

Working with a gradient fill

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Working with a gradient fill

Gradient fills let you create a gradual blend between the colors in the area that you want to fill. You can apply gradient fills to create a fill color that fades according to the type or shape of the image that you want to fill. Gradient fills are based on flat, linear, elliptical, radial, rectangular, square, conical, bitmap, or textured shapes. You can apply gradient fills to an entire image or to part of an image using the Interactive Fill tool.

When you apply gradient fills to an image, a gradient arrow appears in the Image Window. The gradient arrow marks the transition from one color to another throughout the fill. Each color in the gradient fill is represented by a node on the gradient arrow. You can change the transparency of the colors in the gradient fill, or you can change the fill colors entirely. When you set a transparency value (expressed as a percentage) for individual nodes on the gradient, the node transparency increases by that amount ─ over the gradient's overall transparency. You can adjust the size of the gradient in the Image Window.

Because the bitmap and flat fills make global changes to an object, you cannot add nodes to customize their transparency values. When you create a flat gradient fill, the gradient arrow does not appear in the Image Window. Instead, the transparency is determined by the level of transparency you specify.

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{button ,AL(`OVR Filling an image with color;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying a gradient fill

You can apply a gradient fill to an object so that the fill color fades according to a selected type or shape. The Interactive Fill tool lets you set the transparency and shape of the gradient as well as its direction, start and end points, paint mode, and style.

To apply a gradient fill

1. Open the Fill Tools flyout, and click the <u>Interactive Fill tool.</u>
2. Select a gradient from the Type list box on the Property Bar.
3. Choose Custom from the Interactive Fill Style list box.
4. Drag in the Image Window to create the gradient fill.
5. Click a node on the gradient arrow.
6. On the Property Bar, move the Node Transparency slider to set a value for the transparency of the color gradient.

   A value of zero is completely opaque, while a value of 100 is completely transparent.
7. Click the Apply button.
8. To apply a preset

─ **Notes**

- You can add more nodes to the gradient arrow by repeating steps 5 and 6. For more information about adding color to these nodes, see <u>"Adding colors to a gradient fill."</u>
- You can also drag the slider on the gradient arrow in the Image Window to move the halfway point for the transparency range.

─ **Tip**

- You can also click and drag any nodes in the Image Window to edit the transparency of the fill.

{button ,AL(`PRC Working with a gradient fill;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding colors to a gradient fill

You can add colors to a gradient fill by dragging color swatches to the gradient arrow. When you add nodes to the gradient arrow in the Image Window, the slider marking the halfway point in the range of transparency values disappears. You can also change the transparency of a node on the gradient arrow to adjust the color transparency of the entire fill.

To add colors to a fill color gradient

1. Drag a color swatch from the on-screen Color Palette to the gradient arrow in the Image Window.

2. On the Property Bar, move the Node Transparency slider to set a transparency value for the color of the new node.

3. Repeat steps 1 and 2 to add new nodes to the color gradient.

4. If you want to change a color in the gradient fill, drag a color swatch onto the gradient arrow.

— **Tips**

- You can also change the color of a node on a gradient fill by double-clicking a node and choosing a color from the Node Color dialog box.

- You can also change the transparency of a color by clicking a node, and moving the Transparency slider on the Property Bar.

{button ,AL(`PRC Working with a gradient fill;',0,"Defaultoverview",)} Related Topics

Editing an image

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Editing an image

You can edit images to fine-tune colors and enhance subtle effects. You can use the Effect tools to smear, smudge, or blend paint, dodge and burn parts of an image; saturate or desaturate colors; change the hue values of an image; or apply a <u>tint</u> to the image. You can apply the editing effects to an entire image or to part of an image using the mask tools. For information about editing images, see <u>"Retouching and refining images."</u>

If you make a mistake when creating or editing images, you can restore the affected image areas using the Undither tool. You can also remove dust and scratches, or use the Undo tools.

There are three types of undo tools: the Eraser tool, the Color Replacer tool, and the Local Undo tool. The Eraser tool replaces an area on the image with the current paper color. The Color Replacer tool replaces the current paint color with the current paper color. The Local Undo tool restores an image or image area to the way it looked before the last brush stroke was applied.

{button ,AL(`OVR Painting filling and editing images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Smearing, smudging, and blending paint

You can smear, smudge, or blend the paint in an image. Smearing has the same effect as dragging your finger across wet paint. Smudging has the same effect as rubbing your finger across a pastel drawing. Blending softens the transition between colors or hard edges. You can smear, smudge, or blend the colors in an entire image or in part of an image.

To smear, smudge, or blend paint

1. Open the Paint Tools flyout, and click the Effect tool.
2. On the Property Bar, open the Effect tool picker, and click one of the following tools:
   - Smear tool－creates the same effect as dragging your finger across wet paint
   - Smudge tool－creates the same effect as rubbing your finger on pastels
   - Blend tool－softens the definition between colors or hard edges by blending adjoining colors
3. Choose a brush from the Type list box on the Property Bar.
4. Click Window, Dockers, Brush Settings.
5. Do one of the following:
   - Enable the Merged Source button on the Stroke bar to smear, smudge, or blend the entire image.
   - Disable the Merge Source button on the Stroke bar to smear, smudge, or blend the active object.
6. Drag across the areas that you want to smear, smudge, or blend.
7. If you want to accumulate on the brush stroke recent areas that you moved the cursor to, enable the Cumulative button on the Stroke bar.

{button ,AL(`PRC Editing an image;',0,"Defaultoverview",)} Related Topics

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Dodging and burning an image

Dodge and burn are photographic terms that describe processes used to lighten and darken areas of an image. You can use the Dodge and Burn tools to increase or decrease the amount of exposure given to an area of an image.

To dodge an image

1. Open the Paint Tools flyout, and click the <u>Effect tool.</u>

2. On the Property Bar, open the Effect tool picker, and click the <u>Dodge/Burn tool.</u>

3. Choose one of the following brushes from the Brush Type list box:

   - Dodge Highlights－lightens the highlight areas
   - Dodge Midtones－lightens the midtone areas
   - Dodge Shadows－lightens the shadow areas

4. Drag across the areas you want to dodge.

To burn an image

1. Follow steps 1 and 2 from the previous procedure.

2. On the Property Bar, choose one of the following brushes from the Brush Type list box:

   - Burn Highlights－darkens the highlight areas
   - Burn Midtones－darkens the midtone areas
   - Burn Shadows－darkens the shadow areas

3. Drag across the areas you want to burn.

{button ,AL(`PRC Editing an image;',0,"Defaultoverview",)} <u>Related Topics</u>

Saturating or desaturating paint

You can saturate or desaturate the paint in areas of an image by using the Sponge tool. Saturation affects the strength of the paint color. Fully saturated colors contain no white and are vibrant. Fully desaturated colors are displayed as their grayscale equivalents.

To saturate or desaturate paint

1. Open the Paint Tools flyout, and click the <u>Effect tool.</u>
2. On the Property Bar, open the Effect tool picker, and click the <u>Sponge tool.</u>
3. Choose a brush from the Brush Type list box.
4. Choose a nib from the Nib Shape list box.
5. Move the Nib Size slider to set the size of the nib.
6. Type a value from -100 to 100 in the Amount box.

    A higher Amount value results in a more pronounced effect or heavier application of paint.

7. Drag across the areas you want to saturate or desaturate.

— **Note**

- The Sponge tool has no effect on the grayscale or duotone images because grayscale and duotone images do not have a saturation component.

— **Tip**

- You can also change the nib size by typing a value in the Nib Size box on the Property Bar.

{button ,AL(`PRC Editing an image;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adjusting the image hue

You can adjust the image hue to change the colors of elements in an image. The Hue tool shifts all hues along the Color Wheel by the number of degrees that you specify. The Hue Replacer tool retains the brightness and saturation of the original colors, but replaces all hues with the current paint color.

To shift the hue of an image

1. Open the Paint Tools flyout, and click the <u>Effect tool.</u>
2. On the Property Bar, open the Effect tool picker, and click the <u>Hue tool.</u>
3. Choose a brush from the Brush Type list box.
4. Choose a nib from the Nib Shape list box.
5. Move the Nib Size slider to set the size of the nib.
6. Type a value from -180 to 180 in the Amount box to specify how many degrees around the Color Wheel your hues will shift.
7. Drag across the areas you want to shift.

To change the image hue to the paint color

1. Open the Paint Tools flyout, and click the Effect tool.
2. On the Property Bar, open the Effect tool picker, and click the <u>Hue Replacer tool.</u>
3. Choose a brush from the Brush Type list box.
4. Choose a nib from the Nib Shape list box.
5. Move the Nib Size slider to set the size of the nib.
6. Type a value from 1 to 100 in the Amount box to specify the result color, based on how many degrees around the Color Wheel it is from the paint color.
7. Drag across the areas you want to change.

– **Note**

- The Hue and Hue Replacer tools are not available for grayscale or duotone images because grayscale and duotone images do not have a saturation component.

– **Tip**

- You can also change the nib size by typing a value in the Nib Size box on the Property Bar.

{button ,AL(`PRC Editing an image;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Applying a paint-colored tint to an image

You can adjust the appearance of an image or part of an image by tinting the paint colors. The Tint tool tints the paint colors using the current paint color.

To apply a paint-colored tint to an image

1. Open the Paint Tools flyout, and click the <u>Effect tool.</u>
2. On the Property Bar, open the Effect tool picker, and click the <u>Tint tool.</u>
3. Choose a brush from the Brush Type list box.
4. Choose a nib from the Nib Shape list box.
5. Move the Nib Size slider to set the size of the nib.
6. Type a value from 1 to 100 in the Amount box to set the intensity of tinting.
7. Drag across the areas you want to tint.

Tip

- You can also change the nib size by typing a value in the Nib Size box on the Property Bar.

{button ,AL(`PRC Editing an image;',0,"Defaultoverview",)} <u>Related Topics</u>

Removing dust and scratches using the Undither tool

You can use the Undither tool to repair damage to an image.

To Remove dust and scratches using the Undither tool

1. Open the Brush Tools flyout, and click the <u>Effect tool.</u>
2. On the Property Bar, open the Effect tool picker, and click the <u>Undither tool.</u>
3. Choose a brush from the Brush Type box.
4. Choose a nib from the Nib Shape list box.
5. Move the Nib Size slider to set the size of the nib.
6. Type a value from 1 to 100 in the Amount box to set the intensity of the repair.
7. Drag across the damaged area.

Tip

- You can also change the nib size by typing a value in the Nib Size box on the Property Bar.

{button ,AL(`PRC Editing an image;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the Undo tools

If you make a mistake while editing an images, you can use Undo tools to repair the damage. The Local Undo tool restores images to their previous appearance. The Eraser tool reveals the object or image background under the image area. The Color Replacer tool replaces the paint color with the paper color. The Local Undo tool undoes only your most recent action.

To restore parts of an image using the Local Undo tool

1. Open the Undo Tools flyout, and click the Local Undo tool.

2. Drag in the Image Window.

To replace areas with the paper color using the Eraser tool

1. Open the Undo Tools flyout, and click the Eraser tool.

2. Drag in the Image Window.

3. If you want to erase color from objects in an image, select the object and then drag across the object with the Eraser tool.

   If the Lock Object Transparency button is disabled in the Objects Docker window, the object's marquee changes to exclude the areas you are erasing.

To replace paint with the paper color using the Color Replacer tool

1. Open the Undo Tools flyout, and click the Color Replacer tool.

2. On the Property Bar, do one of the following to define a range for the replacement:

   - Click the Normal button, and type a value in the Color Similarity box.

   - Click the HSB button, and type values in the Color Hue Level, Color Saturation Level, and Color Brightness Level boxes.

3. Drag in the Image Window.

— **Note**

- You can constrain the Undo tools movements to horizontal and vertical movements by holding down CTRL while clicking and dragging. Hold down SHIFT at the same time to change the direction of constraint.

— **Tip**

- You can also undo painting operations using the Clone From Saved tool. For more information about cloning, see "Cloning images, objects, and fills."

{button ,AL(`PRC Editing an image;',0,"Defaultoverview",)} Related Topics

Using paths to define image areas

Using paths to define image areas

Paths allow you to create precise, outlined shapes in your image. You can create paths from scratch with the <u>Path tool.</u> You can also create paths from selections, and import vector images as paths. Paths are line and curve segments connected by square endpoints called <u>nodes.</u> Nodes connecting curve segments have two control points that determine the angle of the curve you are creating or shaping. Control points look like small nodes and are connected with a dashed line that passes through the node.

After you enclose part of your image within a path, you can

- convert the path to a <u>mask,</u> which lets you edit only the area enclosed by the path

- apply a brush stroke along the path

- export the contents of the path as an irregularly shaped bitmap for placement in a drawing or page layout program, such as CorelDRAW

Because paths let you modify isolated segments of the outline you create, they provide more flexibility than mask marquees. You can edit each line and curve segment on a path with precision, and you can move, add, remove, or transform the connecting nodes. The controls on the Property Bar and in the Path Docker window allow you to edit paths in your image.

{button ,AL(`OVR Using paths to define image areas;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>

Path basics

Path basics

You can create a path to define a selection, apply brush strokes to a specific shape, or create a nonrectangular bitmap for use in other applications using the Path tool. Paths that completely enclose an area are closed, and paths with start and end nodes that are not connected are open. You can create paths from existing shapes by converting masks to paths.

Creating a path from scratch

You can create a path by placing nodes on your image. Straight or curved line segments join the nodes. As you create a path, Corel PHOTO-PAINT determines the type of node to use based on whether you create a straight line or curved line segment. There are five node types: line, curve, symmetrical, cusp, and smooth.

Converting masks to paths

You can also convert a mask to a path. If you have already defined a selection on your image using a mask tool, you can use the Mask To Path button to define the same image area as a path. Converting masks to paths lets you modify the shape using the additional editing power provided by the Path tool. You can also convert the path back to a mask at any time by clicking the Path To Mask button.

Saving paths

After you create a path, you can save it for use in different images. Because only one path can be displayed on your image at a time, saving lets you create a new path without losing the existing one. A path that is displayed in the Image Window and has not been saved is called a workpath. Paths are saved when you save your work in Corel PHOTO-PAINT.

Opening and deleting paths

After you create a path you can open it for use it in any other image. You can open more than one path, and switch between them in the Path Docker window. You can create paths using the vector images created in other drawing applications. Vector images are created as collections of lines. These lines can be imported into Corel PHOTO-PAINT as paths. You can also remove an existing path before starting a new one, or you can permanently delete a saved path.

Exporting paths

You can export the contents of the path as an irregularly shaped bitmap for placement in a drawing or page layout program, such as CorelDRAW.

{button ,AL(`OVR Using paths to define image areas;',0,"Defaultoverview",)} Related Topics

Drawing path segments

You can draw path segments using the Path tool. You can draw line segments by placing start and end <u>nodes</u> on an image, or by dragging in the Image Window. You can draw curve segments by clicking and dragging to place start and end nodes, or by dragging in the Image Window. As you create curve segments, <u>control points</u> move to indicate the direction of the curve segment and its angle relative to the node. You can draw any number of subpaths within a path by drawing nonconnected segments.

To draw line segments using the Bezier tool

1. Click the <u>Path tool.</u>
2. Click the <u>Bezier Path button</u> on the Property Bar.
3. Click to place the path's first node.
4. Click where you want the path segment to end.
5. Repeat step 4 to add more segments to the path.

To draw curve segments using the Bezier tool

1. Click the Path tool.
2. Click the Bezier Path button on the Property Bar.
3. Click to place the path's first node.
4. Drag to place the node, adjusting the control points as you drag.
5. Repeat step 4 to add more segments to the path.

To draw line or curve segments using the FreeHand tool

1. Click the Path tool.
2. Click the <u>FreeHand Path button</u> on the Property Bar.
3. Position the cursor to place the path's first node.
4. Drag to create the path segment.
5. If you want to constrain the FreeHand Path cursor to straight lines, hold down CTRL while dragging.

Notes

- Only one control point appears if the node from which you are dragging is the path's starting node.
- You can create a closed path by clicking the path's starting node. The Bezier Path and FreeHand Path cursors change to the Close Path Indicator cursor when you position them over the starting node.
- You can change the path nodes' color to make it more visible. For more information, see <u>"Changing the path's color."</u>
- You can extend an existing path by clicking the end node, and drawing more segments.

{button ,AL(`PRC Path basics;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a path from a mask

You can modify a mask to get more precise control over its shape by converting it to a path. After you edit the shape of the path, you can convert it back to a mask for use on the active image.

To create a path from a mask

1. Open the Mask Tools flyout, and click a mask tool.
2. Create a mask.
3. Click the Path tool.
4. Click the Mask To Path button on the Property Bar.
5. Type a value between 1 and 10 in the following boxes:
   - Tightness━specifies how similar the path's shape is to that of the mask
- Threshold━specifies how great a change is required between sections of a mask for a node to be created
━ **Notes**
   - For more information about masks, see "Selecting an image area with a specific shape."
   - If the path is superimposed on the mask marquee, you may have to move the mask to see the path.
━ **Tip**
   - You can also access the Mask To Path button in the Path Docker window.

{button ,AL(`PRC Path basics;',0,"Defaultoverview",)} Related Topics

Saving a path

Save paths if you want to work on them again, or if you want to use them with other images.

To save a path

1. Click the Path tool.
2. Click Window, Dockers, Path.
3. Click the flyout arrow in the Path Docker window, and choose Save Path.
4. Type a name for the path in the Path Name box.

─ **Note**

- Path information is saved with your image when you save your work in Corel PHOTO-PAINT. For more information about saving files, see "Saving an image."

─ **Tips**

- You can also double-click the path's thumbnail in the Path Docker window to save a path.
- You can also double-click the Path tool to open the Path Docker window.

{button ,AL(`PRC Path basics;',0,"Defaultoverview",)} Related Topics

Opening a path

After you save a path, you can open it and use it with any other image. You can also open <u>vector graphics</u> containing simple circles, arcs, text, and polygons as paths. Vector images are stored as algebraic equations defining the various lines and curves of the image. When vector images are converted to paths, each point on the vector becomes a node. To import text from CorelDRAW, you must first convert the text to curves.

To open an existing path or vector image

1. Click the <u>Path tool.</u>

2. Click Window, Dockers, Path.

3. Click the flyout arrow in the Path Docker window, and click Import Path.

4. Choose the drive where the path is stored from the Look In list box.

5. Double-click the folder in which the path is stored.

6. Double-click the path name.

— **Notes**

- If you create a path, Corel PHOTO-PAINT prompts you to save your work before opening another path in the Image Window.

- Paths are loaded into Corel PHOTO-PAINT at their original size and position; therefore, paths created on large files may not be suitable for smaller images.

- Large, complex vector images are not suitable for importing as paths because they contain too many nodes.

— **Tip**

- You can also double-click the Path tool to open the Path Docker window.

{button ,AL(`PRC Path basics;',0,"Defaultoverview",)} <u>Related Topics</u>

Deleting a path

You can remove a path from an image or permanently delete a saved path.

To delete a path

- Click the <u>Delete Current Path button</u> in the Path Docker window.

To delete an existing path before creating a new one

1. Click the <u>Path tool.</u>
2. Click the <u>New Path button</u> in the Path Docker window.

─ **Notes**

- Because only one path can be displayed in an image at a time, the current path is automatically removed when you create a new path. If the current path has not been saved, you are prompted to save your changes.

- You can enable the <u>Show/Hide Path button</u> in the Path Docker window, or you can press SHIFT + H to hide paths in your image temporarily.

{button ,AL(`PRC Path basics;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Exporting a path

You can export paths to other applications. A path can be saved in a variety of file formats such as .CMX (CorelDRAW format) and .AI (Adobe Illustrator format).

To export a path

1. Create a path that defines the area you want to save as a bitmap.
2. Click Window, Dockers, Path.
3. Click the flyout arrow in the Path Docker window, and click Export Path.
4. Choose a file type from the Files Of Type list box.
5. Choose the drive where you want to store the path from the Save In list box,.
6. Double-click the folder in which you want to store the path.
7. Type a filename in the File Name box.

{button ,AL(`PRC Path basics;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with a clipping path

Working with a clipping path

Clipping paths let you create nonrectangular bitmaps by making everything but the selected area transparent when the image is viewed in another application. For example, if you create an intricate path around the image of your favorite cat in Corel PHOTO-PAINT and you want to put the cat onto a couch you drew in a separate image, you need to create a clipping path around your cat. If you do not use a clipping path, the entire bitmap is encased in a square or rectangular frame.

To send a clipping path to another application, you export the contents of the path as an Encapsulated PostScript (EPS) file. You can also print the area enclosed by a clipping path.

{button ,AL(`OVR Using paths to define image areas;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with a clipping path

Clipping paths let you create irregularly shaped bitmaps by making everything but the selected area transparent when the image is viewed in another application. Corel PHOTO-PAINT uses the image pixels that appear inside an open or closed path to create the bitmap file. After creating a clipping path, you must export the file as an EPS file. You can also define a flatness value, which controls the accuracy with which curved path segments are rendered on an output device, such as a printer.

To create a clipping path

1. Create a path that defines the area you want to save as a bitmap.

2. Click Window, Dockers, Path.

3. Click the flyout arrow in the Path Docker window, and click Set As Clipping Path.

Note

- When you set a path as the clipping path, a <u>clipping path icon</u> is displayed beside it in the Path Docker window.

Tip

- You can also create a clipping path by right-clicking a path in the Path Docker window, and clicking Set As Clipping Path.

To save a clipping path as an EPS file

1. Follow steps 1 to 3 from the previous procedure.

2. Click File, Export, Export.

3. Choose EPS - Encapsulated PostScript from the Files Of Type list box.

4. Choose the drive where you want to save the bitmap from the Save In list box.

5. Double-click the folder in which you want to store the bitmap.

6. Type a filename in the File Name box, and click Save.

7. In the EPS Export dialog box, enable the Clip To check box.

8. Enable the Clipping Path button, and type a value in the Flatness box.

9. Enable the Discard Image Data Outside Clipping Region check box to discard original image data beyond the clipping path boundary.

Notes

- If the image contains multiple objects, an alert appears indicating that the objects will be merged with the background.

- You can save the entire image with the path by disabling the Discard Image Data Outside Clipping Region check box. However, only the selection inside the clipping path is printed on a PostScript printer.

To print the area enclosed by the clipping path

1. Follow steps 1 to 3 from the "To create a clipping path" procedure.

2. Click File, Print.

3. In the Print dialog box, click the PostScript tab.

4. Type a value in the Flatness box.

Selecting and transforming a path

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Selecting and transforming a path

You can change the shape of a path by selecting and moving its segments, nodes, or control points. Coarse adjustments are made by dragging the segments; fine adjustments are made by dragging the nodes and control points.

When you drag a single node, the segments attached to it move with the node and remain connected. When you drag two or more adjacent nodes, the path segments between the nodes move with the nodes. The Elastic mode lets you make segments behave like rubber bands, expanding and shrinking according to the direction and the degree to which you drag the nodes. You can also stretch, scale, rotate, and skew path segments.

{button ,AL(`OVR Using paths to define image areas;',0,"Defaultoverview",)} Related Topics

Selecting and deselecting nodes

You must select a node before you can move it to another location, delete it, divide it into two nodes, change its type, or drag its associated control points. You can select several nodes to perform the same operation simultaneously.

To select a node

1. Click the Path tool.

2. Click the Node Edit button on the Property Bar.

3. Click a node.

To select multiple nodes

1. Repeat steps 1 and 2 from the previous procedure.

2. Hold down SHIFT, and click each node.

— **Notes**

- If you select a node that is on a curve, control points extend from it and from the nodes created before and after it.

- You can deselect one or more nodes in a path by holding down SHIFT, and clicking the selected nodes.

- You can select all nodes in a path by holding down CTRL + SHIFT, and clicking a node.

— **Tips**

- You can also select multiple nodes by clicking the Node Edit button and marquee-selecting the group of nodes.

- You can also select multiple nodes by clicking the Node Edit button and pressing ALT while freehand marquee-selecting the group of nodes.

{button ,AL(`PRC Selecting and transforming a path;',0,"Defaultoverview",)} Related Topics

Moving a path segment

You can move curve and line segments by dragging their <u>nodes.</u>

To move path segments

1. Click the <u>Path tool.</u>
2. Click the <u>Node Edit button</u> on the Property Bar.
3. Hold down SHIFT, and click the nodes on the segments that you want to move.
4. Drag the nodes to a new location.

— **Notes**

- The Node Edit tool changes to the Node Move cursor when you position it over the node you want to move, or it changes to the Segment Move cursor when you position it over the segment you want to move.
- You can move an entire path by selecting all its nodes and dragging the path. Selected segments move together as you drag their nodes.
- If the node is on a curve segment, the node's control points move with the node to prevent changes to the angles at which the curve enters and leaves the node. This applies to smooth and symmetrical nodes only.
- You can move selected path segments by a precise increment (the Nudge distance) by pressing an Arrow key. Hold down SHIFT and press an Arrow key to move selected path segments by a multiple of the Nudge distance (the Super Nudge distance). For more information about setting the nudge distances, see <u>"Setting the nudge increments."</u>

— **Tip**

- You can also move a curve segment by dragging any part of the segment.

{button ,AL(`PRC Selecting and transforming a path;',0,"Defaultoverview",)} <u>Related Topics</u>

Shaping a curve segment in a path

When you select a single <u>node</u> on a curve segment, two <u>control points</u> extend from it in opposite directions. You can change the shape of a curve by dragging these control points.

To shape a curve segment in a path by moving its control points

1. Click the <u>Path tool.</u>

2. Click the <u>Node Edit button</u> on the Property Bar.

3. Select a node.

4. Drag the control points.

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{button ,AL(`PRC Selecting and transforming a path;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Expanding and shrinking a path segment

The Elastic mode lets you expand or shrink path segments like rubber bands. When you move a path segment in Elastic mode, the segment's shape is distorted, depending on the direction and the degree to which you drag the nodes. If the Elastic mode is disabled, the distance between the selected nodes being moved does not change.

To expand and shrink a path segment

1. Click the Path tool.
2. Click the Node Edit button on the Property Bar.
3. Enable the Elastic Mode button.
4. Select at least two adjacent nodes.
5. Drag a node.

{button ,AL(`PRC Selecting and transforming a path;',0,"Defaultoverview",)} Related Topics

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Stretching and scaling a path segment

Stretching allows you to change the width and height of the path segment. Scaling resizes the path segment.

To stretch or scale a path segment

1. Click the <u>Path tool.</u>
2. Click the <u>Node Edit button</u> on the Property Bar.
3. Select the nodes you want to size or scale.
4. Click the <u>Stretch And Scale Nodes button</u> on the Property Bar.
5. Drag any of the following handles on the <u>highlighting box</u> until the desired transformation is achieved:
   - side selection handles－stretches the path
   - corner selection handles－scales the path

－ **Notes**

- Hold down ALT as you drag to keep the path's center stationary as you stretch the path.
- Hold down SHIFT as you drag to keep the transformation symmetrical.

{button ,AL(`PRC Selecting and transforming a path;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Rotating and skewing a path segment

Rotating paths lets you turn them about a pivot point, called the center of rotation. Skewing paths lets you slant them to one side while the opposite side remains stationary.

To rotate a path segment

1. Click the Path tool.

2. Click the Node Edit button on the Property Bar.

3. Select the nodes you want to rotate.

4. Click the Rotate And Skew Nodes button on the Property Bar.

   Rotation handles are the curved, double headed arrows in the corners of the highlighting box.

5. Drag the center of rotation to the desired location.

6. Drag a rotation handle to a new position until the desired transformation is achieved.

To skew a path segment

1. Follow steps 1 to 4 from the previous procedure.

   Skewing handles are the straight, double-headed arrows located in the center of each side of the highlighting box.

2. Drag a skewing handle to a new position until the desired transformation is achieved.

{button ,AL(`PRC Selecting and transforming a path;',0,"Defaultoverview",)} Related Topics

Editing a path

Editing a path

If you create a path on an image but cannot shape the segments exactly the way you want, you can add nodes to the path. Increasing the number of nodes gives you greater control over the shape of line and curve segments. If your path contains unwanted dips or bumps, you can remove nodes from the corresponding path segment to fine-tune its shape. You can also duplicate a path and edit it without affecting the original one.

For curves that move in one direction from start to finish, place nodes at 120-degree intervals.
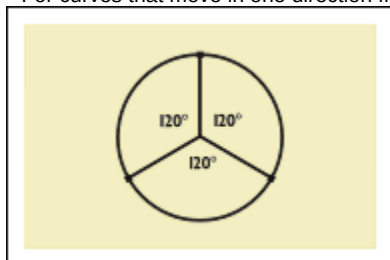
For curves that change direction smoothly, place a node on the curve each time it changes direction.
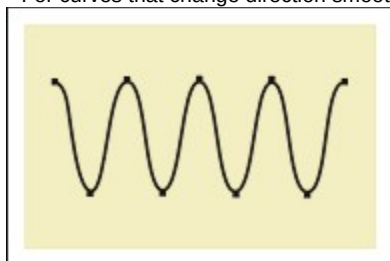
For curves that change direction at a cusp, place a node at every cusp.
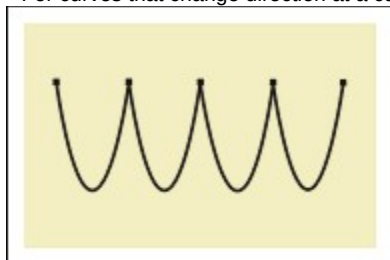
You can remove unnecessary nodes on a curve segment using the Auto-Reduce button on the Property Bar. Removing unnecessary nodes lets you create paths that are smoother and smaller in size when saved.
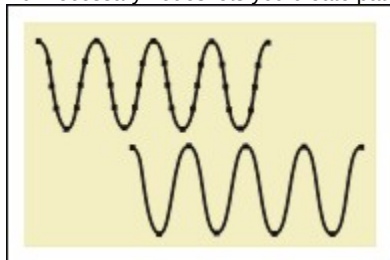
You can join or break path segments to create open or closed paths on an image. For example, if you want to close an open path, you can join the start and end nodes. If you want to open a closed path or create two separate components within a path, called subpaths, you can break the connection between two nodes.

Because nodes act as the connective joints for a path, you can only join or break segments at a node. If a node does not exist at the point where you want to break segments, you must add a node to that point.

You can define intricate paths if you change the path segment type. Line segments can be converted to curves to give you more

control.

There are three types of curve segment nodes: smooth, symmetrical, and cusp. Symmetrical nodes force the curve on one side of a node to mirror the curve on the other side of the node. Cusp nodes add sharp bends to a path. Smooth nodes create a smooth transition between two segments. If you convert a node connecting a curve segment to a line segment into a smooth node, you can only move the control point on the curve side along an imaginary line that follows the extension of the line segment. A smooth node constrains the angle between the two control points to 180 degrees but lets you vary the length of the control points independently.

{button ,AL(`OVR Using paths to define image areas;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding nodes to a path

You can add nodes to a path if the existing <u>segments,</u> <u>nodes,</u> and <u>control points</u> do not let you shape a path the way you want. You can add one node at a time or several at once. When you add a node, it appears between the node you selected and the preceding node in the path. You can also add nodes at specific points on a path.

To add a single node to a path

1. Click the <u>Path tool.</u>

2. Click the <u>Node Edit button</u> on the Property Bar.

3. Select a node.

4. Click the <u>Add button</u> on the Property Bar.

— **Note**

- You can add several nodes to a path by clicking the Add button once for each node you want to insert.

To add nodes at specific points on a path

1. Follow steps 1 and 2 from the previous procedure.

2. Double-click the segment where you want to add the node.

— **Tip**

- You can also add nodes at specific points on a path by clicking on the path at the desired location, and clicking the Add button on the Property Bar.

{button ,AL(`PRC Editing a path;',0,"Defaultoverview",)} <u>Related Topics</u>

Deleting nodes from a path

You can delete closely bunched <u>nodes</u> to simplify complex paths. You can also delete nodes to smooth bumps along a curve. When you delete nodes, the shape of the path can change, depending on the position of the node you remove.

To delete a node from a path

1. Click the <u>Path tool.</u>

2. Click the <u>Node Edit button</u> on the Property Bar.

3. Select a node.

4. Click the <u>Delete button</u> on the Property Bar.

— **Note**

- You can delete several nodes at once by selecting multiple nodes and pressing DELETE. For more information about selecting multiple nodes, see <u>"Selecting and deselecting nodes."</u>

— **Tip**

- You can also delete a node by double-clicking it.

{button ,AL(`PRC Editing a path;',0,"Defaultoverview",)} <u>Related Topics</u>

Duplicating a path

You can duplicate a path. The duplicated path is listed in the Path Docker window with the word "copy" attached to its name. Changes you make to the duplicated path do not affect the original one.

To duplicate paths

1. Click the Path tool.
2. Click Window, Dockers, Path.
3. Select a path.
4. Click the flyout arrow in the Path Docker window, and click Duplicate.

{button ,AL(`PRC Editing a path;',0,"Defaultoverview",)} Related Topics

Removing unnecessary nodes on a path segment

Paths that you create from masks or that you have edited, can contain more nodes than required to maintain their shape. You can remove these unnecessary nodes from the entire path or from a section of the path. When you delete nodes, the shape of the path can change, depending on the position of the nodes that are removed.

To remove unnecessary nodes on a path segment

1. Click the Path tool.
2. Click the Node Edit button on the Property Bar.
3. In the Image Window, drag to select a path segment.
4. Type a value between 1 and 10 in the Reduce Tolerance box.

   The larger the value, the more nodes are deleted.
5. Click the Auto-Reduce button.

— **Note**

- You can select the entire path to remove all unnecessary nodes.

{button ,AL(`PRC Editing a path;',0,"Defaultoverview",)} Related Topics

Joining nodes

You can join two nodes in a path if they are positioned at the end of open segments or subpaths. If you join two nodes that are far apart, they are joined in the middle of their original positions.

To join two nodes

1. Click the Path tool.

2. Click the Node Edit button on the Property Bar.

3. Select two nodes.

4. Click the Join Selected Nodes button.

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{button ,AL(`PRC Editing a path;',0,"Defaultoverview",)} Related Topics

—

Breaking a path

Paths can only be broken or separated at a <u>node.</u> When you break a path, new nodes are added to the ends of the disconnected segments, creating two subpaths.

To break a path

1. Click the <u>Path tool.</u>

2. Click the <u>Node Edit button</u> on the Property Bar.

3. Select a node.

4. Click the <u>Break Selected Node button.</u>

5. Drag the node to view the result of breaking the path.

— **Note**

- If you want to break a path at a point where a node does not exist, click at that point and click the Break Selected Node button.

{button ,AL(`PRC Editing a path;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Changing the node type

When you change a <u>node</u> type, you change the way the segments attached to the node behave. While a new node type may not immediately affect the path's shape, it will change the shape when you move the control points to edit the path. You can change several node types in a single operation.

To change the node type

1. Click the <u>Path tool.</u>

2. Click the <u>Node Edit button</u> on the Property Bar.

3. Select a node.

4. Click one of the following buttons:

   - <u>Symmetrical</u> ━ constrains the angle between the two control points to 180 degrees and keeps both control points at an equal distance from the node
   - <u>Cusp</u> ━ lets you edit the control points on either side of the node to add a sharp bend to a path
   - <u>Smooth</u> ━ constrains the angle between the two control points to 180 degrees, but lets you vary the distance between the node and each of its control points

━ **Note**

   - A curve node that is connected to a line segment must be smooth or cusped.

{button ,AL(`PRC Editing a path;',0,"Defaultoverview",)} <u>Related Topics</u>

–

Changing a segment to a curve or line

You can change a line segment to a curve segment or a curve segment to a line segment. When you change a line to a curve segment, you must select the nodes at either end of the segment to view the curve's <u>control points.</u>

To change a segment to a curve or a line

1. Click the <u>Path tool.</u>

2. Click the <u>Node Edit button</u> on the Property Bar.

3. Select the <u>node(s)</u> attached to the segment(s) you want to convert.

4. Click one of the following buttons:

   - <u>To Line</u>－changes the selected curve nodes to line nodes to create line segments
- <u>To Curve</u>－changes the selected line nodes to curve nodes to create curved segments
－ **Note**

   - You can change several segments of the same type in a single operation.
－ **Tip**

   - You can also change a segment to a curve or a line by clicking on the segment, and clicking the To Line or To Curve buttons.

{button ,AL(`PRC Editing a path;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Changing the path's color

You can change the path's color to make it more visible.

To change the path's color

1. Click Tools, Options.
2. Click Workspace, Display in the list of categories.
3. Open the Path Color picker, and click a color.

{button ,AL(`PRC Editing a path;',0,"Defaultoverview",)} **Related Topics**

Using paths with brush and mask tools

Using paths with brush and mask tools

After you define a shape on your image by creating a path, you can convert the path to a mask or you can apply brush strokes along the path.

Converting paths to masks

You can convert a path to a mask. If you have defined a path on your image using the Path tool, you can use the Path To Mask button to define the same image area with a mask. Converting paths to masks lets you modify the shape using the mask tools.

When you convert a path to a mask, the mask is created in addition to the path so that both appear on the image. You can then create an object from the mask selection and move the object without affecting the position of the path.

Stroking the path

If you want to apply precise brush strokes to your image, you can paint along a path's edge using the Paint tool, the Effect tool, the Clone tool, the Image Sprayer tool, the Color Replacer tool, and the Eraser tool. You can customize the appearance of the brush stroke by setting its attributes on the Property Bar for the appropriate tool. For more information about setting these attributes, see "Painting, filling, and editing images."

After you apply a brush stroke along a path, you can repeat the stroke. You can set the angle between the strokes and the path, apply cumulative angles, scale the saved stroke, set a variation in the size of the strokes applied to the path, and make the strokes tangent to the path. You can also vary the colors used to apply the strokes to the path.

{button ,AL(`OVR Using paths to define image areas;',0,"Defaultoverview",)} Related Topics

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Creating a mask from a path

You can convert a path to a mask before selecting, cutting, or copying the defined area. You can also convert a path to a mask and then convert the selection to an object. For more information, see <u>"Creating an object using selections."</u>

To create a mask from a path

1. Click the <u>Path tool.</u>

2. Create a path.

3. Click the <u>Path To Mask button</u> on the Property Bar.
− **Notes**

- If you convert an open path to a mask, the start and end <u>nodes</u> are connected automatically.

- You can enable the Anti-Aliasing check box to smooth any diagonal or curved edges in the path.

- If you convert a path that lies outside the image boundaries, the mask is clipped to the image boundaries.

- For more information about creating masks, see <u>"Creating masks and selections."</u>
− **Tip**

- You can also access the Path To Mask button in the Path Docker window.

{button ,AL(`PRC Using paths with brush and mask tools;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Painting along a path

After you define an area on an image using a path, you can apply a brush stroke along the path.

To paint along a path

1. Click the Path tool.
2. Create a path.
3. Click one of the following tools in the Toolbox:
   - Paint tool
   - Effect tool
   - Clone tool
   - Image Sprayer tool
   - Eraser tool
   - Color Replacer tool
4. Click the Stroke Path button on the Property Bar.

— **Notes**

- You can customize the stroke that is painted along the path by setting options on the Property Bar.
- You can reverse the direction of the stroke by clicking the Reverse Stroke button on the Property Bar.
- You can paint along a specific part of a path by selecting the area with a mask tool. For more information about masks, see "Selecting an image area with a specific shape."

{button ,AL(`PRC Using paths with brush and mask tools;',0,"Defaultoverview",)} Related Topics

Repeating a paint stroke along a path

If you have painted along a path but want to enhance the brush stroke's effect, you can repeat the brush stroke. You can create your own custom brush strokes or use any of the preset strokes supplied with Corel PHOTO-PAINT.

To repeat a paint stroke along a path

1. Click the Path tool.

2. Click one of the following tools in the Toolbox:
   - Paint tool
   - Effect tool
   - Clone tool
   - Image Sprayer tool
   - Eraser tool
   - Color Replacer tool

3. Click the Repeat Stroke button on the Property Bar.

4. Click the flyout arrow above the Stroke list box, and click Load Path As Stroke.

5. Type a value in the Repeat box to specify the number of times the stroke is repeated along the path.

6. Click the Repeat Stroke Along Path button.

— **Note**
   - You can customize the stroke that is repeated along the path by setting scale, angle, and color values in the Repeat Stroke dialog box. For more information, see "Repeating and changing a brush stroke."

— **Tip**
   - You can also choose a brush stroke from the Stroke list box.

{button ,AL(`PRC Using paths with brush and mask tools;',0,"Defaultoverview",)} Related Topics

Automating application tasks

Automating application tasks

Corel PHOTO-PAINT lets you use recordings and scripts to automate a series of actions that you want to repeat on the same image or on several images. A recording is a series of commands that you record using the controls in the Recorder Docker window; however, the recording is not saved when you end your Corel PHOTO-PAINT session. A script is a recording that has been saved and can be retrieved at any time.

Recordings and scripts can save time when you are performing many standard operations, including <u>resampling</u> images, selecting image areas, and making global adjustments. For example, if you scan a series of photographs into Corel PHOTO-PAINT and discover that they are all too small and underexposed, you can resample and adjust the images to increase their size and brightness. If you record the resampling and adjustment operations as you apply them to the first photograph, you can then play the recording or script on all the other photographs to repair their problems simultaneously.

You can create, edit, and play recordings and scripts using the controls in the Recorder Docker window. You can also play and organize scripts using the Scripts Docker window.

The scripts that you create in Corel PHOTO-PAINT can be enhanced using the Corel SCRIPT Editor. The Corel SCRIPT Editor lets you use the following features of the Corel SCRIPT programming language: loops, variables, functions, and user-defined dialog boxes. For example, you can incorporate a loop into a script so that certain commands are repeated until a series of predefined conditions are met. You can also include a dialog box in a script to obtain user input on items such as color, shape, or file selection.

In Corel PHOTO-PAINT, you can also extend the functionality of the application by using Microsoft Visual Basic for Applications (VBA). The VBA Editor provides the tools you need to automate Corel PHOTO-PAINT operations.

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} <u>More Detailed Information</u>

Creating and saving recordings and scripts

Creating and saving recordings and scripts

You can create and save recordings and scripts in the Recorder Docker window.

Creating a recording

You can record most of your keyboard, toolbar, Toolbox, menu, and mouse operations. As you record, the operations are translated into command statements that appear numbered chronologically in the command list in the Recorder Docker window. These command statements are displayed in the same format as those found in the Undo/Redo Docker window—each command is one word and its syntax is usually composed of the command name preceded by the name of the menu in which it is found.

Although you can access Corel PHOTO-PAINT commands in more than one way, commands are always displayed in the Recorder Docker window as if you had accessed them through the menu. Customizing the menu structure or the keyboard does not affect the recorded command names.

The dialog box options that you choose while recording a script are recorded once the dialog box is closed. These options are converted to <u>parameters</u> that are assigned to the command that initially opened the dialog box. For that reason, the options do not appear as actions in the Recorder Docker window. This is also true for color selections. For example, if you choose a paint color from the on-screen <u>Color Palette</u> and apply a brush stroke to the image, the color selection does not appear in the Recorder's command list; instead, it is recorded as a parameter of the Paint tool.

The following list describes the commands that cannot be recorded in Corel PHOTO-PAINT:

- toolbar, keyboard, and menu customization commands
- grid, ruler, or guideline customization commands
- Window and Help menu commands
- image calculations and image stitching
- viewing commands, such as zooming

Saving a recording as a script

You can play the commands that you record in the Recorder Docker window until you end your Corel PHOTO-PAINT session or start a new recording. If you want to access the recorded commands during another Corel PHOTO-PAINT session, you must save them as a script. The scripts that you create in Corel PHOTO-PAINT can be loaded and played at any time and can be distributed to other Corel PHOTO-PAINT users.

Consider recording a document-saving command as the first operation in your script. This procedure lets you restore the original image if the execution of the script is unsatisfactory.

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a recording

You can automate a series of commands by recording them in the Recorder Docker window. Recordable commands include mouse movements, toolbar actions, keystrokes, and menu commands. If you do not want to record some of the actions that you perform during a recording session, you can stop recording, perform the actions, and start recording again.

To create a recording

1. Click Window, Dockers, Recorder.
2. Click the New button at the top of the Recorder Docker window.
3. Click the Record button at the bottom of the Recorder Docker window.
4. Perform the actions that you want to record.
5. Click the Stop button.

― **Note**

- For information about actions that cannot be recorded, see "Creating and saving recordings and scripts."

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{button ,AL(`PRC Creating and saving recordings and scripts;',0,"Defaultoverview",)} Related Topics

Saving a recording as a script

To use a recording on images in future Corel PHOTO-PAINT sessions or in any other scriptable applications, you must save it as a script with the Corel SCRIPT (.CSC) file extension.

To save a recording as a script

1. Click Window, Dockers, Recorder.
2. Create a recording.
3. Click the Save button at the top of the Recorder Docker window.
4. From the Save In list box, choose the drive where you want to save the script.
5. Double-click the folder in which you want to save the script.
6. Type a filename in the File Name box.

— **Note**

- For information about creating a recording, see "Creating a recording."

— **Tip**

- You can also save a script by clicking the Save Undo list button in the Undo/Redo Docker window. For more information, see "Saving an undo list as a script."

{button ,AL(`PRC Creating and saving recordings and scripts;',0,"Defaultoverview",)} Related Topics

Playing recordings and scripts

Playing recordings and scripts

Playing a recording or script applies the recorded commands to the active image. You can play a script by loading it in the Recorder Docker window or in the Scripts Docker window. You can also apply only part of a recording or script to the image by playing just one command from the sequence of recorded commands or by disabling specific commands.

Before playing a recording or script, ensure that the active image contains the components that are necessary for successful execution of the recorded operations. For example, if you try to play a script that includes commands that are specific to objects, in an image that has no objects, the script cannot be applied successfully.

You can play multiple scripts simultaneously by processing them in a batch. You can apply them to one or several images. After the scripts are played, you can choose to overwrite the original files, automatically save all images in a different file format, or save the images in a different folder.

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} Related Topics

Playing a recording

You can play a recording only in the current Corel PHOTO-PAINT session. If you want to use it in other work sessions, you must save it as a script.

To play a recording

1. Click Window, Dockers, Recorder.

2. Create a recording.

3. Click the Play button at the bottom of the Recorder Docker window.

Note

- For information about creating a recording, see "Creating a recording."

{button ,AL(`PRC Playing recordings and scripts;',0,"Defaultoverview",)} Related Topics

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Playing a script

You can load a previously saved script and run it on a file by using the Recorder Docker window or the Scripts Docker window.

To play a script from the Recorder Docker window

1. Click Window, Dockers, Recorder.
2. Click the <u>Open button</u> at the top of the Recorder Docker window.
3. From the Look In list box, choose the drive where the script is stored.
4. Double-click the folder in which the script is stored.
5. Double-click the script filename.
6. Click the <u>Play button</u> at the bottom of the Recorder Docker window.

To play a script from the Scripts Docker window

1. Click Window, Dockers, Scripts.
2. Double-click the folder in which the script is stored.
3. Click the script name.
4. Click the Play button at the bottom of the Scripts Docker window.

— **Note**

- Opening a script in the Scripts Docker window does not load the script into the Recorder Docker window.

— **Tip**

- You can also open the Scripts Docker window by clicking Tools, Corel SCRIPT, Run Script.

{button ,AL(`PRC Playing recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Playing a single command

You can apply just one command from a recording or script to your image. This feature is very useful when you want to evaluate the result of a particular command before the rest of the commands in the recording, or the script, are applied to the image. You choose the command by moving the Position Indicator next to its name in the command list in the Recorder Docker window.

To play a single command

1. Click Window, Dockers, Recorder.
2. Create a recording, or open a script.
3. Do one of the following to move the <u>Position Indicator</u> to the command you want to play:
   - Double-click the name of the command in the Recorder Docker window.
   - Click the <u>Rewind button</u> to choose the first command in the script.
   - Click the <u>Fast Forward button</u> to choose the last command in the script.
4. Click the <u>Step Forward button</u> at the bottom of the Recorder Docker window.

– **Note**

- For information about creating a recording, see <u>"Creating a recording."</u> For information about opening a script, see <u>"Playing a script."</u>

{button ,AL(`PRC Playing recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Disabling commands before playback

You can temporarily exclude commands from the recorded sequence before you play a recording or script. Because you don't disable the commands permanently, you can reactivate them without having to recreate the entire recording or script.

To disable commands before playback

1. Click Window, Dockers, Recorder.
2. Create a recording, or open a script.
3. Do one of the following to select the command(s) you want to disable:
   - Click the name of a command in the Recorder Docker window.
   - Hold down CTRL, and click the names of several nonsuccessive commands.
   - Hold down SHIFT, and click the name of the first and the last command in a block of successive commands.
4. Click the Enable/Disable Selected Command(s) button at the top of the Recorder Docker window.

   The selected command names are grayed-out and the actions are excluded from the sequence when the recording or script is played.

Notes

- For information about creating a recording, see "Creating a recording." For information about opening a script, see "Playing a script."
- You can reactivate a disabled command by selecting it in the Recorder Docker window and clicking the Enable/Disable Selected Command(s) button again.

{button ,AL(`PRC Playing recordings and scripts;',0,"Defaultoverview",)} Related Topics

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Playing scripts on one or more images

You can play a script on several images simultaneously. You can also play several scripts on one or more images. This type of batch processing lets you perform global adjustments on several images, without having to open each image and play the script individually. After the batch processing, the images can be saved in the same or different file format, and in the same or different folder.

To load files for batch processing

1. Click File, Batch Process.

2. In the Batch Process dialog box, click the Add File button.

3. From the Look In list box in the Load Images For Batch Playback dialog box, choose the drive where the images are stored.

4. Double-click the folder in which the images are stored.

5. In the Look In box, do one of the following to select the filename(s) of the images you want to edit:

   - Click a filename.

   - Hold down CTRL, and click the names of several nonsuccessive files.

   - Hold down SHIFT, and click the name of the first and the last file in a block of successive files.

6. Click Open, and repeat steps 2 to 5 to open images from different folders.

   The selected filenames appear in the List Of Files To Batch Process box.

To play one or more scripts on one or more images

1. Follow all the steps from the previous procedure.

2. In the Batch Process dialog box, click the Add Script button.

3. From the Look In list box in the Load Script dialog box, choose the drive where the scripts are stored.

4. Double-click the folder in which the scripts are stored.

5. Select the script filenames, and click Open.

6. Repeat steps 2 to 5 to open scripts from different folders.

7. In the Batch Process dialog box, choose one of the following options from the On Completion list box:

   - Don't Save—does not save the images after the scripts have been played
   - Save Over Original—overwrites the current version of every image that was modified with the scripts
   - Save To New Folder—saves the images in a folder that you specify using the Browse button
   - Save As New Type—saves the images in the file format you choose from the Save As Type list box

8. Click the Play button.

— **Notes**

- When you choose the Save As New Type option, you can also specify a new location by clicking the Browse button and choosing a different folder.

- Some of the options you choose from the Save As Type list box open a second dialog box in which you can further customize the file format attributes.

- You can enable the Close File After Batch Playback check box to close the images after they are modified by the scripts. Don't enable the check box if you choose the Don't Save option from the On Completion box; otherwise, you'll lose all the changes applied to the images by the scripts.

- Choose the Don't Save option from the On Completion list box when you want to assess the script results before overwriting the original image.

{button ,AL(`PRC Playing recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing recordings and scripts

Editing recordings and scripts

You can edit an active recording or script in the Recorder Docker window by inserting new commands, recording over existing commands, and deleting the commands you no longer want to perform. If you save a recording that you've created in the Recorder Docker window, you can also edit it in the Corel SCRIPT Editor; however, after you edit a Corel PHOTO-PAINT script externally, you can no longer open it using the Recorder Docker window.

For information about how to edit a script in the Corel SCRIPT Editor, see the "Edit Corel SCRIPT scripts" section of the Corel SCRIPT Editor online Help.

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} Related Topics

Inserting commands into a recording or script

You can insert commands into an existing recording or script using the Recorder Docker window. The commands are inserted after the command that the Position Indicator is pointing to in the Recorder Docker window.

To insert commands into a recording or script

1. Click Window, Dockers, Recorder.
2. Create a recording, or open a script.
3. Enable the <u>Insert New Command button</u> at the top of the Recorder Docker window.
4. Do one of the following to point the <u>Position Indicator</u> to the command below which you want to add new commands:
   - Double-click the name of the command in the Recorder Docker window.
   - Click the <u>Rewind button</u> to move the Position Indicator to the first command in the script.
   - Click the <u>Fast Forward button</u> to move the Position Indicator to the last command in the script.
5. Click the <u>Record button</u> at the bottom of the Recorder Docker window.
6. Perform the actions you want to add to the recording or script.
7. Click the <u>Stop button.</u>

Note

- If the Insert New Command button is not enabled, the currently selected command and the commands that follow will be overwritten with the newly recorded commands.

{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

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Replacing commands in a recording or script

You can overwrite commands in an existing <u>recording</u> or <u>script</u> with newly recorded commands in the Recorder Docker Window. The command that the <u>Position Indicator</u> is pointing to and the commands that follow it are replaced by the new commands you record.

To replace commands in a recording or script

1. Click Window, Dockers, Recorder.
2. Create a recording, or open a script.
3. Do one of the following to point the Position Indicator to the first command in the sequence of commands you want to replace:
   - Double-click the name of the command in the Recorder Docker window.
   - Click the <u>Rewind button</u> to move the Position Indicator to the first command in the recording or script; the entire script will be overwritten.
   - Click the <u>Fast Forward button</u> to move the Position Indicator to the last command in the script.
4. Click the <u>Record button</u> at the bottom of the Recorder Docker window.
5. Perform the actions you want to add to the recording or script.
6. Click the <u>Stop button.</u>

{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Deleting commands from a recording or script

To delete commands from a <u>recording</u> or <u>script,</u> remove them from the command list in the Recorder Docker window.

To delete commands from a recording or script

1. Click Window, Dockers, Recorder.
2. Create a recording, or open a script.
3. Do one of the following to select the command(s) you want to delete:
   - Click the name of the command in the Recorder Docker window.
   - Hold down CTRL, and click the names of several nonsuccessive commands.
   - Hold down SHIFT, and click the names of the first and the last command in a block of successive commands.
4. Click the <u>Delete Selected Command(s) button</u> at the bottom of the Recorder Docker window.
   - **Note**
   - If you delete commands from a script, you must save the script before closing it to save your changes.

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{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Managing your scripts

Managing your scripts

In the Scripts Docker window you can customize the organization and display of your script files. You can also access frequently used scripts by assigning shortcut keys or toolbar buttons to them, or by placing them in any of the menus.

Changing the display properties in the Scripts Docker window lets you quickly find the scripts you want to play. The View and Arrange Icons commands in the Scripts Docker window let you change the appearance and order of the icons for the script files. The View command lets you choose the size of the icons and the information displayed with them. If you choose to display the contents as thumbnails, you can resize the thumbnails by specifying dimension values or by interactively adjusting the size. The Arrange Icons command sets the order in which you want the script icons displayed. You can organize the script files according to name, size, type, or the date they were last modified.

You can also split the Scripts Docker window into two sections to increase your view of the contents of the window.

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} Related Topics

Changing display properties in the Scripts Docker window

You can change the way in which the script files are displayed in the Scripts Docker window, the order in which they appear, and the size of the script thumbnails.

You can also split the Scripts Docker window into two panels to review the organization of the script files.

To change the display type of the script files

1. Click Window, Dockers, Scripts.

2. Click the <u>flyout arrow,</u> View, and click one of the display options.

To change the order in which icons are displayed

1. Click Window, Dockers, Scripts.

2. Click the <u>flyout arrow,</u> Arrange Icons, and click one of the arrangement options.

To change the size of the script thumbnails

1. Click Window, Dockers, Scripts.

2. Click the <u>flyout arrow,</u> View, Thumbnail Size.

3. In the Thumbnail Size dialog box, do one of the following:

   - Choose a preset size from the Size list box.
   - Type values in the Width and Height boxes.
   - In the preview box, drag a handle on the selection box of the icon to resize the icon interactively.

To split the Scripts Docker window

1. Click Window, Dockers, Scripts.

2. Click the <u>flyout arrow,</u> and click View Tree.

Note

- You can size the window sections by dragging the divider frame.

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{button ,AL(`PRC Managing your scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Assigning a shortcut key to a script

If you have a script that you use frequently, you can assign a shortcut key to it.

To assign a shortcut key to a script

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Shortcut Keys.

3. In the Commands list, double-click one of the following folders:

    - General Scripts
    - Application Scripts

4. In the Commands list, click the script to which you want to assign a shortcut key.

5. In the Press New Shortcut Key box, type the keyboard combination you want to assign, and click the Assign button.

— **Notes**

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

- To avoid assigning the same keyboard shortcut to two scripts, or to a script and a command, enable the Delete Conflicts check box and the Navigate To Conflict check box. The Delete Conflicts check box deletes an existing shortcut when a new shortcut using the same combination is assigned. The Navigate to Conflict check box highlights the command or script which no longer has a keyboard shortcut and prompts you to type a new shortcut in the Press New Shortcut Key box.

- If you enable the Delete Conflicts check box without enabling the Navigate To Conflict check box, you are not prompted to type a new shortcut combination to replace the one being deleted.

{button ,AL(`PRC Managing your scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Placing a script in a menu

You can assign a script to a menu so that you can activate it like any command.

To place a script in a menu

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. In the Commands list, double-click one of the following folders:
   - General Scripts
   - Application Scripts
4. In the Commands box, click the script you want to place in a menu.
5. In the Menu list, click the menu or submenu to which you want to add the script.
6. Click the Add button.

— **Note**
   - You can click the Separator button to add a separating line below a selected menu command in the Menu box.

{button ,AL(`PRC Managing your scripts;',0,"Defaultoverview",)} Related Topics

Assigning a toolbar button to a script

You can assign a toolbar button to a script so that you can access it with a click of the mouse button.

To assign a toolbar button to a script

1. Display the toolbar you want to edit.
2. Click Tools, Options.
3. In the list of categories, double-click Customize, and click Toolbars.
4. In the Commands box, double-click one of the following folders:
   - Application Scripts
   - General Scripts
5. In the Commands list, click the script to which you want to assign a toolbar button.
6. From the display area to the right of the Commands box, choose a command button and drag it to the toolbar.

Note

- If a script's first line, second line, or both are REM statements, they appear in the display area below the Property Bars list box.

{button ,AL(`PRC Managing your scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the Corel SCRIPT Editor

Using the Corel SCRIPT Editor

The Corel SCRIPT Editor is an application for modifying saved recordings, or scripts. You can use it to edit the commands in a script, rerecord a script, add commands that can't be recorded, or write scripts from scratch.

Since scripts are standard text files, they can be edited with any Windows text editor or word processor. However, the Corel SCRIPT Editor also includes features to test, debug, and run script files. Corel SCRIPT scripts can be saved as text-only files or as stand-alone executables. Text files do not contain a compiled binary component and are compiled each time the script is executed. Stand-alone executables contain binary code that you cannot edit in a text editor. Corel SCRIPT files are saved with the extension .CSC.

The Corel SCRIPT Editor also includes tools to create and edit custom dialog boxes that let users return input to a running script. For more information, see "Using custom dialog boxes in scripts."

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} Related Topics

About the Corel SCRIPT programming language

All saved scripts contain Corel PHOTO-PAINT commands. These commands are part of the Corel SCRIPT programming language. The Corel SCRIPT programming language consists of two sets of instructions:

- Corel SCRIPT application commands and functions
- Corel SCRIPT programming statements and functions

Computer programming experience isn't a prerequisite for using Corel SCRIPT to modify and write scripts. The amount of information you need to know about scripting depends on the complexity of your scripts.

The Corel SCRIPT online Help file contains instructions for novice script writers and reference material for experienced script writers and programmers.

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} Related Topics

Corel SCRIPT application commands and functions

Application commands

Any script you create by saving a recording of your Corel PHOTO-PAINT operations is comprised of Corel SCRIPT application commands.

The Corel SCRIPT application commands instruct Corel PHOTO-PAINT to perform specific actions. For example, a command might instruct Corel PHOTO-PAINT to open or close a document. Most of the Corel SCRIPT application commands are one-word equivalents of the corresponding Corel application user interface. For example, the **.FileNew** command creates a new document. Most Corel PHOTO-PAINT scripting commands operate in exactly the same way as their corresponding menu commands.

You can learn more about individual application commands by referring to Corel SCRIPT online Help.

Although most Corel PHOTO-PAINT application commands are one-word equivalents of their corresponding menu commands, you might need more than the command itself to execute an action. If a command needs more information than that which is provided by the command name alone, parameters are required. Parameters represent aspects of the feature that you can change or selections you can make. For example, the **.ImageResample** command in Corel PHOTO-PAINT requires parameters that indicate the width, height, horizontal resolution, vertical resolution, and the use of <u>anti-aliasing</u> for the resampled image. In the following example, the Resample command parameters set the width to 640 pixels, the height to 480 pixels, the horizontal and vertical resolution to 72 dpi, and use anti-aliasing.

.ImageResample 640, 480, 72, 72, TRUE

In a script, parameters are separated by commas and the command name is preceded by a period.

Application functions

Application functions ask questions about the status of Corel applications, selected items in Corel applications, or image properties. For example, a function may ask Corel PHOTO-PAINT about the dimensions of an object. Application functions cannot be recorded; they must be written into a script.

‒ **Note**

- Each Corel application that supports scripts has a unique set of application commands and functions. However, some Corel applications use the same name for a command or a function. For example, the **.FileNew** command is available in both CorelDRAW and Corel PHOTO-PAINT.

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Corel SCRIPT programming statements and functions

Corel SCRIPT programming statements and functions are a common set of instructions that can be used with any Corel application that supports scripting. Programming statements and functions are derived from traditional BASIC programming language dialects.

Corel SCRIPT programming statements and functions send instructions or perform actions that aren't part of another Corel application. For example, Corel SCRIPT programming statements can be used to display a custom dialog box; include flow control statements and constructs, such as loops; create and manipulate variables; and retrieve information about your computer setup. On their own, Corel SCRIPT programming statements form a powerful programming language. A script containing only Corel SCRIPT programming statements can be executed, even if another Corel application is not running.

In the Corel SCRIPT online Help, Corel SCRIPT programming statements and functions appear in uppercase, for example, **.LEFT**, **.IF,** and **.MESSAGEBOX**.

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{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using custom dialog boxes in scripts

You can use a custom dialog box to get user input returned to a running script. Dialog boxes are created using Corel SCRIPT programming statements that support Windows options and controls, such as buttons, list boxes, and progress indicators.

You have two options for creating the Corel SCRIPT statements used to produce a dialog box. Your first option is to use the Corel SCRIPT Editor and type in the dialog box definition statements. This can be a time-consuming option, because the parameters of each statement are specific, and because it is difficult to visualize the dialog box based on coordinate positions.

Your second option is to use dialog windows in the Corel SCRIPT Editor. In dialog windows, you can draw a customized dialog box. The dialog box and the dialog box controls within it are graphic representations of Corel SCRIPT statements. Working with the dialog boxes in the Corel SCRIPT Editor is similar to using a drawing or painting application. In dialog windows, dialog box controls are graphic objects that can be inserted, moved, resized, and aligned in a dialog box. You can create or edit a dialog box in a few steps using dialog windows in the Corel SCRIPT Editor.

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} **Related Topics**

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Measurement units and coordinates in Corel PHOTO-PAINT recordings and scripts

Most recordable Corel PHOTO-PAINT scripting commands that use measurement parameters use pixels as the base unit of measure. For example, the first four parameters of the **.FilePrintOptionsLayout** command set unit measurements using pixels.

Corel PHOTO-PAINT scripting commands that specify locations on a page use coordinates as parameters. Coordinates use pixels as the base unit of measure and are expressed as being relative to the top left corner of the image.

Most Corel PHOTO-PAINT commands that use coordinates, such as the **.Rectangle** command, which draws a rectangle in the image, specify four coordinate parameters. For example:

.Rectangle .Left=long, .Top=long, .Right=long, .Bottom=long

- The parameter "Left" specifies the distance, in pixels, from the left side of the rectangle to the left edge of the image.

- The parameter "Top" specifies the distance, in pixels, from the top of the rectangle to the top edge of the image.

- The parameter "Right" specifies the distance, in pixels, from the right side of the rectangle to the left edge of the image. This distance should be longer than the parameter "Left".

- The parameter "Bottom" specifies the distance, in pixels, from the bottom of the rectangle to the top edge of the image. This distance should be longer than the parameter "Top".

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} <u>Related Topics</u>

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A Corel PHOTO-PAINT script example

This example shows a simple Corel PHOTO-PAINT script that crops the current image to a rectangular selection.

REM Crops an image and adjusts the colors

WITHOBJECT "CorelPhotoPaint.Automation.9"

   .MaskRectangle 53, 32, 305, 257, 0, 0

   .ImageCropToMask

   .ImageAutoEqualize 5, 5

   .ImageHSL 45, 25, -27

END WITHOBJECT

REM Crops an Image and adjusts the colors

This is a nonexecuting comment describing this script. If the first line, second line, or both are REM statements, they are displayed in the description box when you load scripts.

WITHOBJECT "CorelPhotoPaint.Automation.9"

Connects to Corel PHOTO-PAINT and prepares it to accept subsequent commands. Every script must include a WITHOBJECT command.

.MaskRectangle 53, 32, 305, 257, 0, 0

Creates a rectangular selection using the following parameters:

Location of the rectangle's edges (Left: 53rd pixel, Top: 32nd pixel, Right: 305th pixel, Bottom: 257th pixel), Mask Mode: 0 (Normal), Feather width: 0 (None)

.ImageCropToMask

Crops the image to the content of the rectangular selection.

.ImageAutoEqualize 5, 5

Applies the AutoEqualize command, which automatically adjusts the relationship among the highlights, shadows, and midtones of your image. The parameters represent a white limit and a black limit of 0.05%.

.ImageHSL 45, 25, -27

Adjusts the image's hue, saturation, and lightness levels.

END WITHOBJECT

Ends communication with Corel PHOTO-PAINT. Every script must include this line.

— **Note**

- If you run a script frequently, you can assign the script to a keystroke, a menu command, or a toolbar button.

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} <u>Related Topics</u>

OLE Automation

You can use OLE Automation for Corel PHOTO-PAINT to build applications that use Corel PHOTO-PAINT components.

OLE Automation is an integration standard that allows applications to expose their programmable objects so that other applications can control them. Exposing an object means that an application makes the script or macro commands that control it available to other programming applications. The exposed commands become an extension of the controlling programming language.

Any Corel application that supports Corel SCRIPT provides one programmable OLE Automation object. The object is used by OLE Automation controllers such as Corel SCRIPT to control Corel applications. You can also use OLE Automation controllers, such as Microsoft Visual Basic and Visual C++ to send commands to Corel PHOTO-PAINT and to develop applications using Corel application components.

OLE Automation can be used for long and complicated manual processes that transfer data between two or more applications. For example, you may have a manual process that puts data into a spreadsheet to create a presentation graphic. The graphic is then used in a bitmap application such as Corel PHOTO-PAINT. If you use OLE Automation, you can create a program that automatically performs these steps for you. OLE Automation gives you almost total control over a variety of applications, allowing you to build the applications you need through its seamless integration capabilities.

Since Corel applications provide one programmable object, their documents cannot be directly accessed as objects from a controller. The Visual Basic **.GetObject** command, for example, cannot be used to access a Corel document. Additionally, Corel applications don't expose an object library or support properties. The only way to access a Corel document through OLE Automation is by using Corel SCRIPT application commands.

Corel SCRIPT online Help provides a reference for all available CorelDRAW and Corel PHOTO-PAINT application commands and functions, as well as overview information about programming with OLE Automation. For more information about OLE Automation, see the following reference sources:

- Microsoft Visual Basic Programmer's Guide
- Microsoft Windows Developer's Kit
- Microsoft Office Developer's Kit

Note

- The advanced Corel SCRIPT programming features described above are intended for experienced Windows programmers and not for beginner script writers.

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} <u>Related Topics</u>

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Starting the Corel SCRIPT Editor

You can start the Corel SCRIPT Editor directly from Corel PHOTO-PAINT.

To start the Corel SCRIPT Editor from Corel PHOTO-PAINT

- Click Tools, Corel SCRIPT, Corel SCRIPT Editor.

— **Tip**

- You can also start the Corel SCRIPT Editor from the Windows desktop.

{button ,AL(`PRC Using the Corel SCRIPT Editor;',0,"Defaultoverview",)} Related Topics

Accessing the Corel SCRIPT Editor online Help

The Corel SCRIPT Editor online Help provides detailed information about using scripts and provides a script syntax reference.

To access the Corel SCRIPT Editor online Help

1. Start the Corel SCRIPT Editor.
2. Click Help, Help Topics.

{button ,AL(`PRC Using the Corel SCRIPT Editor;',0,"Defaultoverview",)} Related Topics

Using Visual Basic for Applications

Using Visual Basic for Applications

Visual Basic for Applications (VBA) allows you to automate your tasks in Corel PHOTO-PAINT using Visual Basic language. The integration of the VBA Editor lets you create projects that you can run in Corel PHOTO-PAINT. By incorporating VBA, Corel provides an international programming language to users.

For more information about working with VBA, see the online Help from the VBA Editor.

{button ,AL(`OVR Automating application tasks;',0,"Defaultoverview",)} **Related Topics**

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Creating an automation project with Visual Basic for Applications

You can automate tasks using the Visual Basic Editor, which is available within Corel PHOTO-PAINT.

To create an automation project

1. Click Tools, Visual Basic, Visual Basic Editor.
2. Using the Visual Basic Editor and tools, create your automation project.

{button ,AL(`PRC Using Visual Basic for Applications;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Running a Visual Basic automation project

You can run a Visual Basic automation project from within Corel PHOTO-PAINT.

To run an automation project

- Click Tools, Visual Basic, Play.

{button ,AL(`PRC Using Visual Basic for Applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Retouching and refining images

Retouching and refining images

Whether you want to repair a damaged image area or improve the quality of an image, Corel PHOTO-PAINT provides many correction and enhancement features to assist you with your image-editing tasks. You can change an image's dimensions, resolution, and orientation; adjust color, tone, and focus; and transform images to create a panoramic effect. Use these effects to create high-quality, professional artwork from existing images, or apply effects to new Corel PHOTO-PAINT projects.

Changing dimensions, resolution, and orientation

When you use an existing image as the basis for a Corel PHOTO-PAINT project, you can change the dimensions, resolution, and orientation of the entire image or its components. Cropping lets you remove unwanted image areas without affecting the resolution or dimensions of the remaining components. Resampling lets you change the horizontal and vertical size of an image. Upsampling lets you increase the resolution of an image; downsampling lets you decrease the resolution. You can also improve the resolution of an image by rescanning it into Corel PHOTO-PAINT at a higher resolution. You can try rotating and straightening (deskewing) an image to adjust its orientation or its components.

Working with lenses

Lenses let you view the corrections, adjustments, or special effects that you want to apply to an image before you apply them to the image pixels. You can create a lens from scratch or from a selected area defined by a mask. Creating a lens from scratch covers the entire image; creating a lens from a selected area defined by a mask covers only the selected area. For more information about lenses, see "Applying special effects to images." You can also retouch and refine specific image areas using the mask tools. For more information about creating masks, see "Working with masks and selections."

Using adjustment filters

You can use adjustment filters to make corrections to the color and tone of your images. You can adjust the color balance, hue, saturation, or lightness values of an image, or modify the brightness, contrast, or intensity of image tones. You can also control shadows, midtones, and highlights in images. You can apply color and tone corrections to areas of an image using Corel PHOTO-PAINT lenses. For more information about lenses, see "Working with lenses." If a lens is not available for the correction that you want to make, you can define the area with a selection. For more information about selections, see "Creating masks and selections."

Using transform filters

Transform filters let you apply a variety of corrections and adjustments to images. You can remove even or odd horizontal lines from scanned or interlaced video images. Then, you can fill the resulting space using duplication or interpolation. To produce striking image transformations, you can reverse the image color. This method ─ known as inversion ─ produces a color photographic negative of the image. The Transform filters also let you remove tonal gradations and create large areas of flat color. When you posterize an image, you reduce the number of tonal values and map all existing colors to the closest match. To produce a variety of effects, you can set a brightness value using a threshold. Depending on the option you choose, pixels with brightness values above or below the threshold value are displayed in white or black.

Using the histogram

The histogram is a tool that appears on its own and in the Level Equalization, Sample/Target Balance, and Threshold filters. The histogram works by plotting the brightness of the image pixels on a scale of 0 (dark) to 255 (light). These values are represented by spikes that indicate how many pixels are at each brightness level. The histogram provides you with statistics on the start and end point of the brightness levels; the mean, median, and standard deviation of the pixels; how many pixels are at each brightness level; and the clipping range of the pixels. You can click on the histogram at a variety of points to see if your image needs color balance or brightness adjustments.

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} More Detailed Information

Changing image dimensions and resolution

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Changing image dimensions and resolution

You can use Corel PHOTO-PAINT to change the physical dimensions or file size of an image (i.e., the amount of space the image takes up on your hard drive).

Cropping an image

Cropping removes selected areas of an image without affecting the <u>resolution</u> or dimensions of the remaining areas. You can crop an image to remove unwanted edges, or to isolate an object in an image. You can also crop around a mask or border in an image to create irregularly shaped bitmaps that you can use as fills or objects in other images.

Changing dimensions

You can change the size of an image or the size of the paper behind the image. Resizing an image changes the vertical and horizontal dimensions of the image to increase or decrease its size. Resizing the paper changes the vertical and horizontal dimensions of the printable area without changing the size of the image.

Changing image resolution

You can change the resolution of an image using two methods: upsampling and downsampling. Upsampling increases resolution of an image by adding more pixels per unit of measure. Downsampling decreases the resolution of an image by removing a specific number of pixels per unit of measure. Because upsampling adds pixels, it can reduce the quality of the image. Downsampling produces better results than upsampling. If you need to increase the resolution of an image, rescan the original image at a higher resolution.

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{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} <u>Related Topics</u>

Cropping an image

Cropping an image removes areas of the image without affecting the <u>resolution</u> of the image or the remaining image areas. You can crop an image in the Image Window, or you can define the precise size of the cropping area.

To crop an image in the Image Window

1. Click the <u>Deskew Crop tool.</u>

2. Drag to select an area on the image.

3. Drag the cropping handles to fine-tune the cropping area.

4. Double-click inside the cropping area.

To crop an image by a precise amount

1. Click the Deskew Crop tool.

2. On the Property Bar, type values in the following boxes:

   - Crop Size ー specifies the size of the cropping area
   - Crop Edges ー specifies the position of the cropping area in the Image Window

3. On the Property Bar, enable one of the following buttons:

   - Landscape ー creates a landscape-style cropping area
   - Portrait ー creates a portrait-style cropping area

4. Double-click inside the cropping area.

― **Notes**

- You can crop an image as you open it by choosing Crop from the list box to the right of the Files Of Type list box in the Open An Image dialog box.

- If you select a cropping area that is larger than the current page size, the page size increases to fit the cropping area.

― **Tips**

- To shade the image outside of the cropping area, click the <u>Crop Overlay button</u> on the Property Bar.

- You can also right-click, and click Crop To Selection to crop the image.

- You can cancel the cropping procedure by double-clicking outside the cropping area.

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{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} <u>Related Topics</u>

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Cropping the border color

You can crop the border color that surrounds an image. The border color can be the paper color, the paint color, or any other color.

To crop the border color

1. Click Image, Crop, Border Color.

2. Enable one of the following buttons:
   - Paper—crops the color specified in the Paper color swatch on the Status Bar
   - Paint—crops the color specified in the Paint color swatch on the Status Bar
   - Other—lets you choose a color to crop using the color picker or the Eyedropper tool

3. In the Tolerance section, enable one of the following buttons:
   - Normal—determines the color tolerance based on the similarity of hue values between adjacent pixels
   - HSB Mode—determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels

4. Move the tolerance slider(s) to set a tolerance value for the color that you are cropping.

—**Tip**
   - You can also crop the border color by clicking the Crop To Border button on the Deskew Crop Property Bar.

{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} Related Topics

Cropping around a selection

Cropping around a selection results in a rectangular image that is based on the maximum rectangular dimensions of the selection.

To crop around a selection

1. Open the Mask Tools flyout, and click a mask tool.

2. Select an area on your image.

3. Click Image, Crop, To Mask.

Tip

- You can also crop around a selection by clicking the Crop To Mask button on the Deskew Crop Property Bar.

{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} Related Topics

Changing the dimensions of an image

You can change the dimensions of an image by adjusting its width and height.

To change the dimensions of an image

1. Click Image, Resample.
2. Disable the Maintain Aspect Ratio check box.
3. Choose a unit of measure from the list box beside the Width and Height boxes.
4. Do one of the following:
   - Type values in the Width and Height boxes to specify the image dimensions.
   - Type values in the Width % and Height % boxes to resample the image as a percentage of its original size.

— **Note**

- You can decrease the dimensions of an image as you open it by choosing Resample from the list box to the right of the Files Of Type list box in the Open An Image dialog box.

— **Tip**

- You can maintain the width-to-height ratio of an image by enabling the Maintain Aspect Ratio check box.

{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} Related Topics

—

Changing the paper size

You can change the paper size to increase or decrease the size of the paper-colored border that surrounds an image in the Image Window.

To change the paper size

1. Click Image, Paper Size.

2. Choose a unit of measure from the list box beside the Width box.

3. Type a value in the Width box.

4. Type a value in the Height box.

5. Choose a position for the image by dragging the image in the Preview window.

6. Open the Paper Color picker, and click a color.

— **Note**

- You can maintain the width-to-height ratio of an image by enabling the Maintain Aspect Ratio check box.

_____

{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the resolution of an image

You can change the vertical and horizontal resolution of an image to improve its quality. Changing the resolution of an image increases or decreases the size of the file on your hard drive.

To change the resolution of an image

1. Click Image, Resample.
2. Type a value in the Horizontal box.
3. Type a value in the Vertical box.
4. If you want to smooth the edges of the elements in your image as they are resampled, enable the Anti-Alias check box.

 Notes

- If the size of an image is specified in pixels and you change its resolution using the Resample dialog box, the size (in pixels) of the file does not change.
- When you enable the Identical Values check box in the Resample dialog box, the value in the Vertical box automatically updates to match the value in the Horizontal box.
- The Identical Values check box is not available if the Maintain Aspect Ratio check box is enabled.

 Tips

- You can also change the resolution of an image as you open it by choosing Resample from the list box to the right of the Files Of Type list box in the Open An Image dialog box.
- You can change the resolution of an image without changing the size of the file on your hard drive by enabling the Maintain Original Size check box in the Resample dialog box.
- You can maintain proportional horizontal and vertical resolution values by enabling the Maintain Aspect Ratio check box.

{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} Related Topics

Changing image orientation

Changing image orientation

You can change the orientation of images by flipping, rotating, or straightening (deskewing) images in the Image Window. If you are working with multiple images, you can stitch them together.

Flipping and rotating images

Flipping images mirrors their appearance horizontally or vertically in the Image Window. Flipping can be used to reposition images that you scan into Corel PHOTO-PAINT or to create unique effects in custom images.

You can rotate an image by specifying the angle and direction of rotation, as well as the paper color that is visible after the rotation. When you custom rotate an image, it is automatically maximized in the Image Window. You can also maintain the original size of the image.

Straightening images

You can straighten images using the Deskew Crop tool and the Deskew command. The Deskew Crop tool lets you manually straighten an image using absolute values. The Deskew command automatically places crooked images squarely in the Image Window. Deskewing works best on four-sided images that have well-defined edges.

Stitching images

You can stitch images to create a panoramic effect. You can stitch multiple, overlapping images, or reassemble a large image that was scanned in several pieces.

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} <u>Related Topics</u>

Flipping an image

You can flip images horizontally or vertically in the Image Window.

To flip an image horizontally

- Click Image, Flip, Horizontally.

To flip an image vertically

- Click Image, Flip, Vertically.

{button ,AL(`PRC Changing image orientation;',0,"Defaultoverview",)} Related Topics

–

Rotating an image

You can rotate images by a preset amount, or you can specify the precise angle and direction of rotation.

To rotate an image by a preset amount

- Do one of the following:
  - Click Image, Rotate, 90° Clockwise.
  - Click Image, Rotate, 90° Counterclockwise.
  - Click Image, Rotate, 180°.

To specify the rotation angle

1. Click Image, Rotate, Custom.
2. Type a value in the Angle box.
3. Enable one of the following buttons:
   - Clockwise－rotates an image in a clockwise direction
- Counter-Clockwise－rotates an image in a counterclockwise direction
－ **Notes**
  - You can open the Paper Color picker, and click a color for the background that appears when the image is rotated.
  - You can enable the Maintain Original Image Size check box to preserve the size of the original image.
  - You can enable the Anti-Aliasing check box to prevent jagged edges.

{button ,AL(`PRC Changing image orientation;',0,"Defaultoverview",)} <u>Related Topics</u>

Straightening an image

Straightening (deskewing) straightens images in the Image Window. You can straighten (deskew) an entire image or part of an image. When you straighten (deskew) part of an image, the image is cropped to the area that you are deskewing.

To straighten an entire image

- Click Image, Deskew.

To straighten part of an image

1. Click the Deskew Crop tool.

2. Drag to select an area on the image.

3. Open the Crop Mode flyout on the Property Bar, and click the Rotate Mode button.

4. Type values in the following boxes:
   - Crop Center Of Origin－specifies the position of the deskewing area from the top-left side of the Image Window
   - Crop Size－specifies the size of the deskewing area
   - Crop Angle－rotates the deskewing area
   - Crop Resolution－sets the resolution of the deskewing area

5. Enable one of the following buttons:
   - Portrait－creates a portrait-style deskewing area
   - Landscape－creates a landscape-style deskewing area

6. Do one of the following:
   - Double-click outside the deskewing area to cancel the current deskewing size.
   - Double-click inside the deskewing area to apply the changes.

－ **Note**

- If an image contains objects that have not been merged with the background, the objects are not deskewed. For information about merging objects with the background, see "Grouping and combining objects."

－ **Tips**

- You can also right-click in the selection, and click Crop To Selection to deskew the image.

- You can also drag the deskewing handles by clicking them with your cursor to deskew the image.

{button ,AL(`PRC Changing image orientation;',0,"Defaultoverview",)} Related Topics

Stitching images

You can stitch two or more images to create a panoramic effect. You must open the images in Corel PHOTO-PAINT before you can stitch them. You can specify the order and position of the stitched images. The order determines the sequence in which a range of images are stitched. The position determines whether the images are stitched from top to bottom or from side to side. You can also edit any overlapping image areas created by the stitching process.

To stitch images

1. Click Image, Stitch.

2. Choose the images you want to stitch from the Source Files list, and click the Add button.

3. If you want to stitch all images listed in the Source Files list, click the Add All button.

4. If you want to change the order of images, click the Order button.

5. Click one of the following alignment buttons:

   - Vertical — stitches the images vertically
   - Horizontal — stitches the images horizontally

6. Click OK.

Editing overlapping images

1. Choose One from the Overlap list box to edit the overlap between the images.

2. Move the Vertical slider to set the vertical overlap.

3. Move the Horizontal slider to set the horizontal overlap.

4. If you want to create an object from the stitched image, enable the Create Objects check box.

— **Notes**

- The Stitch command is available for all color modes except black and white images. If the selected files are the same mode, the new file is in the same color mode. If the selected files are of a different color mode, the new file is in RGB color mode.

- When you add more than two images for stitching, the Overlap list box changes so that you can edit the overlap between them.

{button ,AL(`PRC Changing image orientation;',0,"Defaultoverview",)} Related Topics

Working with lenses

Working with lenses

You can use lenses to preview the changes you make to images. Lenses are <u>objects</u> that let you view special effects, corrections, or adjustments that you want to make to your image before you apply them to the image pixels. You can create several lens types and view them in the Objects Docker window.

Creating lenses

There are two ways to create a lens: from scratch or from a selected area defined by a mask. When you create a lens from scratch, it covers the entire image. When you create a lens from a selected area defined by a mask, it covers the selected area on the image. You can choose a lens type based on the effect that you want to create. Lens types correspond to the adjustment and correction filters in the Image menu and the special effects filters in the Effects menu. The types of lenses that you can create are determined by the color mode of an image. For example, you cannot create a Replace Color lens on a grayscale image because there are no colors to replace. You can transform a lens or combine it with an image.

Selecting and transforming lenses

You can select and transform lenses in the same way that you can select and transform objects. Use the Object Picker tool to select and then move, size, scale, skew, rotate, distort, and apply perspective to lenses in the Image Window. You can also apply these transformations using the Property Bar for the Object Picker tool. For information about selecting and transforming objects, see <u>"Working with objects and text."</u>

A lens differs from an object because a <u>clip mask</u> is associated with a lens. When you change the size or shape of a lens using the Object Picker tool, only the associated clip mask is affected. You can create as many lenses as you want in an image and assign a unique name to each. New lenses appear in the Objects Docker window at the top of the <u>stacking order</u> and as clip masks in the Channels Docker window.

You can add or remove lens areas in an image by using brushes and shape tools. You can also modify the transparency of a lens, change its properties, or reshape a lens using the special effects filters.

Combining a lens with an image background

You can combine a lens with an image to apply effects permanently. Combining a lens with an image background reduces the file size of the image and lets you save the image in a different file format.

When you combine a lens with the background of an image, you can use a merge mode to control the result of the operation. For more information on merge modes, see <u>"Choosing a merge mode."</u>

If you save an image as a Corel PHOTO-PAINT file, lenses are saved with the image and do not have to be combined. For more information about lenses, see <u>"Applying special effects to images."</u>

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a lens

There are two ways to create a lens: from scratch or from a selected area defined by a mask. When you create a lens from scratch, it covers the entire surface of the image. When you create a lens from a selected area defined by a mask, the lens covers a selected area on the image. The selected area is converted to a lens and the mask is removed from the image. For more information about masks, see "Creating masks and selections." You can change the size and shape of a lens in the same way that you change the size and shape of an object. For more information about working with objects, see "Working with objects and text."

To create a lens

1. Click Object, Create, New Lens.

2. Choose a lens from the Lens Type list box.

3. Do any of the following:

   - Type a name in the Lens Name box to name your lens.

   - Enable the Change Name With Type check box to assign a different name to each type of lens you create.

4. Click OK.

5. Set the lens properties in the dialog box.

To create a lens from a mask

1. Follow steps 1 to 3 from the previous procedure.

2. Enable the Frame Mask check box.

3. Click OK.

4. Set the lens properties in the dialog box.

Notes

- You can also create a new lens by clicking the New Lens button in the Objects Docker Window.

- When you create an Invert or Desaturate lens, the lens is automatically applied to your image without using a dialog box.

- For information about setting lens properties, see "Changing the properties of a lens."

{button ,AL(`PRC Working with lenses;',0,"Defaultoverview",)} Related Topics

Selecting a lens

You must select a lens before you can edit it. You can select a lens with the Object Picker tool. When you select a lens in the Image Window, it is surrounded by selection handles.

To select a lens

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Click the lens in the Image Window.

To select multiple lenses

- Hold SHIFT while clicking the lenses with the Object Picker tool.

— **Tip**

- You can also hold SHIFT or CTRL and click the lens thumbnails in the Objects Docker window.

{button ,AL(`PRC Working with lenses;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the properties of a lens

You can experiment with types of lenses and effects by changing the lens properties. You can view the results in the Image Window.

To change the properties of a lens

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Select a lens.

3. Click Object, Edit Lens.

4. Edit the lens properties in the dialog box.

− Note

- Because the Desaturate or Invert lenses apply changes to your image automatically, you cannot change their properties; however, you can delete these lenses by selecting them and pressing DELETE.

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{button ,AL(`PRC Working with lenses;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Moving a lens

You can move a lens to a new location in the Image Window.

To move a lens

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select a lens.
3. Drag the lens to a new location in the Image Window.

{button ,AL(`PRC Working with lenses;',0,"Defaultoverview",)} Related Topics

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Changing the area of a lens

You can change the area of a lens to change the size and shape of the image area that displays the lens effect. The brush and shape tools let you add an area to a lens and the Eraser tool lets you remove an area from a lens.

To add area to a lens

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>
2. Select a lens.
3. Do one of the following:
   - Open the <u>Brush Tools flyout,</u> and click a brush tool.
   - Open the <u>Shape Tools flyout,</u> and click a shape tool.
4. Set the attributes for the Brush tool or the Shape tool on the Property Bar.
5. Drag across the areas that you want to add to the lens.

To remove an area from a lens

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select a lens.
3. Open the <u>Undo Tools flyout,</u> and click the <u>Eraser tool.</u>
4. Set the attributes for the Eraser tool on the Property Bar.
5. Drag across the areas that you want to remove from the lens.

{button ,AL(`PRC Working with lenses;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the shape and transparency of a lens

You can change the shape of a lens by applying a special effects filter to it. Because some special effects filters create better results when used with lenses of a particular shape, you must experiment with the effects to achieve the best results for your images. When you are satisfied with the shape of a lens, you can adjust its transparency to mute or enhance the effect it has on an image.

To change the shape of a lens using a special effects filter

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Select a lens.

3. Click Effects, and click a special effects filter.

4. Edit the properties of the special effects filter in the dialog box.

To change the transparency of a lens

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select a lens.

3. Click Window, Dockers, Objects.

4. Type a value in the Opacity box at the top of the Objects Docker window.

Note

- The Opacity box is not available for 1-bit black-and-white images.

{button ,AL(`PRC Working with lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

Combining a lens with an image background

You can combine a lens with the background of an image. This applies to the lens effect to the image permanently and reduces the file size of the image.

To combine a lens with an image

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select a lens.
3. Choose Normal from the Merge Mode list box in the Objects Docker window.
4. Do one of the following:
   - Click Object, Combine, Combine Objects With Background to combine active objects with the image background.
   - Click Object, Combine, Combine All Objects With Background to combine all objects with the image background.

— **Note**

- If you save your image as a Corel PHOTO-PAINT file, you do not have to combine the lens with the image to preserve its effect. Lenses are automatically saved with Corel PHOTO-PAINT files.

{button ,AL(`PRC Working with lenses;',0,"Defaultoverview",)} Related Topics

Using adjustment filters

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Using adjustment filters (page 1 of 2)

You can improve the quality of images by changing their color and tone. Corel PHOTO-PAINT filters let you change the hue, saturation, lightness, balance, mixture, and behavior of the colors in images. Corel PHOTO-PAINT also offers tools and effects that you can use to alter the shadows, midtones, and highlights in images. You can apply adjustment filters to an entire image or to part of an image using a lens. For more information, see "Working with lenses."

Level Equalization

The Level Equalization filter lets you change shadow, midtone, and highlighted areas by redistributing shades from darkest to lightest. Level equalization lets you preserve shadow and highlight detail that is lost when you adjust the brightness, contrast, and intensity of the tone of an image. You can also use the Level Equalization filter to create color gradations on posterized images; to lighten or darken any combination of shadows, midtones, or highlights; to compress brightness values to printable limits; and to adjust the gamma curve (midtones).

Local Equalization

The Local Equalization filter enhances the contrast near image edges and reveals details in both light and dark regions. It works in a fashion similar to the Auto Equalize filter; however, instead of using the entire image to construct the histogram, only neighboring pixels are used.

Sample/Target Balance

The Sample/Target Balance filter lets you correct the color of an image by shifting color values from a sample color to the target color you choose from a color model. You can choose sample colors from the low-point (shadows), mid-point (midtones), and high-point (highlights) color range in an image.

Tone Curve

The Tone Curve filter lets you perform color corrections precisely by controlling individual pixel values. You can pinpoint a problem area and produce a subtle or pronounced change in that area, which dissipates according to the tone curve as you move away from the targeted area. The Tone Curve filter lets you take current pixel brightness values as input and change them to different values. The response curve represents the balance between shadows, midtones, and highlights.

Auto Equalize

The Auto Equalize command performs a flat equalization of the shadows, midtones, and highlights in an image by automatically redistributing the significant pixel values throughout the tonal range.

Brightness-Contrast-Intensity

The Brightness-Contrast-Intensity filter lets you change the brightness, contrast, and intensity of image tones. You can shift pixel values up or down the tonal range. Adjusting the brightness lightens or darkens all colors equally. Contrast and intensity usually work together, because increasing the contrast can wash out detail in shadows and highlights. Increasing the intensity can restore this detail.

— **Click here to see the next page.**

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} Related Topics

Using adjustment filters (page 2 of 2)

Color Balance

The Color Balance filter lets you change the mixture of colors in an image. This allows you to shift between CMY color values and RGB color values. For example, if you want to tone down the red in a photo, you can shift the color values from red to cyan. You can also change the hue values to change the colors used in an entire image.

Gamma

The Gamma filter corrects tones in an image by taking into account the human eye's percent of neighboring values. For example, if you place a circle filled with 10-percent-gray on a black background and an identical gray circle on a white background, the circle surrounded by black appears lighter than the circle surrounded by white — even though the brightness values are identical. The Gamma filter lets you pick up detail in a low-contrast image without significantly affecting the shadows or highlights. The Gamma filter affects all image values but it is curve-based; this means changes are weighted toward the midtones.

Hue/Saturation/Lightness

The Hue/Saturation/Lightness filter lets you change the hue, saturation, and lightness values of an image — all at once or channel by channel. When you change the hue, saturation, and lightness values of the colors in an image, you change the color intensity by changing the richness and white values or by changing the color entirely. Hue represents color; saturation represents color depth or richness; and lightness represents the overall percentage of white in an image.

Selective Color

The Selective Color filter lets you change color by changing the percentage of the component process colors (CMYK values) in a color spectrum (reds, yellows, greens, cyans, blues, and magentas). You can also use this filter to add process color to the grayscale tonal component of an image. Selective color modifications increase and decrease the percentage of cyan, magenta, yellow, and black pixels that make up each primary color in the color spectrum. For example, decreasing the percentage of magenta in the reds spectrum results in a color shift toward yellow. Conversely, increasing the percentage of magenta in the reds spectrum causes a color shift toward magenta and an increase in overall red. The extent of color modification depends largely on the adjustment percentage method you choose.

Replace Colors

The Replace Colors filter lets you replace one image color with another color. Depending on the range you set, you can use the Replace Colors filter to replace one color or to shift an entire image from one color range to another.

Desaturate

The Desaturate filter automatically reduces the saturation of each color to zero, removes the hue component, and converts each color to its grayscale equivalent. This creates a grayscale image without changing the color mode.

Color Hue

The Color Hue Control filter provides a thumbnail of an image that shows how the image will look with the addition of a particular color hue.

Color Tone

The Color Tone Control filter lets you change brightness, saturation, and contrast when you click a series of sample thumbnail buttons. The thumbnail buttons let you preview the appearance of an image as color tone adjustment techniques are applied. The intensity of the effect increases each time you click the button.

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} Related Topics

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Working with the Level Equalization filter

You can use the Level Equalization filter to accentuate or tone down detail in shadow or highlighted areas; to correct overexposure or underexposure; or to change the entire tonal range. By defining the start and end points of the tonal range, you can redistribute the pixels according to brightness.

To change the shadows, midtones, and highlights of an image

1. Click Image, Adjust, Level Equalization.
2. Enable one of the following buttons:
    - Set Input Values－sets the minimum values for the Input Value Clipping and the Output Range Compression
    - Set Output Values－sets the maximum values for the Input Value Clipping and the Output Range Compression
3. Click one of the following eyedroppers:
    - Set Input Values Eyedropper tool－lets you choose a color for the input values
    - Set Output Values Eyedropper tool－lets you choose a color for the output values
4. Click a color in the Image Window.
5. Choose a color channel from the Channel list box.
6. If you want to adjust the percentage of outlying pixels on either end of the tonal range, click the Options button.
7. Move the Gamma Adjustment slider to set the midtones.
8. Move either of the following histogram sliders:
    - Input Value Clipping－sets a clipping range for the darkest and brightest pixels in the image
    - Output Range Compression－sets an output brightness value for the darkest and brightest pixels in the image

－ **Notes**

- You can change each channel separately, or you can change all channels simultaneously in the composite channel.
- You can also adjust the input and output values of the shadows and highlights by typing precise values in the Input Value Clipping boxes and the Output Range Compression boxes.

－ **Tips**

- You can enable the Auto-Adjust check box to automatically redistribute pixel values throughout the entire tonal range.
- You can enable the Automatically check box in the histogram display clipping section. Disabling the Automatically check box lets you set the amount of the clipping by typing a value in the Histogram Display Clipping box.
- You can click on the graph to display color histogram channels.
- Typing a value in the Clipping box only affects the way the histogram is displayed, not how equalization is performed.

{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} Related Topics

Working with the Local Equalization filter

Use the Local Equalization filter to enhance contrast near image edges and reveal detail in both light and dark regions. Use the Width and Height sliders to specify the region from which the central pixels will be subsequently modified during equalization. This process can produce artificial contrast variations in the center of relatively uniform regions. You can correct this by expanding the region so that it is larger than any uniform area in the image.

To use the Local Equalization filter

1. Click Image, Adjust, Local Equalization.

2. Move either of the following sliders:

   - Width－sets the width of the region around the pixels
   - Height－sets the height of the region around the pixels

3. If you want to maintain equal proportions, enable the <u>Lock button.</u>

－ **Note**

   - Expanding a uniform region on your image may reduce your ability to increase the edge contrast.

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{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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Working with the Sample/Target Balance filter

You can change color values in an image using sample colors taken from the image or from an image area. After you choose samples from the shadow (low-point), midtone (mid-point), and highlighted (high-point) ranges of color in your image, you can choose the target colors for each range. The pixels in the image or image area that have the same color as the sample colors are changed to display the corresponding target color.

To change the color values of an image

1. Click Image, Adjust, Sample/Target Balance.

2. Choose a color channel from the Channel list box.

3. Do one of the following:

   - Click the Low-Point Eyedropper tool and choose a point of dark color in the image.

   - Click the Mid-Point Eyedropper tool and choose a point of medium color in the image.

   - Click the High-Point Eyedropper tool and choose a point of highlighted color in the image.

4. Double-click the target color for the specified color range.

5. Choose a target color in the Select Color dialog box, and click OK.

— **Notes**

- When you choose a target color, all the colors at or below the level of darkness of the sample color are shifted in the direction of the target color.

- The color channels that appear in the Channel list box depend on the color mode of the image. There is one composite channel and one channel for each color component.

- When you disable the Clip Automatically check box, you can type a value in the Clipping box to determine the percentage of brightness values that are ignored when identifying the light and dark colors in the histogram.

- The Histogram Display Clipping option only affects the way the histogram is displayed, not how the equalization is performed.

— **Tip**

- You can enable the Always Adjust All Channels check box to adjust all color channels — even when you are viewing an individual color channel.

{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} Related Topics

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Working with the Tone Curve filter

You can use the Tone Curve filter to accentuate or tone down detail in shadow or highlighted areas; to correct overexposure or underexposure; or to change the entire tonal range. You can choose preset <u>response curves</u> or you can create and save custom response curves.

To change the shadows, midtones, and highlights of an image

1. Click Image, Adjust, Tone Curve.

2. Choose a color channel from the Channel list box.

3. Enable one of the following buttons:

   - <u>Curve</u>－lets you shape the response curve, by dragging and smoothing the distribution of values
   - <u>Linear</u>－lets you draw the response curve by dragging, but retains straight line segments between nodes
   - <u>Freehand</u>－lets you draw the response curve by dragging
   - <u>Gamma</u>－lets you weigh corrections toward the midtones

4. Do any of the following:

   - Click the Options button to change the percentage of outlying pixels on either end of the tonal range.

   - Click the Smooth button to smooth a freehand curve.

   - Click and hold the Smooth button down to continuously smooth the tone curve.

   - Click the Null button to reset the Tone Curve.

5. Do one of the following:

   - Click the <u>Horizontal Flip button</u> to invert the tone curve horizontally.

   - Click the <u>Vertical Flip button</u> to invert the tone curve vertically.

   - Press ALT and right-click to change the resolution of the grid.

   - Click the <u>Invert button</u> to flip the axis of the graph.

5. Drag the tone curve on the grid.

To load a tone curve

1. Click Image, Adjust, Tone Curve.

2. Click the <u>Load button.</u>

3. Choose the drive where the file is stored from the Look In list box.

4. Double-click the folder in which the file is stored.

5. Double-click the filename.

To save a tone curve

1. Follow steps 1 to 4 from the "To change shadows, midtones, and highlights of an entire image" procedure.

2. Click the <u>Save button.</u>

3. Choose the drive where you want to save the file from the Save In list box.

4. Double-click the folder in which you want to save the file.

5. Type a filename in the File Name box.

－ **Notes**

   - You can enable the Display All check box to view the tone curves for all of the image channels at once.

   - You can change each channel's response curve separately or simultaneously by working in the composite channel.

－ **Tips**

   - You can undo your last action in the Tone Curve dialog box by pressing CTRL + Z.

   - You can press and hold CTRL to constrain the nodes to a vertical movement.

{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Auto Equalize filter

You can use the Auto Equalize filter to perform a flat equalization of the shadows, midtones, and highlights in an image. This filter automatically redistributes a significant portion of the tonal range between 0 (dark) and 255 (light).

To change the tonal range automatically

- Click Image, Adjust, Auto Equalize.

Note

- You can make finer adjustments to the balance of the shadows, midtones, and highlights using the Level Equalization and Tone Curve filters. For more information about level equalization, see "Working with the Level Equalization filter." For more information about tone curves, see "Working with the Tone Curve filter."

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{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} Related Topics

Working with the Brightness-Contrast-Intensity filter

You can adjust the brightness, contrast, and intensity of image tones. You can also adjust these values in the Image Window.

To change the brightness, contrast, and intensity of an image

1. Click Image, Adjust, Brightness-Contrast-Intensity.
2. Move any of the following sliders:

- Brightness－lightens or darkens the colors equally
- Contrast－adjusts the difference between the light and dark colors
- Intensity－brightens the light areas or darkens the dark areas

To adjust the brightness of an image in the Image Window

1. Open the Brush Tools flyout, and click the <u>Effect tool.</u>
2. Choose the <u>Brightness tool</u> from the Effect Tool picker on the Property Bar.
3. Drag across the areas you want to brighten.

To adjust the contrast of an image in the Image Window

1. Open the Brush Tools flyout, and click the Effect tool.
2. Choose the <u>Contrast tool</u> from the Effect Tool picker on the Property Bar.
3. Drag across the areas you want to brighten or darken.

{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Color Balance filter

You can adjust the color balance in an image by shifting the colors between complementary pairs of the primary (RGB) and secondary (CMY) colors. Adjusting color values in this way is useful for correcting color casts. For example, if a color appears too red, you can shift its values from red (RGB) to cyan (CMY).

To shift the color balance of an image

1. Click Image, Adjust, Color Balance.

2. Enable any of the following Range check boxes:

- Shadows—adjusts the dark tones
- Midtones—adjusts the medium tones
- Highlights—adjusts the light tones
- Preserve Luminance—maintains brightness levels while adjusting the color balance

3. Move the following sliders:

- Cyan-Red—sets color levels for the Cyan and Red color channels
- Magenta-Green—sets color levels for the Magenta and Green color channels
- Yellow-Blue—sets color levels for the Yellow and Blue color channels

{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} Related Topics

Working with the Gamma filter

You can adjust the shadows, midtones, and highlights of an image in a nonlinear fashion, so that the most pronounced changes occur in the midtones.

To adjust the midtones of an image

1. Click Image, Adjust, Gamma.

2. Move the Gamma Value slider to set a gamma curve value.

— **Notes**

- Higher values brighten midtones; lower values darken them.

- You can adjust the midtones of an image independently of the shadows and highlights by using the Level Equalization filter. For more information about adjusting midtones, see "Working with the Level Equalization filter."

— **Tip**

- You can also adjust the gamma curve by typing a value in the Gamma Value box in the Gamma dialog box.

{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} Related Topics

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Working with the Hue/Saturation/Lightness filter

You can use the Hue/Saturation/Lightness filter to adjust the color intensity of an image. This filter alters the richness and whiteness values or changes the color entirely. You can also adjust these values across all color channels or in individual color channels.

To adjust the hue, saturation, and lightness of an image

1. Click Image, Adjust, Hue/Saturation/Lightness.

2. Enable the Channels button that corresponds to the color channel that you want to adjust.

3. Move any of the following sliders:

   - Hue—sets the image color
   - Saturation—sets the color strength
   - Lightness—sets the amount of white (positive values) or black (negative values) in the colors

— **Notes**

- Saturation values range from -100 to 100, with -100 resulting in grayscale images and 100 resulting in unnaturally vibrant colors.

- Enabling the Master button in the Hue/Saturation/Lightness dialog box affects all the color channels in an image.

- You can compare the original colors and the new colors using the Before and After color ribbons in the Hue/Saturation/Lightness dialog box.

- Channel modifications are applied cumulatively. For example, if you change red and green, you affect both channels.

{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} **Related Topics**

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Working with the Selective Color filter

You can make selective color changes by adding or removing an absolute or relative percentage of the CMYK process color from the red, yellow, green, cyan, blue, and magenta color spectrums. You can also add color to the grayscale pixels in a color image.

To make selective color changes to an image

1. Click Image, Adjust, Selective Color.

2. Move any of the following Adjust sliders:
   - Cyan－adjusts the percentage of cyan in the color spectrum
   - Magenta－adjusts the percentage of magenta in the color spectrum
   - Yellow－adjusts the percentage of yellow in the color spectrum
   - Black－adjusts the percentage of black in the color spectrum

3. Enable the Color Spectrum button that corresponds to the color spectrum that you want to adjust.

4. Enable one of the following Adjustment Percentage buttons:
   - Relative－adds or removes a percentage of the process color to or from the selected color spectrum (e.g., adding 10% magenta to a 50% red pixel results in an adjustment of +5%).
   - Absolute－adds or removes the absolute value of the process color to or from the selected color spectrum (e.g., adding 10% magenta to a 50% red pixel results in an adjustment of +60%).

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{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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Working with the Replace Colors filter

When you select the colors that you want to replace in an image, a temporary color mask is created which uses controls that are similar to the color mask controls. For information about color masks, see "Selecting specific colors in an image."

To replace colors in an image

1. Click Image, Adjust, Replace Colors.

2. Open the Old Color picker, and click the color that you want to replace.

3. Open the New Color picker, and click a replacement color.

4. Move any of the following Adjust sliders:

- Hue－sets the hue level of the new color
- Saturation－sets the saturation level of the new color
- Lightness－sets the lightness level of the new color
- Range－sets the range of affected colors

— **Notes**

- Applying the effect with a range of 1 affects only a single color; applying a range of 100 shifts most of the colors in the direction of the new color.

- You can enable the Ignore Grayscale check box in the Replace Colors dialog box to ignore all grayscale pixels when replacing colors in an image. If this check box is disabled, gray pixels are replaced based only on saturation and lightness values.

- You can enable the Single Destination Color check box in the Replace Colors dialog box to replace all colors that fall within the current range of the new color. This function is useful for generating Web graphics and selecting an area to act as the alpha channel or mask of the image.

— **Tip**

- You can also use the Old Color Eyedropper tool and the New Color Eyedropper tool to choose the color you want to replace and the replacement color, respectively.

{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} Related Topics

Working with the Desaturate filter

You can reduce the saturation of each color in an image to zero to remove the hue component and to convert colors to their grayscale equivalents. This creates a grayscale image without changing the color mode.

To desaturate colors in an entire image

- Click Image, Adjust, Desaturate.

{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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Working with the Color Hue filter

You can adjust the color hue of an image by clicking a series of sample thumbnail buttons. The thumbnail buttons let you preview the appearance of the image as you apply different color hue changes. The intensity of the effect increases each time you click a button.

To adjust the color hue of an image

1. Click Image, Adjust, Color Hue.

2. Enable any of the following check boxes:

- Shadows－adjusts the dark tones
- Midtones－adjusts the medium tones
- Highlight－adjusts the light tones
- Preserve Luminance－maintains brightness levels while adjusting the color hue

3. Move the Step slider to set the amount of color to be applied.

4. Click any of the following thumbnail buttons:

- More Red－adds more red to the image
- More Green－adds more green to the image
- More Blue－adds more blue to the image
- More Cyan－adds more cyan to the image
- More Magenta－adds more magenta to the image
- More Yellow－adds more yellow to the image

－ **Tip**

- Type a higher value in the Step box to intensify the change that occurs each time you click a thumbnail.

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{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Color Tone filter

You can adjust the brightness, saturation, and contrast of an image by clicking a series of sample thumbnail buttons. The thumbnails show how the image will look if you apply the change. The intensity of the effect increases each time you click a button.

To adjust brightness, saturation, and contrast in an image

1. Click Image, Adjust, Color Tone.

2. Move the Step slider to set the intensity of each change.

3. Click one of the following thumbnail buttons:

- Darker ─ darkens the image
- Saturate ─ increases the saturation of the image
- More Contrast ─ increases the contrast of the image
- Lighter ─ lightens the image
- Desaturate ─ decreases the saturation of the image
- Less Contrast ─ decreases the contrast of the image

─ **Tip**

- Type a higher value in the Step box to intensify the change that occurs each time you click a thumbnail.

{button ,AL(`PRC Using adjustment filters;',0,"Defaultoverview",)} Related Topics

Using transform filters

Using transform filters

Transform filters let you correct and change images in different ways.

Deinterlace

The Deinterlace filter lets you remove even or odd horizontal lines from scanned or <u>interlaced video images.</u> You can fill the empty space that results from the process by using duplication or interpolation. Duplication fills the space with copies of adjacent lines of pixels. Interpolation fills the space with colors created by averaging the surrounding pixels.

Invert

The Invert filter automatically reverses the colors in an image. Inverting an image creates the appearance of a photographic negative.

Posterize

The Posterize filter reduces the number of tonal values in the colors used to create an image. All existing colors are mapped to the closest match. Posterizing removes tonal gradations and creates larger areas of flat color.

Threshold

The Threshold filter lets you set a brightness value as a <u>threshold.</u> Pixels with brightness values above or below the threshold display in white or black, depending on the Threshold option you choose. Other pixels are not affected and preserve their color. The Bi-Level option changes all pixels to black or white (according to the position of their brightness value in relation to the threshold you set). You can also set an image-wide threshold or a threshold for a specific color channel.

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Working with the Deinterlace filter

You can use the Deinterlace filter to remove horizontal lines from scanned images or to remove interlace lines from video images.

To remove horizontal lines

1. Click Image, Transform, Deinterlace.

2. Enable one of the following Scan Lines buttons:

   - Even Lines－removes even lines
   - Odd Lines－removes odd lines

3. Enable one of the following Replacement Method buttons:

   - Duplication－fills the spaces with copies of the adjacent lines of pixels
   - Interpolation－fills the spaces with colors created by averaging the surrounding pixels

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{button ,AL(`PRC Using transform filters;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Working with the Invert filter

You can use the Invert filter to invert the color values of pixels in an image and create the appearance of a color photographic negative.

To invert the colors values in an entire image

- Click Image, Transform, Invert.

{button ,AL(`PRC Using transform filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Posterize filter

You can use the Posterize filter to reduce groups of colors to solid colors and exaggerate the edges between adjacent colors.

To posterize an image

1. Click Image, Transform, Posterize.
2. Move the Level slider to set the intensity of the posterization.

Tip

- You can also set the intensity of the posterization by typing a value in the Level box in the Posterize dialog box.

{button ,AL(`PRC Using transform filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Threshold filter

The Threshold filter lets you change threshold values for the colors in an image by converting a range of colors to black or white. The threshold values that you set determine which pixels become black and which pixels become white. If you convert colors to black, only pixels with a brightness value that is lower than the threshold value are converted to black. If you convert colors to white, only pixels with a brightness value that is higher than the threshold value are converted to white.

To change threshold levels for an image

1. Click Image, Transform, Threshold.

2. Choose a color channel from the Channel list box.

3. Enable one of the following Threshold buttons:

   - To Black — converts image colors to black
   - To White — converts image colors to white
   - Bi-Level — lets you divide the image color between high and low values

4. Disable the Auto check box.

5. If you want to change the histogram's level of sensitivity, type a value in the Percent box.

6. Move any of the following sliders:

   - Low-Level — sets the brightness level of the darkest color
   - High-Level — sets the brightness level of the lightest image color
   - Threshold — sets the brightness level at which colors are converted to black or white

— **Notes**

   - Changing the histogram's sensitivity only affects the histogram display, not the outcome of the effect.
   - The Threshold dialog box displays a histogram with brightness values ranging from 0 (black) to 255 (white). The spikes on the histogram represent the number of image pixels at each brightness level.
   - The High-Level slider is not available when you enable the To Black button; the Low-Level slider is not available when you enable the To White button.

— **Tips**

   - You can enable the Auto check box to automatically change the histogram's level of sensitivity.
   - You can set precise threshold levels by typing values in the Low-Level, Threshold, and High-Level boxes in the Threshold dialog box.

{button ,AL(`PRC Using transform filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the histogram

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Using the histogram

The histogram is a read-only horizontal bar chart that plots the brightness values of the pixels in your image on a scale from 0 (dark) to 255 (light). You can use the histogram to view a visual representation of the tonal values in an image. The values are represented by spikes that indicate how many pixels are at each brightness level. When you adjust the tonal values, you change the level and distribution of dark and light areas in an image.

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{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} Related Topics

Working with the histogram

You can use the histogram to determine whether you need to change the color and tone in an image. The histogram plots the brightness values of the pixels in an image on a scale of 0 (dark) to 255 (light). Clicking on the histogram provides statistics that can help you balance an image.

To view tonal values in your image

1. Click Image, Histogram.

2. Choose a color channel from the Channel list box.

3. Drag to select a range of pixels which displays the following Range information:

   - Start－displays the minimum value of the histogram's range
   - End－displays the maximum value of the histogram's range
   - Mean－displays the average distribution of the pixel brightness
   - Median－displays the median distribution the pixel brightness
   - Standard Deviation－displays the standard deviation of the pixel brightness
   - Percent－indicates the percentage of image pixels which fall within the selected range
   - Pixels－displays how many pixels are in the image

4. Move the cursor over the histogram to display the following Individual information:

   - Level－displays the brightness level (between 0 and 255)
   - Pixels－displays how many pixels are at the specified brightness level

5. If you want to automatically set the clipping range, enable the Automatically check box.

6. If you want to specify the percentage of pixels that are not displayed in the histogram, type a value in the Clipping Percent box.

－**Note**

- You can enable the Automatically check box to automatically set the clipping range.

Applying special effects to images

Applying special effects to images

Some of the most useful features in Corel PHOTO-PAINT are the special effects filters. These filters execute a predefined series of commands to produce three-dimensional, artistic, and creative transformations. You can apply special effects filters to an entire image or to part of an image. Use a lens to select part of an image or to preview your effects before applying them to the original image. Create a selection defined by a mask to isolate a specific area on your image from which you can apply an effect. For more information about lenses, see "Working with lenses." For more information about creating masks, see "Working with masks and selections."

You can intensify the result of a special effect by choosing one of the Repeat commands in the Effects menu. Several Repeat commands open the Undo Or Checkpoint dialog box, which lets you increase the number of Undo levels, checkpoint the image in its current state, or continue without making changes. For more information, see "Undoing and redoing changes."

You can use the Fade Last command in the Edit menu to diminish the intensity of an effect and define the degree to which an effect is merged with an image. For information about merge modes, see "Choosing a paintbrush and merge mode."

Working with special effects filters

Effects filters execute a predefined series of commands to produce a specific effect. They automatically calculate the values and characteristics of the pixels in your image and then alter the pixels according to these values. For example, if you apply the Motion Blur filter to an image, the filter analyzes all pixel values and smears the values in a specified direction to create the illusion of motion. You can use the Image Info Docker window to display information about the color of image pixels before and after applying an effect. For more information about the Image Info Docker window, see "Viewing images and obtaining image information."

When applying filters, be aware of the following:

- If you apply an effects filter to an image that contains one or more objects and the background is active, the objects are not affected.
- If an unlocked object is the active item in the Objects Docker window, the shape of the object is affected.
- If you apply an effects filter to a floating selection, the background of the image is not affected.

There are a variety of common controls at the top of each special effect filter's dialog box. For more information about the function of these controls, see "Exploring the work area."

Using lenses to apply special effects filters

Lenses are special kinds of objects that you can use to modify defined image areas. Lenses let you apply special effects filters to specific objects or image areas without affecting the rest of the image. The following special effect filters are also preset lens types: Jaggy Despeckle, Smooth, Soften, Psychedelic, Solarize, Scatter, Pixelate, Add Noise, Remove Noise, and Sharpen.

You can customize the size, shape, and position of lenses in images and apply special effects filters to the image area defined by the lens. Lenses differ from traditional objects because they have associated clip masks. Clip masks let you edit the transparency levels of an object without affecting its pixels. When you alter the size or shape of a lens using the Object Picker tool, only the associated clip mask is affected. The change a lens makes is not applied to the image; instead, changes are seen on screen through the lens. This means that you can make adjustments to an effect and view the results without actually applying the change to the image. You can also use several lenses in the same image to apply successive changes to a specific area.

Once you are satisfied with the effect that you've created on screen, you can merge the lenses with the image to make the changes permanent. By merging the lenses with the image, you can decrease the file size of an image. For more information about lenses, see "Working with lenses."

{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} More Detailed Information

Using three-dimensional filters

Using three-dimensional filters

You can apply three-dimensional special effects filters to an image. Three-dimensional filters transform your images to create a three-dimensional illusion of depth.

The three-dimensional filters are

- 3D Rotate－lets you position the image by adjusting an interactive, three-dimensional model
- Cylinder－conforms an image to the shape of a cylinder
- Emboss－transforms your image into a relief, with details appearing as ridges and crevices on a flat surface
- Glass－places a three-dimensional, glass-like surface over masks
- Page Curl－makes one of the corners of an image roll in on itself

- Perspective－gives images three-dimensional depth, as if they exist on a flat plane and recede into the distance
- Pinch/Punch－warps an image by pinching it toward you or punching the image away from you
- Sphere－wraps an image around the inside or outside of a sphere
- The Boss－raises the area of your image that falls along the edges of a mask
- Zig Zag－creates waves of straight lines and angles that twist the image outward from an adjustable center point

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{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the 3D Rotate filter

When you use the 3D Rotate filter, your image appears as the shaded side of a three-dimensional model. You can position the model by dragging it with the cursor, or by typing values in the Vertical and Horizontal boxes.

To use the 3D Rotate filter

1. Click Effects, 3D Effects, 3D Rotate.

2. Type a value in the following boxes to specify the degree of rotation:

   - Vertical — rotates the image vertically, from top to bottom
   - Horizontal — rotates the image horizontally, from side to side

3. Do either of the following:

   - Drag the three-dimensional model in the 3D Rotate dialog box to set its degree of rotation.
   - Hold down CTRL and click a different plane on the three-dimensional model to assign the face of the image to that plane.

4. If you want to ensure that the image stays within the boundaries of the Image Window, enable the Best Fit check box.

— **Note**

- The 3D Rotate filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.

{button ,AL(`PRC Using threedimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Cylinder filter

Use the Cylinder filter to wrap your image along the inside or outside of a cylinder. The Percentage slider lets you specify the amount of wrapping. Positive values expand pixels while negative values compress pixels.

To use the Cylinder filter

1. Click Effects, 3D Effects, Cylinder.

2. Enable one of the following buttons:

   - Horizontal—shifts pixels along the horizontal plane
   - Vertical—shifts pixels along the vertical plane

3. Move the Percentage slider to set the amount of wrapping.

— **Note**

- The Cylinder filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tip**

- You can also type a value in the Percentage box to control the shifting of the pixels.

{button ,AL(`PRC Using threedimensional filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Emboss filter

The Emboss filter transforms your image into a relief, making the details appear as ridges and crevices on a flat surface. You can control the embossing color and depth as well as the direction of the light source. The Emboss filter works best on images with medium to high contrast.

To use the Emboss filter

1. Click Effects, 3D Effects, Emboss.

2. Click one of the following buttons:
   - Original Color－embosses the image using its original colors
   - Gray－embosses the image in gray with moderate, embossed highlights
   - Black－embosses the image in black with high-contrast, embossed highlights
   - Other－embosses the image using a custom color that you choose from the Other color picker

3. Move the following sliders:
   - Depth－sets the depth of the ridges and crevices
   - Level－sets the amount of background color the relief contains

4. Click the Direction dial to specify the direction of the light source.

－ **Note**
   - The Emboss filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tips**
   - To choose a custom color, click the Eyedropper tool, and choose a color from the Image Window.

   - You can also type values in the Depth, Level, and Direction boxes to control the depth, level, and direction.

{button ,AL(`PRC Using threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Glass filter

The Glass filter places a three-dimensional, glass-like surface over an image. Before you can apply the Glass filter, you must create a selection defined by a mask on your image. When you apply the Glass filter, the areas around the edge of the mask ⎯ both inside and outside of the mask
⎯ are embossed.

To use the Glass filter

1. Open the Mask Tools flyout, and click a mask tool.

2. Select an area on your image.

3. Click Effects, 3D Effects, Glass.

4. Click the Lens tab, and move any of the following sliders:

   - Bevel Width ⎯ sets the width of the bevel. The bevel is the area that is slanted to produce the three-dimensional look.
   - Smoothness ⎯ sets the sharpness of the edges of the bevel
   - Refraction ⎯ sets the angle at which the light is bent at the bevel
   - Opacity ⎯ sets the transparency level of the glass sheet

5. Click the Lighting tab, and move any of the following sliders:

   - Brightness ⎯ sets the intensity of the highlights in the glass
   - Sharpness ⎯ sets the precision of the light

6. Open the Other color picker, and click a color.

7. Click the Direction dial to set the direction of the light as it strikes the bevel.

8. Click the Angle dial to set the angle of the light as it strikes the bevel.

9. Choose one of the following styles from the Drop Off list box:

   - Gaussian ⎯ creates a drop off that starts and ends with a round, gradual slope that is steep in between (S-shaped)
   - Flat ⎯ creates a straight diagonal line that runs between the top and bottom edges of the bevel
   - Mesa ⎯ creates a curve that begins abruptly and ends with a rounded gradual slope

To save a customized reflective glass style

1. Customize a style by following the previous procedure.

2. Click the Add Preset button.

3. Type a name in the Save New Preset As box.

⎯ **Note**

- The Glass filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

⎯ **Tips**

- You can choose a preset reflective glass style from the Style list box.

- To remove a preset from the Style list box, click the Remove Preset button in the Glass dialog box.

- To choose a glass color, click the Eyedropper tool, and choose a color from the Image Window.

- You can also type values in the Bevel Width, Smoothness, Refraction, Opacity, Brightness, Sharpness, Direction, and Angle boxes to control the effect.

{button ,AL(`PRC Using threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Page Curl filter

The Page Curl filter gives the impression that a corner of your image has rolled in on itself. You can select a corner and set the curl orientation, transparency, and size. You can also choose a color for the curl and the background that is exposed when the image curls away from the page.

To use the Page Curl filter

1. Click Effects, 3D Effects, Page Curl.
2. Click a Page Curl button.
3. Enable one of the following Direction buttons:
   - Vertical－begins the curl at the top or bottom edge of the image
   - Horizontal－begins the curl at the left or right edge of the image
4. Enable one of the following Paper buttons:
   - Opaque－creates a curl using a solid color
   - Transparent－displays the underlying image through the curl
5. Open the Curl color picker, and click a color.
6. Open the Background color picker, and click a color.
7. Move the Width% and Height% sliders to set the curl size.

－ **Notes**
- The Page Curl filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.
- The Background color picker is available only when you merge all objects with the image background.

－ **Tips**
- To choose the curl and background colors, click the Eyedropper tool, and choose a color in the Image Window.
- You can also type values in the Width % and Height % boxes to set the size of the page curl.

{button ,AL(`PRC Using threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Perspective filter

Use the Perspective filter's interactive, two-dimensional model to reposition your images. The Perspective filter lets you give images depth or skew images into different shapes. Drag the model's nodes to change the viewpoint. Exposed areas in the Image Window are filled with the paper color when you apply this filter.

To use the Perspective filter

1. Click Effects, 3D Effects, Perspective.

2. Enable one of the following buttons:
   - Perspective－lets you move two nodes horizontally and vertically to give an image depth
   - Shear－lets you move two nodes horizontally and vertically to skew an image

3. Drag the nodes on the two-dimensional model.

4. If you want to keep all parts of the image in the Image Window, enable the Best Fit check box.

─ **Note**
   - The Perspective filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.

{button ,AL(`PRC Using threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Pinch/Punch filter

Use the Pinch/Punch filter to warp an image in three-dimensions by pinching the image toward you or punching it away from you. Position the effect by setting a center point.

To use the Pinch/Punch filter

1. Click Effects, 3D Effects, Pinch/Punch.

2. Enable the Set Center button.

3. Click in the Image Window to set a center point around which the pinch/punch originates.

4. Move the Pinch/Punch slider to set the intensity of the effect.

   Negative values pinch the image toward you. Positive values punch the image away from you.

▬ **Notes**

- The Pinch/Punch filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.

- To zoom in on the image using the Hand tool, you must disable the Set Center button.

▬ **Tip**

- You can also type a value in the Pinch/Punch box to control the effect.

{button ,AL(`PRC Using threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Sphere filter

The Sphere filter lets you create the illusion that your image is wrapped around the inside or outside of a sphere. You can control the effect using the Percentage slider. Positive values expand the central pixels toward the edges of an image resulting in a spherical shape. Negative values compress pixels toward the center of an image to conform the image to a concave sphere.

To use the Sphere filter

1. Click Effects, 3D Effects, Sphere.

2. Enable the Set Center button.

3. Click in the Image Window to set a center point around which the image wraps.

4. Move the percentage slider to set the wrapping.

— **Note**

- The Sphere filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tip**

- You can also type a value in the Percentage box to control the effect.

{button ,AL(`PRC Using threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with The Boss filter

The Boss filter raises the area of your image that falls along the edges of a mask. You can control the width, height, and smoothness of the raised edge. You can also control the brightness, sharpness, direction, and angle of the light sources. When you apply The Boss filter, the areas around the edge of the selection defined by a mask ‒ both inside and outside of the mask ‒ are embossed. For more information about masks, see "Creating masks and selections."

To use The Boss filter

1. Open the Mask Tools flyout, and click a mask tool.

2. Select an area on your image.

3. Click Effects, 3D Effects, The Boss.

4. Click the Edge tab, and move any of the following sliders:

   - Width ‒ sets the width of the bevel. The bevel is the area that is slanted to produce the three-dimensional effect.
   - Height ‒ sets the depth of the bevel
   - Smoothness ‒ sets the sharpness of the edges of the bevel. Low values produce sharp edges while high values create rounded edges.

5. Click the Lighting tab, and move the following sliders:

   - Brightness ‒ sets the brightness of the highlight in the bevel
   - Sharpness ‒ sets the sharpness of the highlight in the bevel. Low values produce a concentrated light source (like a flashlight), whereas a higher value results in a softer, larger light source (like a ceiling light).

6. Click the Direction dial to set the direction of the light striking the bevel.

7. Click the Declination dial to set the angle of the light.

8. Choose one of the following styles from the Drop Off list box:

   - Gaussian ‒ creates a drop off that starts and ends with a round, gradual slope that is steep in between (S-shaped)
   - Flat ‒ creates a straight diagonal line that runs between the top and bottom edges of the bevel
   - Mesa ‒ creates a curve that begins abruptly and ends with a rounded gradual slope

To save a customized edge embossing style

1. Define a customized embossing style using the previous procedure.

2. Click the Add Preset button.

3. Type a name in the Save New Preset As box.

‒ **Note**

- The Boss filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

‒ **Tips**

- You can choose a preset embossing style from the Style list box.

- To remove a preset style from the Style list box, click the Remove Preset button.

- You can type values in the Width, Height, Smoothness, Brightness, Sharpness, Direction, and Angle boxes to control the effect.

- You can invert the mask from within The Boss filter dialog box by enabling the Invert check box.

{button ,AL(`PRC Using threedimensional filters;',0,"Defaultoverview",)} Related Topics

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Working with the Zig Zag filter

The Zig Zag filter distorts an image by creating waves of straight lines and angles that twist the image from its adjustable center point outwards.

To use the Zig Zag filter

1. Click Effects, 3D Effects, Zig Zag.

2. Enable the Set Center button.

3. Click in the Image Window to set a center point around which the image zigzags.

4. Enable one of the following Type buttons:

   - Pond Ripples－creates distortion waves that resemble the ripples in a pond
- Out From Center－creates distortion waves that extend outward from a central point and phase out toward the edges of your image
- Around Center－creates distortion waves around the center of your image

5. Move the following sliders:

   - Waves－sets the number of waves
- Strength－sets the intensity of the waves

－ **Notes**

- The Zig Zag filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.

- If you can't see the effect in the Result window (or in the on-screen Preview), you have chosen too many waves for the image. This can occur when you work with small images.

－ **Tips**

- The Damping slider lets you set the softness of the zigzag when you choose the Around Center type.

- To zoom in on the image using the Hand tool, you must disable the Set Center button.

- You can also type values in the Waves and Strength boxes to control the effect.

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{button ,AL(`PRC Using threedimensional filters;',0,"Defaultoverview",)} Related Topics

Using art strokes filters

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Using art strokes filters

The art strokes special effect filters give your images an organic, hand-painted look. You can use these filters to turn your images into pastel drawings, sponge paintings, and watercolors, or to create textured backgrounds for your artwork.

The art strokes filters are

- Charcoal — converts images to black-and-white charcoal drawings
- Conté Crayon — textures images using a conté crayon
- Crayon — transforms images into wax crayon drawings
- Cubist — groups similar colored pixels into squares to produce an image that resembles a Cubist painting
- Dabble — turns image pixels into dabs of paint using a variety of brush styles
- Impressionist — makes images look like Impressionist paintings

- Palette Knife — creates the impression that an image is the result of a knife spreading paint on a canvas
- Pastels — converts images into pastel drawings
- Pen And Ink — transforms images into pen and ink drawings using a cross-hatching or stipple technique
- Pointillist — analyzes the main colors in your image and converts them to small dots
- Scraperboard — scrapes away a black surface to reveal white or color, creating a dramatic sketchy drawing of your image

- Sketch Pad — converts images into graphite or colored sketches
- Watercolor — transforms your image into a watercolor painting
- Water Marker — reconstructs your image as an abstract color marker sketch
- Wave Paper — makes your image look like a painting on textured, wave paper

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{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Charcoal filter

You can convert your image to a charcoal drawing using the Charcoal filter. When you use the Charcoal filter, colored images are desaturated.

To use the Charcoal filter

1. Click Effects, Art Strokes, Charcoal.

2. Move the following sliders:

- Size－sets the size of the charcoal
- Edge－sets the contouring

─ **Note**

- The Charcoal filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

─ **Tip**

- You can also type values in the Size and Edge boxes to control the effect.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} Related Topics

Working with the Conté Crayon filter

The Conté Crayon filter lets you texture your image using a conté crayon. The conté crayon palette includes five colors: black, white, sanguine, sepia, and bistre. You can apply individual colors to your image or apply a combination of these five colors by enabling more than one color button. You can also control the crayon pressure and shift image pixels to customize the granularity.

To use the Conté Crayon filter

1. Click Effects, Art Strokes, Conté Crayon.

2. Enable one of the following Conté Colors buttons:

   - Black ⎯ creates a black conté crayon drawing
   - White ⎯ creates a white conté crayon drawing
   - Sanguine ⎯ creates a sanguine conté crayon drawing
   - Sepia ⎯ creates a sepia conté crayon drawing
   - Bistre ⎯ creates a bistre conté crayon drawing

3. Open the Paper Color color picker, and click a paper color.

4. Move the following sliders:

   - Pressure ⎯ sets the brush pressure
   - Texture ⎯ sets the amount of granularity

⎯ **Notes**

- The Conté Crayon filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

- You can apply the Conté Color buttons cumulatively.

⎯ **Tips**

- You can also type values in the Pressure and Texture boxes to control the effect.

- To choose a color for the paper, click the Eyedropper tool, and choose a color from the Image Window.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} Related Topics

Working with the Crayon filter

The Crayon filter scatters pixels in your image to produce a wax crayon drawing. You can control the crayon pressure and create dark borders around elements within the image.

To use the Crayon filter

1. Click Effects, Art Strokes, Crayon.

2. Move the following sliders:

- Size — sets the size of the crayon
- Outline — sets the edge detail

Note

- The Crayon filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

Tip

- You can also type values in the Size and Outline boxes to control the effect.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} Related Topics

Working with the Cubist filter

You can create an image that resembles a <u>Cubist</u> painting by using the Cubist filter to group similar colored pixels into squares. You can control the square size, the amount of light within the image, and the paper color.

To use the Cubist filter

1. Click Effects, Art Strokes, Cubist.

2. Move the following sliders:

   - Size ー sets the size of the brushstrokes
   - Brightness ー sets the amount of light in the image

3. Open the Paper color picker, and click a color.

ー **Note**

- The Cubist filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

ー **Tips**

- To choose a color for the paper, click the <u>Eyedropper tool,</u> and choose a color from the Image Window.

- You can also type values in the Size and Brightness boxes to control the effect.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Working with the Dabble filter

You can spread pixels in your image to create dabs of paint. You can choose from a variety of dabble brushstrokes to create a wide range of effects.

To use the Dabble filter

1. Click Effects, Art Strokes, Dabble.

2. Choose one of the following stroke shapes from the Style list box:

- Default－creates elliptical strokes
- Sprayed Stroke－creates diagonal, downward strokes, from left to right
- Round Stroke－creates round strokes
- Cotton Ball－creates feathered, round strokes
- Ice Cube－creates square strokes like melting ice cubes
- Sponge－creates sponge-like strokes

3. Move the Size slider to set the size of the brushstroke.

4. If you want to randomly redistribute the pixels in the image, do one of the following:

- Click the Randomize button.

- Type a value in the Randomize box.

－ **Note**

- The Dabble filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} **Related Topics**

—

Working with the Impressionist filter

The Impressionist filter makes your image look like an Impressionist painting by converting the image to drops of solid color.

To use the Impressionist filter

1. Click Effects, Art Strokes, Impressionist.
2. Enable one of the following Style buttons:
   - Strokes－uses smudged brushstrokes
   - Dabs－uses concentrated brushstrokes
3. Move any of the following sliders:
   - Stroke－sets the size of the brushstrokes
   - Coloration－sets the color variation between brushstrokes
   - Brightness－sets the amount of light in the image
   - Dab Size－sets the size of the dabs
- **Notes**
  - The Impressionist filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.
  - The Dab Size slider is available only when you enable the Dabs button.
- **Tip**
  - You can also type values in the Stroke, Dab Size, Coloration, and Brightness boxes to control the effect.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} Related Topics

Working with the Palette Knife filter

The Palette Knife filter gives the impression that you created your image with a palette knife. You can adjust the amount of smudging and the brushstroke angle to customize the effect.

To use the Palette Knife filter

1. Click Effects, Art Strokes, Palette Knife.

2. Move the following sliders:

- Blade Size－sets the size of the brushstrokes
- Soft Edge－sets the amount of smudging

3. Click the Angle dial to specify the direction of the brushstrokes.

－ **Note**

- The Palette Knife filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also type a values in the Blade Size, Soft Edge, and Angle boxes to control the effect.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} Related Topics

Working with the Pastels filter

You can transform your image into a pastel drawing. The Oil option lets you increase the smudging.

To use the Pastels filter

1. Click Effects, Art Strokes, Pastels.

2. Enable one of the following Pastel Type buttons:

   - Soft－creates a soft pastel effect
- Oil－creates a smudged effect

3. Move the following sliders:

   - Stroke Size－sets the size of the brushstrokes
- Hue Variation－sets the color variation of the brushstrokes
－ **Note**

   - The Pastels filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.
－ **Tip**

   - You can also type values in the Stroke Size and Hue Variation boxes to control the effect.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Pen And Ink filter

The Pen And Ink filter transforms your image into a black-and-white pen and ink drawing. You can control the amount of ink and choose the cross-hatch or stippling mode to customize the effect.

To use the Pen And Ink filter

1. Click Effects, Art Strokes, Pen And Ink.

2. Enable one of the following Style buttons:
   - Crosshatch－shades your image using intersecting diagonal strokes
   - Stippling－shades your image using ink dots

3. Move the following sliders:
   - Density－sets the density of the strokes or dots
   - Ink Pools－sets the amount of ink in the drawing

－ **Note**
   - The Pen And Ink filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**
   - You can also type values in the Density and Ink Pools boxes to control the effect.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} Related Topics

Working with the Pointillist filter

You can convert your image to small dots to create a Pointillist painting. You can marginally increase the dot size to produce more distortion and customize the brightness and paper color.

To use the Pointillist filter

1. Click Effects, Art Strokes, Pointillist.

2. Move the following sliders:

- Size－sets the size of the dots
- Brightness－sets the amount of light in the image

－ **Note**

- The Pointillist filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also type values in the Size and Brightness boxes to control the effect.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} **Related Topics**

Working with the Scraperboard filter

The Scraperboard filter creates the impression that you scratched paint to create your image. You can adjust the density of the paint and the strand size to diversify the effect.

To use the Scraperboard filter

1. Click Effects, Art Strokes, Scraperboard.

2. Enable one of the following Scrape To buttons:

- Color — scratches the image to reveal color
- White — scratches the image to reveal white

3. Move the following sliders:

- Density — sets the density of the brushstrokes
- Size — sets the size of the brushstrokes

 Note

- The Scraperboard filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

 Tip

- You can also type values in the Density and Size boxes to control the effect.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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Working with the Sketch Pad filter

Create black-and-white or color drawings using the Sketch Pad filter. You can choose the Graphite pencil mode to emphasize black edges in the image. Choose the Color pencil mode to emphasize the colored edges of the image.

To use the Sketch Pad filter

1. Click Effects, Art Strokes, Sketch Pad.

2. Enable one of the following Pencil Type buttons:

- Graphite ― creates a black-and-white image, emphasizing black lines
- Color ― creates a color image, emphasizing colored lines

3. Move any of the following sliders:

- Style ― sets the detail of the drawing technique
- Lead ― sets the pencil size
- Outline ― sets the intensity of the contour
- Pressure ― sets the pencil pressure

― **Notes**

- The Sketch Pad filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

- The Pressure slider is available only when you enable the Color button.

― **Tip**

- You can also type values in the Style, Lead, Outline, and Pressure boxes to control the effect.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} Related Topics

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Working with the Watercolor filter

You can turn your image into a watercolor painting. The Watercolor filter lets you set the brush size, the granulation level, and the image brightness. You can also control the amount of water and determine the degree to which the watercolors blend.

To use the Watercolor filter

1. Click Effects, Art Strokes, Watercolor.

2. Move the following sliders:

- Brush Size － sets the size of the brushstroke
- Granulation － sets the granularity of the paper
- Water － sets the amount of water in the brushstroke
- Bleed － sets the bleed rate of the brushstroke
- Brightness － sets the amount of light in the image

－ **Note**

- The Watercolor filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also type values in the Brush Size, Granulation, Water, Bleed, and Brightness boxes to control the effect.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Water Marker filter

You can turn your image into an abstract, water marker sketch using the Water Marker filter. You can change the brushstroke by selecting different paint modes. The Color Variation slider lets you control the contrast between pixels.

To use the Water Marker filter

1. Click Effects, Art Strokes, Water Marker.

2. Enable one of the following Variation buttons:
   - Default ─ creates brushstrokes in a default pattern
   - Order ─ creates brushstrokes in an ordered pattern
   - Random ─ creates brushstrokes in a random pattern

3. Move the following sliders:
   - Size ─ sets the size of the brushstrokes
   - Color Variation ─ sets the contrast between the brushstrokes

─ **Note**

- The Water Marker filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

─ **Tip**

- You can also type a value in the Size and Color Variation boxes to control the effect.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Wave Paper filter

You can make your image look like a painting on textured, wave paper. The paint modes let you convert colored images to black-and-white or you can preserve the original color. You can also control the brush pressure to reduce or create more white space in the image.

To use the Wave Paper filter

1. Click Effects, Art Strokes, Wave Paper.

2. Enable one of the following Brush Color buttons:

- Color－converts the image to a colored drawing
- Black-And-White－converts the image to a black-and-white drawing

3. Move the Brush Pressure slider to set the brushstroke pressure.

－ **Note**

- The Wave Paper filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also type a value in the Brush Pressure box to set the brushstroke pressure.

{button ,AL(`PRC Using art strokes filters;',0,"Defaultoverview",)} Related Topics

Using blur filters

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Using blur filters

Blur filters change the pixels of your image to soften them, smooth their edges, blend them, or create motion effects. You can blur the entire image or use a lens to select and blur image details. To optimize the effects you create using the blur filters, Corel PHOTO-PAINT provides a special control dialog box that lets you access four of the blurring effects. You can access this dialog box by clicking Effects, Blur, Tune. For information about using the Tune Blur dialog box, see <u>"Working with the Tune Blur filter."</u>

The Blur filters are

- Tune Blur ‒ a special dialog box that lets you access four of the blurring effects. These effects are represented by <u>thumbnails</u> that let you soften or sharpen an image focus and adjust the amount of noise it contains. You can use the Tune Blur filter to improve image quality or to create exciting visual effects.
- Directional Smooth ‒ smoothes the regions of gradual change in an image while preserving the edge detail and texture. You can use this filter to subtly blur the edges and surfaces of images without distorting the focus.
- Guassian Blur ‒ produces a hazy effect, blurring the focus of an image according to a Gaussian distribution, which spreads the pixel information outward using bell-shaped curves
- Jaggy Despeckle ‒ scatters colors in an image, creating a soft, blurred effect with minimal distortion. It is most effective for removing the jagged edges that can appear in line art or high-contrast images.
- Low Pass ‒ removes sharp edges and detail from an image, leaving smooth gradients and <u>low-frequency areas</u>
- Motion Blur ‒ creates the illusion of movement in an image
- Radial Blur ‒ creates a blurring effect that spins around or radiates outward from a central point
- Smooth ‒ mutes the differences between adjacent pixels to smooth the image or image area without losing detail. It is especially useful for removing the dithering that is created when you convert a paletted image to the RGB color model. The Smooth filter produces a more pronounced effect than the Soften filter.
- Soften ‒ smoothes and tones down the harsh edges in your images without losing important image detail. The difference between the Smooth and Soften filters is subtle but is often apparent when images are viewed at high resolutions.
- Zoom ‒ blurs pixels outward from a center point. The pixels closest to the center point are the least blurry.

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{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Tune Blur filter

You can adjust the softness of the image focus or create exciting visual effects by choosing sample thumbnail buttons in the Tune Blur dialog box. The thumbnail buttons let you preview the appearance of the image as different blur techniques are applied. The intensity of the effect increases each time you click a thumbnail. You can also blur the focus of an image using the Smear tool. For more information about smearing paint, see "Smearing, smudging, and blending paint."

To use the Tune Blur filter

1. Click Effects, Blur, Tune.

2. Move the Step slider to set the intensity of the blurring effect.

3. Click one of the following thumbnail buttons:

- Gaussian─produces a hazy effect, slightly blurring the image
- Smooth─blends the colors of adjacent pixels
- Directional Smooth─analyzes the values of similarly colored pixels to determine the direction in which to apply the greatest amount of smoothing
- Soften─smoothes and tones down harsh contrasts

─ **Note**

- The Tune Blur filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

─ **Tip**

- You can also adjust the intensity of the blurring effect by typing values in the Step box.

{button ,AL(`PRC Using blur filters;',0,"Defaultoverview",)} Related Topics

Working with the Directional Smooth filter

The Directional Smooth filter applies a very subtle amount of blurring to your image. It analyzes the value of pixels with similar tonal values to determine the direction in which to apply the greatest amount of smoothing. You can use this filter to subtly blur the edges and surfaces of images without distorting focus.

To use the Directional Smooth filter

1. Click Effects, Blur, Directional Smooth.

2. Move the Percentage slider to set the intensity of the effect.

Note

- The Directional Smooth filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

Tip

- You can also set the intensity of the effect by typing a value in the Percentage box.

{button ,AL(`PRC Using blur filters;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Working with the Gaussian Blur filter

The Gaussian Blur filter produces a hazy effect, blurring the image according to a Gaussian distribution, which spreads the pixel information outward using bell-shaped curves.

To use the Gaussian Blur filter

1. Click Effects, Blur, Gaussian Blur.

2. Move the Radius slider to set the intensity of the effect.

— **Note**

- The Gaussian Blur filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tip**

- You can also set the intensity of the effect by typing a value in the Radius box.

{button ,AL(`PRC Using blur filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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Working with the Jaggy Despeckle filter

The Jaggy Despeckle filter applies a soft, blurring effect to your image. You can apply the Jaggy Despeckle filter to the entire image or to part of it using a lens. You can also specify the height and width of the effect. Setting values independently mildly diffuses the image with a minimal loss of detail.

To use the Jaggy Despeckle filter

1. Click Effects, Blur, Jaggy Despeckle.

2. Move the following sliders:

- Width─sets the number of neighboring pixels (left and right) that are affected
- Height─sets the number neighboring pixels (top and bottom) that are affected

─ **Note**

- The Jaggy Despeckle filter supports all color modes except paletted and black-and-white.

─ **Tips**

- Enable the Symmetric check box to set identical Width and Height values.

- You can also set the intensity of the effect by typing values in the Width and Height boxes.

{button ,AL(`PRC Using blur filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Low Pass filter

The Low Pass filter removes sharp edges and detail from your image. You can customize the intensity and radius of the effect using the Percentage and Radius sliders. At high settings, the Low Pass filter creates a blurring effect that erases image detail.

To use the Low Pass filter

1. Click Effects, Blur, Low Pass.

2. Move the following sliders:

   - Percentage — sets the intensity of the effect
   - Radius — sets the number of pixels that are successively selected and evaluated when you apply the effect

Notes

- The Low Pass filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

- Higher settings on the Percentage slider reduce harsh transitions between shadows and highlights.

Tip

- You can also set the intensity and range of the effect by typing values in the Percentage and Radius boxes.

{button ,AL(`PRC Using blur filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Motion Blur filter

The Motion Blur filter blurs your image so that it looks like a photograph of a moving object. You can specify the direction of movement using the Direction dial.

To use the Motion Blur filter

1. Click Effects, Blur, Motion Blur.

2. Move the Distance slider to set the intensity of the effect.

3. Click the Direction dial to set the direction of movement.

4. Enable one of the following buttons:

  - Ignore Pixels Outside Image－ignores pixels that fall outside the image
- Use Paper Color－starts the blurring with the paper color
- Sample Nearest Edge Pixel－starts the blurring with the colors at the edge of the image
－**Note**

  - The Motion Blur filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.
－**Tip**

  - You can also set the intensity and direction of the effect by typing values in the Distance and Direction boxes.

{button ,AL(`PRC Using blur filters;',0,"Defaultoverview",)} Related Topics

Working with the Radial Blur filter

The Radial Blur filter gives your image a blurred effect that radiates out from the center point that you select. You can reposition a center point, set the intensity of the effect, choose a blur mode, and set the quality of the output.

To use the Radial Blur filter

1. Click Effects, Blur, Radial Blur.
2. Enable the <u>Set Center button.</u>
3. Click in the Image Window to set a center point around which the radial blur originates.
4. Move the Amount slider to set the intensity of the effect.

— **Notes**

- The Radial Blur filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.
- To zoom in on the image using the <u>Hand tool,</u> disable the Set Center button.

— **Tip**

- You can also set the intensity of the effect by typing a value in the Amount box.

{button ,AL(`PRC Using blur filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Working with the Smooth filter

The Smooth filter applies a subtle amount of blurring and is used to smooth the rough edges on your image. Often, you can view this subtle blurring by viewing the image at a high zoom level. You can apply the Smooth filter to the entire image or to part of it using a lens.

To use the Smooth filter

1. Click Effects, Blur, Smooth.

2. Move the Percentage slider to set the intensity of the effect.

— **Note**

- The Smooth filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tip**

- You can type a value in the Percentage box to control the effect.

{button ,AL(`PRC Using blur filters;',0,"Defaultoverview",)} Related Topics

Working with the Soften filter

The Soften filter slightly blurs your image but retains a high level of detail. The difference between the Smooth and Soften filters is subtle, but is often apparent when images are viewed at high resolution.

To use the Soften filter

1. Click Effects, Blur, Soften.

2. Move the Percentage slider to set the intensity of the softening.

— **Note**

- The Soften filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tip**

- You can also type a value in the Percentage box to control the effect.

{button ,AL(`PRC Using blur filters;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Working with the Zoom filter

You can blur pixels outward from a center point using the Zoom filter. The pixels closest to the center point are the least blurry. You can create a range of effects by customizing the amount of blurring.

To use the Zoom filter

1. Click Effects, Blur, Zoom.

2. Enable the <u>Set Center button.</u>

3. Click in the Image Window to set a center point around which the zoom blur originates.

4. Move the Amount slider to set the intensity of the effect.
— **Note**

- The Zoom filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.
— **Tip**

- You can also type a value in the Amount box to control the effect.

{button ,AL(`PRC Using blur filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using color transform filters

Using color transform filters

Color transform filters let you create dramatic effects by changing the color of your image. You can apply some of the color transform filters to an entire image, or to part of an image using a lens.

The color transform filters are

- Bit Planes―reduces the image to basic RGB color components and emphasizes tonal changes
- Halftone―gives your image the appearance of a color underlined halftone. A color halftone is an image that has been converted from a continuous tone image to a series of dots of various sizes to represent different tones.
- Psychedelic―changes the colors in your image to bright, electric colors such as orange, hot pink, cyan, and lime green
- Solarize―transforms colors to create the appearance of a negative photographic image. In photographic terms, solarization is a darkroom technique in which a sudden flash of light is used to darken unfilled areas of a print.

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{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Bit Planes filter

The Bit Planes filter reduces the colors in an image to basic RGB color components and displays tonal changes in your image using solid colors. Low values result in more tonal changes and gradations.

To use the Bit Planes filter

1. Click Effects, Color Transform, Bit Planes.

2. Move the Red, Green, and Blue sliders to set the intensity of the effect for the different color planes.

3. If you want to set equal values for each of the sliders, enable the Apply To All Planes check box.

Notes

- The Bit Planes filter is particularly useful for analyzing image gradients, and supports all color modes except black-and-white.

- At the highest settings, your image shows large, flat areas where the image is brightest and darkest. At the lowest settings, your image shows the finest levels of tone variation.

Tip

- You can also type values in the Red, Green, and Blue boxes to control the effect.

{button ,AL(`PRC Using color transform filters;',0,"Defaultoverview",)} Related Topics

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Working with the Halftone filter

Use the Halftone filter to give your image the appearance of a color halftone. A color halftone is an image that has been converted from a continuous tone image to a series of dots of various sizes that represent different tones. You can adjust the screen angles to produce a wider range of colors.

To use the Halftone filter

1. Click Effects, Color Transform, Halftone.

2. Move the Max Dot Radius slider to set the maximum radius of a halftone dot.

3. Move the following sliders to determine how colors mix together:

   - Cyan—specifies the angle of the cyan color screen
   - Magenta—specifies the angle of the magenta color screen
   - Yellow—specifies the angle of the yellow color screen
   - Black—specifies the angle of the black color screen

— **Notes**

   - The Halftone filter supports all color modes except 48-bit RGB, Lab, 16-bit grayscale, paletted, and black-and-white.

   - As in commercial printing, the screen angles you set determine how the halftone dots on the screens line up and how the colors blend when all the screens are seen together.

   - You can also type values in the Max Dot Radius, Cyan, Magenta, Yellow, and Black boxes to control the effect.

{button ,AL(`PRC Using color transform filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Psychedelic filter

The Psychedelic filter transforms the colors of your image into shocking, bright colors. You can apply the Psychedelic filter to the entire image or to part of it using a lens.

To use the Psychedelic filter

1. Click Effects, Color Transform, Psychedelic.

2. Move the Level slider to set the intensity of the effect.

‒ **Notes**

- Small changes to the Level setting result in significant changes to your image.

- The Psychedelic filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

‒ **Tip**

- You can also type a value in the Level box to control the effect.

{button ,AL(`PRC Using color transform filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Solarize filter

The Solarize filter makes your image look like a negative photographic image. You can apply the Solarize filter to the entire image or to part of it using a lens.

To use the Solarize filter

1. Click Effects, Color Transform, Solarize.

2. Move the Level slider to set the intensity of the effect.

— **Note**

- The Solarize filter supports all color modes except black-and-white.

— **Tip**

- You can also type a value in the Level box to control the effect.

{button ,AL(`PRC Using color transform filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Using contour filters

Using contour filters

Contour filters detect and accentuate the edges of objects, items, and selections in your image. The contour filters are equipped with controls that let you adjust the level of edge detection, the type of edges that are selected, as well as the color of the edges that you define.

The contour filters are

- Edge Detect－detects the edges of items in your image and converts them to lines on a single-color background
- Find Edges－locates edges in your image and lets you convert these edges to soft or solid lines
- Trace Contour－traces image elements using a 16-color palette

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{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Edge Detect filter

The Edge Detect filter detects the edges of items in an image and converts those pixels to lines on a single-color background. You can use the Edge Detect filter to add a variety of outline effects to your image. Customize this effect by specifying the intensity of the outline and the background color.

To use the Edge Detect filter

1. Click Effects, Contour, Edge Detect.

2. Move the Sensitivity slider to set the intensity of the effect.

3. Enable one of the following buttons:

   - White ▬ creates a white background
- Black ▬ creates a black background
- Other ▬ creates a background with the color you choose from the color picker or from the image using the <u>Eyedropper tool</u>

▬ **Notes**

   - For best results, use the Edge Detect filter on high-contrast images, such as images that contain text.

   - The Edge Detect filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

▬ **Tip**

   - You can also type a value in the Sensitivity box to control the effect.

{button ,AL(`PRC Using contour filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Find Edges filter

The Find Edges filter detects the edges of image elements and converts them to soft or solid lines. When you convert edges to soft lines you create a smooth blurred outline. Converting edges to solid lines creates a sharp, crisp outline. The Find Edges filter is particularly useful for high-contrast images, such as images that contain text.

To use the Find Edges filter

1. Click Effects, Contour, Find Edges.

2. Enable one of the following Edge Type buttons:

   - Soft — creates a smooth, blurred outline
   - Solid — creates a sharp, crisp outline

3. Move the Level slider to set the intensity of the effect.

Note

- The Find Edges filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

Tip

- You can also type a value in the Level box to control the effect.

{button ,AL(`PRC Using contour filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Trace Contour filter

You can highlight the edges of the objects in an image using the Trace Contour filter. You can specify which pixels are highlighted by setting a threshold level. The threshold level is a brightness value that determines which pixels are affected by the Trace Contour filter. You can then choose an edge type. If you choose the Lower edge type, pixels with a brightness value below the threshold level you set are highlighted. If you choose the Upper edge type, pixels with a brightness value above the threshold you set are highlighted.

To use the Trace Contour filter

1. Click Effects, Contour, Trace Contour.

2. Move the Level slider to set the threshold brightness value.

3. Click one of the following Edge Type buttons:

   - Lower ━ traces colors with brightness values below the threshold
-
           Upper ━ traces colors with brightness values above the threshold
— **Notes**

  - For best results, use the Trace Contour filter on high-contrast images such as images that contain text.

  - The Trace Contour filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.
— **Tip**

  - You can also type a value in the Level box to control the effect.

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{button ,AL(`PRC Using contour filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using creative filters

Using creative filters

Creative special effect filters use a variety of shapes and textures to transform your image into abstract art. Use craft items, crystals, fabric, glass, game pieces, frames, whirlpools, or raindrops as the foundation for creating something wild or wonderful with your image.

The creative filters are

- Crafts－transforms images into the following craft shapes: puzzle, gears, marbles, candy, ceramic tile, and poker chips
- Crystalize－converts images into crystals
- Fabric－transforms images using the following textiles: needle-point, rug-hooking, quilt patches, strings, ribbons, and tissue collage
- Frame－frames your image using one of 150 preset frames, another image, or an area defined by a mask
- Glass Block－makes your image look like it is being viewed through thick, glass blocks

- Kid's Play－transforms your image into the following shapes: lite pegs, building blocks, finger paint, and paint by numbers
- Mosaic－breaks your image into unequal, elliptical pieces to form the appearance of a mosaic collage
- Particles－adds sparkle to your image by adding white or colored bubble and star particles
- Scatter－distorts images by scattering pixels
- Smoked Glass－applies a transparent, colored tint to images

- Stained Glass－transforms images into stained-glass artwork
- Vignette－creates a frame around your image
- Vortex－produces a whirlpool around a center point that you select in an image
- Weather－applies snow, rain, and fog to images

{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} Related Topics

Working with the Crafts filter

You can use the shapes of traditional craft items as the framework for various effects. You can set the craft size and specify the percentage of the image that is affected by the filter. You can also customize the brightness of the effect and rotate the image shapes up to 360 degrees.

To use the Crafts filter

1. Click Effects, Creative, Crafts.

2. Choose one of the following styles from the Style list box:

   - Puzzle－creates a pattern using puzzle pieces
   - Gears－creates a pattern using gears
   - Marbles－creates a pattern using marbles
   - Candy－creates a pattern using o-shaped candy
   - Ceramic Tile－creates a pattern using ceramic tiles
   - Poker Chips－creates a pattern using poker chips

3. Move any of the following sliders:

   - Size－sets the size of the craft pieces
   - Complete－sets the percentage of the image that is affected
   - Brightness－sets the amount of light in the effect
   - Rotation－sets the angle of the craft pieces

－ **Note**

   - The Craft filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

   - You can also type values in the Size, Complete, Brightness, and Rotation boxes to control the effect.

{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} Related Topics

Working with the Crystalize filter

You can crystallize your image using the Crystalize filter. Use the Size slider to control the dimensions of the crystals. Higher values produce larger crystals and create a more abstract effect. Lower values produce smaller crystals, causing less distortion.

To use the Crystalize filter

1. Click Effects, Creative, Crystalize.

2. Move the Size slider to set the size of the crystal fragments.

— **Note**

• The Crystalize filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and white.

— **Tip**

• You can also type a value in the Size box to set the crystal size.

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{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} Related Topics

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Working with the Fabric filter

The Fabric filter lets you use textiles to transform your image. You can create images from needle-point designs, rug-hooks, quilt patches, string, and ribbons. You can determine how much of your image is affected by the filter, customize the brightness, and rotate the image shapes up to 360 degrees.

To use the Fabric filter

1. Click Effects, Creative, Fabric.

2. Choose one of the following styles from the Style list box:

- Needlepoint一creates a needlepoint design
- Rug Hooking一creates a rug-hooking design
- Quilt一creates a quilt design
- Strings一creates a design using string
- Ribbons一creates a design using ribbons
- Tissue Collage一creates a design using a tissue collage

3. Move the following sliders:

- Size一sets the size of the fabric items
- Complete一sets the percentage of the image that is affected
- Brightness一sets the amount of light in the effect
- Rotation一sets the angle of the fabric items

一 **Note**

- The Fabric filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

一 **Tip**

- You can also type values in the Size, Complete, Brightness, and Rotation boxes to control the effect.

{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} Related Topics

Working with the Frame filter

The Frame filter lets you frame your image using one of 150 preset frames, another image, or an area defined by a mask. You can preview, select and apply multiple frames on your image. You can also change the color, opacity and alignment of a frame.

To open a frame

1. Click Effects, Creative, Frame.
2. Click the Select tab.
3. Click in the Select Frame list to select a file.
4. Click the Load button to the right of the selected file.
5. Choose the drive where the file is stored from the Look In list box.
6. Double-click the folder in which the file is stored.
7. Double-click the filename.

To load a preset frame style

1. Click Effects, Creative, Frame.
2. Choose a style from the Presets list box.

To customize a frame

1. Follow steps 1 to 7 from the "To open a frame" procedure.
2. Click the Modify tab.
3. Open the Color picker, and click a color from the frame.
4. Move any of the following sliders:

    - Opacity — sets the opacity of the frame
    - Blur/Feather — sets the blurring of the frame or the feathering of the mask
    - Horizontal — sets the horizontal frame size
    - Vertical — sets the vertical frame size

5. Click the Rotate dial to specify the degree to which you want to rotate the frame.
6. Enable any of the following buttons:

    - Flip Horizontal — mirrors the frame horizontally
    - Flip Vertical — mirrors the frame vertically
    - Align — creates a center point for the frame
    - Re-Center — centers the frame in the document

To save customized frame settings as a preset style

1. Customize the frame settings.
2. Click the Save Preset button.
3. Type a filename for the new style in the Save As box.

— **Note**

- The Frame filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Glass Block filter

You can use the Glass Block filter to make your image look like it is being viewed through thick, glass blocks. You can set the dimensions of the blocks and create a low-level <u>pixelated</u> effect by using the Square Blocks option with low values.

To use the Glass Block filter

1. Click Effects, Creative, Glass Block.

2. Move the following sliders:

- Block Width — specifies the width of the glass blocks
- Block Height — specifies the height of the glass blocks

3. If you want to set identical values in the Block Width and Block Height boxes, enable the <u>Lock button.</u>

— **Notes**

- The Glass Block filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.

- For best results, use mid-range block sizes.

— **Tip**

- You can type values in the Block Width and Block Height boxes to set the block dimensions.

{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Kid's Play filter

The Kid's Play filter lets you transform your image into fun shapes, including lite pegs, building blocks, finger paint, and paint by numbers. You can customize the size of the shape, the brightness, and the amount of the image that is affected by the filter. You can also rotate the image shapes up to 360 degrees.

To use the Kid's Play filter

1. Click Effects, Creative, Kid's Play.

2. Choose one of the following shapes from the Game list box:

- Lite Pegs－creates a pattern using lite pegs
- Building Blocks－creates a pattern using building blocks
- Finger Paint－creates a pattern using finger paint
- Paint By Numbers－transforms the image into a paint-by-numbers artwork

3. Move the following sliders:

- Size－sets the size of the game pieces
- Complete－sets the degree to which your image is covered with game pieces
- Brightness－sets the brightness of the image
- Detail－sets the level of image abstraction

4. Click the Rotation dial to set the angle of the game pieces.

－ **Notes**

- The Kid's Play filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

- The Detail slider is available only when you choose Paint By Numbers from the Game list box.

－ **Tip**

- You can also type values in the Size, Complete, Brightness, and Detail boxes control the effect.

{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} Related Topics

Working with the Mosaic filter

Use the Mosaic filter to divide your image into colored pieces to form a mosaic artwork. You can select the size and spacing of the pieces, the background color, and a fill color. The Mosaic filter is equipped with a vignette option that lets you frame the mosaic.

To use the Mosaic filter

1. Click Effects, Creative, Mosaic.

2. Move the Size slider to set the size of the mosaic pieces.

3. Open the Background color picker, and click a color.

4. If you want to create a frame around the mosaic, enable the Vignette check box.

— **Note**

- The Mosaic filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tips**

- To choose a color for the mosaic background, click the Eyedropper tool, and choose a color from the Image Window.

- You can also type a value in the Size box to set the size of the mosaic pieces.

{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Particles filter

You can add sparkle to your image by including bubble and star particles. You can create a fine dust or bigger fragments, and control the amount of color.

To use the Particles filter

1 Click Effects, Creative, Particles.

2. Enable one of the following Style buttons:

- Stars－adds T-shaped stars to your image
- Bubbles－adds bubbles to your image

3. Move any of the following sliders:

- Size－sets the size of the particles
- Density－sets the density of the particles
- Coloration－sets the amount of color within the particles
- Transparency－sets the degree to which you can see through the particles

4. Click the Angle dial to set the direction of the light.

－ **Note**

- The Particles filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also type values in the Size, Density, Coloration, Transparency, and Angle boxes to control the effect.

{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Scatter filter

You can distort images by scattering pixels. The Horizontal and Vertical sliders let you control the direction of the scattering. Higher values produce greater distortion.

To use the Scatter filter

1. Click Effects, Creative, Scatter.

2. Move the following sliders:

- Horizontal — sets the scattering of pixels from left to right
- Vertical — sets the scattering of pixels from top to bottom

3. If you want to maintain equal Horizontal and Vertical values, enable the <u>Lock button.</u>

— **Note**

- The Scatter filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tip**

- You can type values in the Horizontal and Vertical boxes to set the amount of scattering.

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{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Smoked Glass filter

The Smoked Glass filter places a colored <u>tint</u> over your image like a sheet of colored glass. You can control the color of the smoked glass, the opacity of the effect, and the amount of blurring that you apply to the image.

To use the Smoked Glass filter

1. Click Effects, Creative, Smoked Glass.

2. Move the following sliders:

- Tint━sets the opacity of the effect
- Blurring━sets the level of the blur

3. Open the Color picker, and click a color.

━ **Note**

- The Smoked Glass filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

━ **Tips**

- To choose a color for the tint, click the <u>Eyedropper tool,</u> and choose a color from the Image Window.

- You can also type values in the Tint and Blurring boxes to control the effect.

{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Stained Glass filter

The Stained Glass filter breaks up your image into ornate polygonal pieces that resemble stained glass. You can create solder between the glass pieces and control the thickness and color of these edges.

To use the Stained Glass filter

1. Click Effects, Creative, Stained Glass.

2. Move the following sliders:
    - Size－sets the size of the stained glass fragments
    - Light Intensity－sets the amount of light in the effect

3. Type a value in the Solder Width box to set the border thickness around the glass pieces.

4. Open the Solder Color picker, and click a color.

5. If you want to create three-dimensional lighting, enable the 3D Lighting check box.

－ **Note**

- The Stained Glass filter supports all color modes except 48-bit RGB, 16-bit grayscale paletted, and black-and-white.

－ **Tips**

- To choose a solder color, click the Eyedropper tool, and choose a color from the Image Window.

- You can also type values in the Size and Light Intensity boxes to control the effect.

{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} Related Topics

Working with the Vignette filter

Add professional-looking framing effects to your images with the Vignette filter. You can set the shape, color, and fade rate of the frames. This filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

To use the Vignette filter

1. Click Effects, Creative, Vignette.

2. Enable one of the following Color buttons:

- Black－creates a black frame
- White－creates a white frame
- Other－creates a frame using a custom color that you choose from the Other color picker

3. Enable a Shape button to select a frame shape.

4. Move the following sliders:

- Offset－sets the size of the center of the frame
- Fade－sets the fade-out rate

－ **Note**

- The Vignette filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tips**

- To choose a frame color, click the <u>Eyedropper tool,</u> and choose a color from the Image Window.

- You can also type values in the Offset and Fade boxes to control the effect.

{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Vortex filter

You can use the Vortex filter to create a swirling whirlpool around a center point you specify. You can create different effects by changing the direction of the inner and outer pixels.

To use the Vortex filter

1. Click Effects, Creative, Vortex.

2. Enable the Set Center button.

3. Click in the Image Window to set a center point around which the vortex originates.

4. Choose one of the following vortex brush styles from the Style list box:

- Brushed－uses a regular brushstroke to create the vortex
- Layered－uses a layered brushstroke to create the vortex
- Thick－uses a wide brushstroke to create the vortex
- Thin－uses a slender brushstroke to create the vortex

5. Move the following sliders:

- Size－sets the stroke width
- Inner Direction－sets the direction of the central pixels
- Outer Direction－sets the direction of the peripheral pixels

－ **Note**

- The Vortex filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also type values in the Size, Inner Direction and Outer Direction boxes to position the vortex.

{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Weather filter

Apply atmospheric conditions to your image using the Weather filter. You can choose snow, rain, or fog. Use the Strength and Size sliders to customize the effect.

To use the Weather filter

1. Click Effects, Creative, Weather.

2. Enable one of the following Forecast buttons:

- Snow — creates a snow effect
- Rain — creates a rain effect
- Fog — creates a fog effect

3. If you choose Rain, you can click the <u>Direction dial</u> to specify the direction of the rain.

4. Move the following sliders:

- Strength — sets the intensity of the effect
- Size — sets the size of the effect

5. If you want to randomly alter the pixel placement, do one of the following:

- Click the Randomize button.

- Type a value in the Randomize box.

— **Note**

- The Weather filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tip**

- You can also type values in the Strength and Size boxes to control the effect.

{button ,AL(`PRC Using creative filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using custom filters

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Using custom filters

Custom filters offer you a wide range of tools to transform your image. You can create an artistic media painting, overlay your image with a customized bitmap, adjust and sharpen the image balance, or use a variety of blur, sharpen, and edge detect effects to edit the image.

The custom filters are

- Alchemy ― transforms images into artistic media paintings by applying brushstrokes to images in RGB color
- Band Pass ― adjusts the sharp and smooth areas on images
- Bump Map ― adds texture and patterns to your image by embedding its surface with a relief based on the pixel values of a bump map image
- User Defined ― creates Blur, Sharpen, or Edge Detect special effects by letting you type values in a matrix that represents a single pixel in images

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{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} Related Topics

Working with the Alchemy filter

The Alchemy filter lets you apply widely variable effects to your image to make it look like an artistic media painting. Begin by creating a brush; then select a color, size, angle and transparency for the brush. You can save your brush or open a preset brush type.

To create an alchemy brush

1. Click Effects, Custom, Alchemy.

2. On the Brush tab, click a brush type in the Brush <u>thumbnails.</u>

3. Enable one of the following layering buttons:

   - Random－layers the brushstrokes randomly
   - Ordered－layers the brushstrokes in an ordered pattern
   - Paint－layers the brushstrokes using the brush color

4. Move any of the following sliders:

   - Horizontal Variation－sets the horizontal direction of the brushstrokes
   - Vertical Variation－sets the vertical direction of the brushstrokes
   - Brush Density－sets the density of the brushstrokes

{button ,AL(`PRC Using custom filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Setting the Alchemy brush properties

Experiment with controls on the Color, Brush, Angle, and Transparency tabs to create a unique alchemy effect. Small changes to the settings can make a huge difference; try to change one parameter at a time to become familiar with each of their effects.

To set an alchemy color

1. Click Effects, Custom, Alchemy.
2. Click the Color tab, and enable one of the following Brush Color buttons:

   - From Image－creates a brush color from the image
   - Solid Color－creates a brush color based on the color that you select

3. Enable one of the following Background buttons:

   - From Image－creates a background color from the image
   - Solid Color－creates a background color based on the color that you select

4. Move any of the following Variation sliders:

   - Hue－sets the hue variation in the brushstrokes
   - Saturation－sets the saturation variation in the brushstrokes
   - Brightness－sets the variation of the brushstrokes' brightness levels

5. If you want to randomly redistribute the pixels, do one of the following:

   - Click the Randomize button.
   - Type a value in the Randomize box.

To set an alchemy brush size

1. Click Effects, Custom, Alchemy.
2. Click the Brush tab, and choose an option from the Vary Brush Size list box.
3. Move the Adjust sliders to set the size of the brushstrokes.

To set an alchemy brush angle

1. Click Effects, Custom, Alchemy.
2. Click the Angle tab, and choose an option from the Vary Brush Angle list box.
3. Move the Adjust sliders to set the angle of the brushstrokes.

To set the transparency of the alchemy brushstroke

1. Click Effects, Custom, Alchemy.
2. Click the Transparency tab, and choose an option from the Vary Brush Transparency list box.
3. Move the Adjust sliders to set the transparency of the brushstrokes.

－ **Notes**

- The Set Center button on the Size, Angle, and Transparency tabs is available only when you select the By Radial Distance option.
- The Adjust sliders on the Size, Angle, and Transparency tabs change according to the option that you choose from the Vary Brush Size list box.

{button ,AL(`PRC Using custom filters;',0,"Defaultoverview",)} Related Topics

—

Opening and saving Alchemy brushes

You can load preset alchemy brushes and save customized brushes.

To save customized alchemy settings as a preset style

1. Customize the Alchemy settings.
2. Click the Save Preset button.
3. Type a filename for the new style in the Save As box.

To update an existing preset style

1. Click Effects, Custom, Alchemy.
2. Choose a style from the Style list box.
3. Customize the settings in the Alchemy dialog box.
4. Click the Save preset button.

To load a preset alchemy style

1. Click Effects, Custom, Alchemy.
2. Choose a style from the Style list box.

To delete a preset alchemy style

1. Click Effects, Custom, Alchemy.
2. Choose the style to delete from the Style list box.
3. Click the Remove Preset button.

— **Note**

- The Alchemy filter uses the seed value as the basis for its calculations for applying brushstrokes.

— **Tip**

- Click the Load button to open a preset brush or load any grayscale .BMP file to use as a brush.

{button ,AL(`PRC Using custom filters;',0,"Defaultoverview",)} Related Topics

Working with the Band Pass filter

The Band Pass filter lets you adjust the balance of sharp and smooth areas in an image. Sharp areas are areas where abrupt changes take place (e.g., colors, edges, noise). Smooth areas are areas were gradual changes take place. Smooth areas of the frequency plot represent low frequencies, while sharp areas represent high frequencies.

To use the Band Pass filter

1. Click Effects, Custom, Band Pass.

2. Move the following sliders:

- Frequency－sets the frequency levels
- Bandwidth－sets the band width

－ **Note**

- The Band Pass filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also type values in the Frequency and Bandwidth boxes to control the effect.

{button ,AL(`PRC Using custom filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Bump Map filter

The Bump Map filter lets you add texture and patterns to your image by loading a bump map image. The pixel values of the bump map image represent surface elevation. You can select one of the 24 presets or load your own custom bump map image. You can control this effect by changing the surface and lighting properties.

To create a custom Bump Map

1. Click Effects, Custom, Bump Map.
2. On the Bump Map tab, click the Load button.
3. Choose a bitmap image to use as a bump map, and click Open.
4. Do any of the following:
   - Enable the Stretch To Fit button to use a single bump map stretched over the entire image area.
   - Enable the Tile button to repeat the bump map image to cover the image area.
   - Type values in the Tile Width and Tile Height boxes to set the width and height of the tiles.
   - Enable the Lock button to maintain equal proportions for the tile width and height.
5. Click the Surface tab, and do any of the following:
   - Move the Scale Factor slider to set the depth of the bump map.
   - Move the Floor slider to set the clipping of the lower parts of the bump map.
   - Move the Ceiling slider to set the clipping of the upper parts of the bump map.
   - Move the Highlight slider to set the amount of highlights in the bump map.
   - Enable the Invert Bump Map check box on the Surface tab to create a mirror image of the bump map.
   - Enable the Smooth Bump Map check box to soften the hard edges of the bump map.
6. Click the Lighting tab, and do any of the following:
   - Click the Direction dial to specify the path of the directional light source.
   - Click the Declination dial to specify the decline of the directional light source.
   - Click the Directional Light color picker, and choose a color.
   - Click the Ambient Light color picker, and choose a color.
   - Move the Brightness slider to set the amount of directional light.
   - Move the Brightness slider to set the amount of ambient light.
   - Enable the Auto Compute Brightness check box to ensure that the overall brightness of your image is maintained and falls between the values of 1 and 255.

To save a Bump Map

1. Customize a style by following the previous procedure.
2. Click the Add Preset button.
3. Type a name in the Save New Preset As box.

To load a preset Bump Map

1. Click Effects, Custom, Bump Map.
2. Choose a Bump Map from the Style list box.
3. If you want to customize the preset bump map, follow steps 4 to 6 from the previous procedure.

— **Notes**
   - For best results, use a light colored image or place a light tint over the image using the Smoked Glass filter. For more information, see "Using creative filters."
   - Choosing the Stretch to Fit option on the Bump Map tab, disables the Width and Height boxes.
   - To remove a preset style from the Style list box, click the Remove Preset button.

— **Tip**
   - To choose a color for the directional light and the ambient light, click the Eyedropper tool, and choose a color from the Image Window.

{button ,AL(`PRC Using custom filters;',0,"Defaultoverview",)} Related Topics

—

Working with the User Defined filter

The User Defined filter lets you create custom Blur, Sharpen, and Edge Detect special effects based on values that you type into a 5 X 5 matrix. The value that you type in the central box of the matrix is multiplied by the color value of the current pixel. All values in the matrix are multiplied by the corresponding pixel values in your image and added together to create a new value for the current pixel. The Divisor value is divided by the new pixel value. The result represents the final color value of the current pixel and is a value between 1 and 255. You can use any of the preset filters supplied with Corel PHOTO-PAINT, or you can create custom filters and save them for later use.

To use the User Defined filter

1. Click Effects, Custom, User Defined.

2. In the Kernel section, type a value in the central box of the matrix.

3. Type values in the boxes surrounding the central box.

4. In the Options section, type a value in the Divisor box.

5. Type a value in the Offset box.

6. Do any of the following:

  - Enable the Preserve Colors check box to ensure the colors of your image are maintained.

  - Enable the Auto Compute Divisor check box to ensure that the overall brightness of your image is maintained and falls between 1 and 255.

  - Enable the Symmetric Kernel check box to specify identical values in symmetrical patterns in the matrix. For example, if you type 1 in a corner box in the matrix, all other corner boxes are also set to 1.

To load sample effects filters

1. Click Effects, Custom, User Defined.

2. Click the Load button.

3. Choose the drive where the file is stored from the Look In List box.

4. Double-click the folder in which the file is stored.

5. Click the filename.

To save a user defined filter

1. Create an effect by following the steps in the "To use the User Defined filter" procedure.

2. Click the Save button.

3. Choose the drive where you want to save the file from the Save In list box.

4. Double-click the folder in which you want to save the file.

5. Type a filename in the File Name box.

— **Notes**

  - Offset shifts the final color value up or down the brightness scale. Positive values brighten the entire image, while negative values darken it.

  - The User Defined filter supports all color modes except paletted and black-and-white.

{button ,AL(`PRC Using custom filters;',0,"Defaultoverview",)} Related Topics

Using distort filters

Using distort filters

Distort filters transform the appearance of your images without adding depth. You can apply some distort filters to part of an image using a lens.

The distort filters are

- Blocks—breaks down the image into scrambled block pieces
- Displace—shifts an active image according to the values of a secondary image known as a displacement map
- Mesh Warp—distorts an image by letting you manipulate the nodes of a superimposed grid
- Offset—corrects image positioning or shifts an image according to parameters that you set
- Pixelate—breaks an image into square, rectangular, or circular cells

- Ripple—distorts your image with one or more waves
- Shear—maps the shape of an image to the shape of a line segment
- Swirl—creates a spiraling swirl across an image according to the direction, number of whole rotations, and angle that you select
- Tile—reduces image dimensions and reproduces images as a series of tiles on a grid
- Wet Paint—creates the illusion of wet paint on images

- Whirlpool—applies a fluid, swirling pattern across images
- Wind—blurs images in a specific direction, creating the effect of wind blowing across your image

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{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} **Related Topics**

Working with the Blocks filter

The Blocks filter breaks your image down into blocky, rectangular pieces. You can set the size of the blocks, the distance between the pieces, and the color of the background (which is exposed when the Block filter is applied).

To use the Blocks filter

1. Click Effects, Distort, Blocks.

2. Choose one of the following options from the Undefined Areas list box:

- Original Image－fills the empty area with the original image
- Inverse Image－fills the empty area with a negative of the original image
- Black－fills the empty area with black
- White－fills the empty area with white
- Other－fills the empty area with the color you choose from the color picker

3. Move the following sliders:

- Block Width－sets the width of each puzzle block piece
- Block Height－sets the height of each puzzle block piece
- Max. Offset (%)－sets the distance between block pieces

4. If you want to set identical values in the Block Width and Block Height boxes, enable the Lock button.

－ **Note**

- The Blocks filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.

－ **Tips**

- You can also specify the dimensions of the blocks by typing values in the Block Width, Block Height and Max. Offset % boxes.

- To choose a color to fill empty areas, click the Eyedropper tool, and choose a color from the Image Window.

{button ,AL(`PRC Using distort filters;',0,"Defaultoverview",)} Related Topics

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Working with the Displace filter

The Displace filter evaluates the color value of pixels in both images and then shifts the active image according to the values of the displacement map. Values from the displacement map appear as forms, colors, and warp patterns in your image.

To use the Displace filter

1. Click Effects, Distort, Displace.

2. Click the Load button.

3. Choose a bitmap image to use as a displacement map and click Open.

4. Enable one of the following Scale Mode buttons:

   - Tile－repeats the displacement image to cover the image area
   - Stretch To Fit－stretches the displacement map over the entire image area

5. Choose one of the following options from the Undefined Areas list box:

   - Repeat Edges－stretches the edges of the image to fill in exposed areas
   - Wrap Around－fills the exposed areas with the opposite side of the image

6. Move the following sliders:

   - Horizontal－sets the displacement by shifting images horizontally, from left to right
   - Vertical－sets the displacement by shifting images vertically, from top to bottom

   — **Notes**

   - The Displace filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.

   - You can only access the Repeat Edges and Wrap Around options in the Undefined Areas list box if you merge all objects with the image background.

   — **Tip**

   - You can also type values in the Horizontal and Vertical boxes to control the scaling of the displacement map.

{button ,AL(`PRC Using distort filters;',0,"Defaultoverview",)} Related Topics

Working with the Mesh Warp filter

The Mesh Warp filter lets you distort an image by manipulating nodes on a grid. You can increase the number of nodes on the grid by increasing the number of gridlines up to a maximum of 10. Increasing the number of nodes on the grid provides finer control over small details in your image. You can use any of the mesh warp styles supplied with Corel PHOTO-PAINT, or you can save custom mesh warp styles for later use.

To use the Mesh Warp filter

1. Click Effects, Distort, Mesh Warp.

2. Move the Gridlines slider to set the number of grid panels.

3. Drag the nodes on the grid.

To save a customized mesh warp style

1. Customize a style by following the previous procedure.

2. Click the Save button.

3. Choose a folder in which to save the Mesh Warp style from the Save In list box.

4. Type a filename in the File Name box.

5. If you want to remove a mesh warp style from the Style list box, click the Remove button.

— **Notes**

- The Mesh Warp filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

- You can choose a preset mesh warp style from the Style list box.

— **Tip**

- You can also type a value in the Gridlines box to set the number of grid panels.

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{button ,AL(`PRC Using distort filters;',0,"Defaultoverview",)} Related Topics

Working with the Offset filter

Use the Offset filter to reposition images in the Image Window. The Offset filter shifts the image according to values you set using the Horizontal and Vertical Shift sliders. When images are offset, empty areas appear where the images were previously positioned. You can fill the empty area using the Wrap Around option, which produces a tiling effect, or the Repeat Edges option, which produces a stretched effect.

To use the Offset filter

1. Click Effects, Distort, Offset.

2. Move the following sliders:
   - Horizontal－shifts the image horizontally, from left to right
   - Vertical－shifts the image vertically, from top to bottom

3. Choose one of the following options from the Undefined Areas list box:
   - Wrap Around－fills the exposed areas with the opposite side of the image
   - Repeat Edges－stretches the edges of the image to fill in the exposed areas
   - Color－fills the exposed areas with the color you choose from the color picker or the color you choose from the image using the Eyedropper tool

4. If you want to view shift coordinates as percentages rather than degrees, you can enable the Shift Value As % Of Dimensions check box.

－**Notes**
   - The Offset filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.
   - To fill an area left empty by the Offset effect with any color you choose, you must merge objects with the background.

{button ,AL(`PRC Using distort filters;',0,"Defaultoverview",)} Related Topics

Working with the Pixelate filter

Use the Pixelate filter to give your image a digital, blocky appearance or a radial, spider web look. You can apply the Pixelate filter to the entire image, or to part of it using a lens.

To use the Pixelate filter

1. Click Effects, Distort, Pixelate.

2. Enable one of the following Pixelate Mode buttons:

- Square－maintains equal width and height settings
- Rectangular—allows you to set width and height settings individually
- Radial－builds pixels out from the center in a circular pattern

3. Move the following sliders:

- Width－sets the width of the blocks
- Height－sets the height of the blocks
- Opacity %－sets the transparency of the effect

－ **Notes**

- The Pixelate filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.

- In Radial mode, the height slider sets a value for the difference in radius between the inner and outer curves of the blocks.

- To choose the Radial Pixelate Mode, click the Set Center button, and click in the Image Window to select the point around which the pixels radiate.

－ **Tip**

- You can also type values in the Width, Height, and Opacity % boxes to control the effect.

{button ,AL(`PRC Using distort filters;',0,"Defaultoverview",)} Related Topics

Working with the Ripple filter

The Ripple filter lets you distort your image by adding a wave. You can control the strength of the primary wave to set the warping of your image or add an additional perpendicular wave to increase the distortion.

To use the Ripple filter

1. Click Effects, Distort, Ripple.

2. Move the following sliders:

   - Period—sets the span of the wave
   - Amplitude—sets the height of the wave

3. Click the Angle Dial to set the angle of the wave.

4. If you want to create a perpendicular wave, enable the Perpendicular Wave check box.

5. Move the Perpendicular Wave Amplitude slider to set the intensity of the perpendicular wave (if you enable the Perpendicular Wave check box).

6. If you want to create waves with jagged edges, enable the Distort Ripple check box.

Note

- The Ripple filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.

{button ,AL(`PRC Using distort filters;',0,"Defaultoverview",)} Related Topics

Working with the Shear filter

The Shear filter maps the shape of an image to the shape of a line segment. The edges of an image are distorted to follow the path of the line that you create in the Shear dialog box. You can create line segments based on curve, linear, freehand, or gamma editing styles. After you choose an editing style, you can customize a line segment by dragging nodes on the shear map, then save the line segment for later use. You can fill empty areas by stretching the image, or by choosing a color for the exposed areas. You can also load any of the preset line segments supplied with Corel PHOTO-PAINT and apply them to your image. Saved shear maps have a .SHR extension.

To use the Shear filter

1. Click Effects, Distort, Shear.

2. Choose one of the following editing styles from the Edit Style list box:

- Curve－creates a curve line segment
- Linear－creates a straight line segment
- Freehand－lets you define the shape of the line segment
- Gamma－creates a line segment based on the midtones in the image

3. Click one of the following buttons to change the orientation of the line segment in the preview window:

- Horizontal－displays the line segment from left to right
- Vertical－displays the line segment from top to bottom
- Smooth－softens the curve when you choose the Freehand edit style

4. Move the Scale slider to set the degree to which your image is mapped to the shape of the line segment.

5. Choose one of the following options from the Undefined Areas list box:

- Wrap Around－fills the exposed areas with the opposite side of the image
- Repeat Edges－stretches the edges of the image to fill in exposed areas
- Other Color－fills exposed areas with the color you select from the image using the Eyedropper tool

6. Drag to define the shape of the line segment in the Preview window.

To save a shear style

1. Customize a shear style by following the previous procedure.

2. Click the Save button.

3. Choose a folder in which to save the Shear style from the Save In list box.

4. Type a filename in the File Name box.

To load a shear style

1. Click Effects, Distort, Shear.

2. Click the Load button.

3. Choose one of the preset Shear styles.

－ **Notes**

- The Shear filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.
- The Other Color button in the Undefined Area section is available only for images in which all objects have been merged with the background.
- The Ignore option is available only if there are objects in your image.
- You can set a value to 100 to completely conform the image to the shape of the line segment.

{button ,AL(`PRC Using distort filters;',0,"Defaultoverview",)} Related Topics

Working with the Swirl filter

The Swirl filter creates a spiraling swirl across your image. You can set the direction and the degree of rotation of the swirl.

To use the Swirl filter

1. Click Effects, Distort, Swirl.

2. Enable the Set Center button.

3. Click in the Image Window to set a center point around which the image swirls.

4. Click one of the following buttons to set the direction of rotation:
   - Clockwise－creates a swirl that rotates clockwise
   - Counter-Clockwise－creates a swirl that rotates counter-clockwise

5. Move the following sliders:
   - Whole Rotations－sets the number of times the base swirl rotates
   - Additional Degrees－sets the swirl's degree of rotation

－ **Notes**

- The Swirl filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.

- To zoom in on an image using the Hand tool, disable the Set Center button.

－ **Tip**

- You can also type values in the Whole Rotations box and the Additional Degrees box to control the effect.

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{button ,AL(`PRC Using distort filters;',0,"Defaultoverview",)} Related Topics

Working with the Tile filter

The Tile filter reproduces your image as a series of tiles and is especially useful for previewing tiled backgrounds for Web pages. The horizontal and vertical values that you set represent the number of images duplicated on each axis. You can use the Tile effect in combination with flood fills to create backgrounds or to preview a wallpaper effect for Web pages.

To use the Tile filter

1. Click Effects, Distort, Tile.

2. Move the following sliders:

- Horizontal Tiles—sets the number of tile columns
- Vertical Tiles—sets the number of tile rows

3. If you want to set equal values in the Horizontal and Vertical boxes, enable the <u>Lock button.</u>

— **Note**

- The Tile filter supports all color modes except 48-bit RGB, 16-bit grayscale, and black-and-white.

— **Tip**

- You can also type values in the Horizontal and Vertical boxes to control the effect.

{button ,AL(`PRC Using distort filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Wet Paint filter

The Wet Paint filter creates the illusion of wet paint on an image. The wet paint effect can range from subtle changes in the luminescence of colors to streaks of wet paint that appear to drip down your image. You can specify the size of the drips using the Percent slider and the range of colors that are affected in the image using the Wetness slider. Negative wetness values cause darker colors to drip, while positive values cause light colors to drip.

To use the Wet Paint filter

1. Click Effects, Distort, Wet Paint.

2. Move the following sliders:

- Wetness — sets the amount of dripping
- Percent — sets the size of the drips

— **Note**

- The Wet Paint filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tip**

- You can also type values in the Wetness and Percent boxes to control the effect.

{button ,AL(`PRC Using distort filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Whirlpool filter

The Whirlpool filter applies a fluid, swirling pattern across your image. You can use any of the preset whirlpool styles supplied with Corel PHOTO-PAINT, or create custom styles by setting the smear length, spacing, twist, and streak detail of the whirlpool effect. You can also save custom whirlpool styles for later use.

To use the Whirlpool filter

1. Click Effects, Distort, Whirlpool.

2. Choose a whirlpool style from the Style list box.

3. Move the following sliders:

- Spacing－sets the distance between the swirls
- Smear Length－sets the length of fluid streamlines
- Twist－sets the whirl method. Higher values make the fluid flow around the swirls like whirlpools, while low values make the fluid flow out of the whirls like fountains.
- Streak Detail－sets the level of smearing

4. If you want to distort the shape of your image, enable the Warp check box.

To save a customized whirlpool style

1. Create or customize a whirlpool effect by following the previous procedure.

2. Click the Save button.

3. Type a name in the Save New Preset As box.

4. If you want to delete a preset whirlpool style, click the Delete button.

－ **Notes**

- The Whirlpool filter is memory-intensive and can take some time to apply.

- The Whirlpool filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also type values in the Spacing, Smear Length, Twist, and Streak Detail boxes to control the effect.

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{button ,AL(`PRC Using distort filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Wind filter

The Wind filter blurs your image, creating the effect of wind blowing across your image. You can control the strength and direction of the wind. You can also adjust the transparency of the effect by moving the Opacity slider. Higher opacity values produce visible distortion and blurring; lower opacity values produce a more subtle effect.

To use the Wind filter

1. Click Effects, Distort, Wind.
2. Move the following sliders:
   - Strength ⁻ sets the intensity of the wind
   - Opacity ⁻ sets the transparency of the effect
3. Click the <u>Angle dial</u> to set the direction of the wind.

⁻ **Note**

- The Wind filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

⁻ **Tip**

- You can also type values in the Strength, Opacity, and Angle boxes to control the effect.

{button ,AL(`PRC Using distort filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Using noise filters

Using noise filters

In <u>bitmap</u> image editing, noise is defined as the random pixels across the image that resemble static on television screens. Use noise filters to create, control, or eliminate noise. To optimize the effects you create using the noise filters, Corel PHOTO-PAINT provides a special control dialog box that lets you access the noise effects. You can access this dialog box by clicking Noise, Tune.

The noise filters are

- Tune Noise—a special dialog box that lets you access nine noise effects. These effects are represented by <u>thumbnails</u> which let you preview the appearance of the image as you apply different noise effects.
- Add Noise—creates a granular effect that adds texture to a flat or overly blended image
- Diffuse—distributes image pixels to fill in blank spaces and remove noise. The Diffuse filter can appear smooth or blurry, or can have an outline around its edge as if seen through a photographer's diffusion lens.

- Dust And Scratch—reduces image noise by averaging pixel values. This causes adjacent colors to bleed into each other and creates a blended appearance across the image. The Dust And Scratch filter can eliminate dust and scratch faults in an image.
- Maximum—removes noise by adjusting the color value of a pixel based on the maximum color values of its neighboring pixels. This filter also causes a mild blurring effect when applied more than once.

- Median—removes noise and detail by averaging the color values of the pixels in an image
- Minimum—removes noise by adjusting the color value of a pixel based on the minimum color values of its neighboring pixels
- Remove Moiré—removes undesired wave patterns that occur when halftone screens of two different frequencies are superimposed on the same image
- Remove Noise—softens an image and reduces the speckled effect that can occur during the scanning or video-capturing process

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{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Working with the Tune Noise filter

You can adjust the graininess of your image by applying noise effects. Graininess or noise gives a rough, pixelated appearance to your image. The thumbnail buttons let you preview the appearance of the image as different noise effects are applied. The intensity of the effect increases each time you click a button.

To use the Tune Noise filter

1. Click Effects, Noise, Tune.

2. Move the following sliders

- Level－sets the intensity of the effect
- Density－sets the quantity of noise added per unit of area

3. Click one of the following thumbnail buttons:

- More Spike－produces a thin, light-colored grain using colors that are distributed around a narrow curve
- More Gaussian－prioritizes colors along a Gaussian curve
- More Uniform－adds colors randomly to produce an overall granular appearance
- Diffuse－distributes colors randomly to create a smooth appearance
- Minimum－darkens an image
- Median－removes noise from scanned images that have a grainy appearance

- Maximum－lightens an image without removing image detail
- Jaggy Despeckle－distributes colors randomly to produce a soft, blurred effect with minimal distortion
- Remove Noise－softens the edges of the image and reduces the pixelated effect that can occur during scanning

4. Do any of the following:

- Click the Undo button to undo the most recent effect.

- Click the Reset button to undo all operations that you have performed in the Tune Noise dialog box.

－ **Notes**

- You can also adjust the graininess of the an image using the Smudge tool. For more information about smudging paint, see "Smearing, smudging, and blending paint."

- The Tune Noise filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also adjust the intensity and quantity of noise by typing values in the Level and Density boxes.

{button ,AL(`PRC Using noise filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Add Noise filter

The Add Noise filter creates a granular effect by adding random pixels across an image. You can customize the effect of the Add Noise filter by specifying the type and amount of noise that is added to the image. You can apply the Add Noise filter to the entire image or to part of it using a lens. There are three noise types: Gaussian, Spike, and Uniform. Gaussian prioritizes colors along a Gaussian curve. Spike uses colors that are distributed around a narrow curve and produces a thin, light-colored grain. Uniform provides an overall granular appearance.

To use the Add Noise filter

1. Click Effects, Noise, Add Noise.

2. In the Noise Type section, enable one of the following buttons:

   - Gaussian－prioritizes colors along a Gaussian curve and creates more light and dark pixels than the Uniform option. Most colors added by the effect closely resemble the original colors.
   - Spike－produces a thinner, lighter-colored grain
   - Uniform－produces an overall granular appearance

3. Move the following sliders:

   - Level－sets the intensity and color value range affected by the noise
   - Density－sets the amount of noise pixels per inch

4. Enable one of the following Color Mode buttons:

   - Intensity－adds a significant amount of noise
   - Random－creates noise using random-colored pixels
   - Single－creates noise using the color you choose from the color picker

   － **Note**

   - The Add Noise filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

   － **Tips**

   - You can also adjust the intensity of the effect and the amount of noise pixels per inch by typing values in the Level and Density boxes.

   - To choose a color for the noise, click the Eyedropper tool, and choose a color from the Image Window.

{button ,AL(`PRC Using noise filters;',0,"Defaultoverview",)} Related Topics

Working with the Diffuse filter

The Diffuse filter lets you remove noise by spreading out the pixels of your image to fill in blank spaces.

To use the Diffuse filter

1. Click Effects, Noise, Diffuse.
2. Move the Level slider to set the intensity of the effect.

Note

- The Diffuse filter supports all color modes except paletted and black-and-white.

Tip

- You can also adjust the intensity of the effect by typing a value in the Level box.

{button ,AL(`PRC Using noise filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Dust and Scratch filter

The Dust And Scratch filter reduces the amount of noise in an image. You can use this filter to eliminate dust and scratch faults by applying it to a selection.

To use the Dust and Scratch filter

1. Click Effects, Noise, Dust and Scratch.

2. Move the following sliders:

- Threshold－sets the amount of image noise reduction
- Radius－sets the range of pixels used to produce the effect

－ **Tip**

- You can also type values in the Threshold and Radius boxes to control the effect.

{button ,AL(`PRC Using noise filters;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Working with the Maximum filter

The Maximum filter removes noise by adjusting the color value of a pixel based on the maximum color values of its neighboring pixels. This filter also causes a mild blurring effect if applied in large percentages or if applied more than once.

To use the Maximum filter

1. Click Effects, Noise, Maximum.

2. Move the following sliders:

- Percentage－sets the intensity of the effect
- Radius－sets the number of pixels that are successively selected and evaluated when you apply the effect

－ **Note**

- The Maximum filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also set the intensity and scope of the effect by typing values in the Percentage and Radius boxes.

{button ,AL(`PRC Using noise filters;',0,"Defaultoverview",)} Related Topics

Working with the Median filter

The Median filter removes noise and detail by averaging the color values of the pixels in an image.

To use the Median filter

1. Click Effects, Noise, Median.

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

Note

- The Median filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

Tip

- You can also type a value in the Radius box to control the effect.

{button ,AL(`PRC Using noise filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Minimum filter

The Minimum filter removes noise by darkening the pixels of your image. If you apply this filter at high intensities, you can lose important image detail.

To use the Minimum filter

1. Click Effects, Noise, Minimum.

2. Move the following sliders:
   - Percentage－sets the intensity of the effect
- Radius－sets the number of pixels that are successively selected and evaluated when you apply the effect
－ **Note**
   - The Minimum filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.
－ **Tip**
   - You can also type values in the Percentage and Radius boxes to control the effect.

{button ,AL(`PRC Using noise filters;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Working with the Remove Moiré filter

The Remove Moiré filter removes patterned noise that can occur in a scanned halftone image. For example, when you scan a halftone image you will likely see moiré patterns because the dots per inch (dpi) frequency of the original halftone screen differs from that of the scanned image. The filter may shrink your image if it contains a mask or if the image has an output dpi lower than the original dpi, the image contains an object, and that object's Lock Transparency check box is enabled in the Objects Docker window.

To use the Remove Moiré filter

1. Click Effects, Noise, Remove Moiré.

2. Move the Amount slider to set the amount of noise to remove.

3. Enable one of the following buttons:

   - Better ⁻ applies a high-quality effect but at a slightly slower speed
   -      Faster ⁻ applies a lower-quality result but at a slightly faster speed

4. Type a value for the output dpi in the Output box.

⁻ **Notes**

- The Remove Moiré filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

- The Output box is available only if you merge all objects with the image background.

- When the image shrinks, the object or mask selection remains the same size and the rest of the image is filled with the paper color. If the Lock Transparency check box is disabled, the object shrinks with the rest of the image.

- For best results, scan the original image using a resolution of 300 (dpi) and set the output resolution to 200 dpi in the Remove Moiré dialog box. (The output dpi should be approximately two-thirds of the original dpi.)

{button ,AL(`PRC Using noise filters;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Working with the Remove Noise filter

Use the Remove Noise filter to soften your image and remove random pixel noise. The Remove Noise filter compares each pixel with surrounding pixels and calculates an average. Each pixel with a brightness value exceeding that of the <u>threshold</u> you set is removed. You can apply the Remove Noise filter to the entire image or to part of it using a lens.

To use the Remove Noise filter

1. Click Effects, Noise, Remove Noise.
2. Disable the Auto check box.
3. Move the Threshold slider to set the brightness level at which noise is removed.

— **Note**

- The Remove Noise filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tip**

- Enable the Auto check box to set the threshold automatically.

{button ,AL(`PRC Using noise filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Using render filters

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Using render filters

Render filters let you simulate lighting, photographic realism, and the appearance of three-dimensional depth in your images.

The render filters are

- 3D Stereo Noise一generates a dithered <u>noise</u> pattern. The result is an image with the appearance of 3D depth when viewed a certain way. This filter is particularly suited to high-contrast line art and grayscale images.
- Lens Flare一produces rings of light on your image that simulate the flare that appears on a photograph when the camera is aimed toward a direct, bright light
- Lighting Effects一offers a range of tools for adding light sources to your RGB images. You can control the type and number of light sources, the intensity of the light, and the light source color.

{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the 3D Stereo Noise filter

Use the 3D Stereo Noise filter to create a stereogram, a dithered noise pattern that has a three-dimensional appearance when viewed a certain way. For best results, use high-contrast images.

To create a stereogram

1. Click Effects, Render, 3-D Stereo Noise.

2. Move the Depth slider to set the intensity of the depth effect.

   You may not see any result at all with a complex image. To view the effect, focus your eyes on the image as if you were staring through it. Try moving it closer and farther away from you until shapes begin to resolve themselves in a three-dimensional space on your page. For physiological reasons, some people are unable to see this effect at all.

3. If you want to add two dots to the image which help you focus correctly, enable the Show Dots check box.

— **Notes**

- This filter supports all color modes except 48-bit RGB, Lab, 16-bit grayscale, paletted, and black-and-white.

- Adjust your focus so that the two dots become three, and then move your gaze up the page to the image.

{button ,AL(`PRC Using render filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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Working with the Lens Flare filter

The Lens Flare filter simulates bright light striking a camera lens. The lens flare is refracted into a series of small lightened circles that surround the bright flare point.

To use the Lens Flare filter

1. Click Effects, Render, Lens Flare.

2. Enable the <u>Set Center button.</u>

3. Click in the Image Window to set the position of the lens flare.

4. In the Lens Type section, enable one of the following buttons:

   - 50-300 mm Zoom－creates a lens flare effect common to focal lengths between 50 mm (standard lens, normal perspective) and 300 mm (telephoto/zoom lenses, magnified perspective)
   - 35 mm Prime－creates a lens flare effect common to a moderate wide-angle lens
   - 105 mm Prime－creates a lens flare effect common to a moderate telephoto lens

5. Open the Color picker, and click a color.

6. Move the Brightness slider to set the brightness of the lens flare.

－ **Note**

   - The Lens Flare filter supports only 24-bit RGB images.

－ **Tips**

   - To choose a color for the lens flare, click the <u>Eyedropper tool,</u> and choose a color from the Image Window.

   - To zoom in on an image using the <u>Hand tool,</u> disable the Set Center button.

   - You can also type a value in the Brightness box to set the flare's brightness.

{button ,AL(`PRC Using render filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Lighting Effects filter

Use the Lighting Effects filter to specify the color, brightness, and contrast of the light sources you add to an image. Preset light sources are supplied with Corel PHOTO-PAINT, or you can create custom light sources and save them for later use. You can also use the Lighting Effects filter to create an embossed relief.

To use the Lighting Effects filter

1. Click Effects, Render, Lighting Effects.
2. Click the Light Source tab.
3. Enable one of the following buttons:
   - Spotlight — applies a beam light source with clearly defined edges
   - Directional — applies even lighting without a hot center
4. Open the Color picker, and click a color for the light source.
5. Drag the light source selector to set the position and angle of the light.
6. For each light source, do any of the following:
   - Enable the On check box to turn the light source on.
   - Move the Brightness slider to set the light source intensity.
   - Move the Cone Size slider to set the width of the pool of light, from 0 to 180 degrees. A higher setting produces a wide, diffused ray of light (like a ceiling lamp).
   - Move the Edge slider to set the amount of spill at the edges of the pool of light. The softness of the edge is expressed as a percentage of the sharpest level of focus.
   - Click the Angle dial to specify the direction of the light source.
   - Move the Opacity slider to set a brightness value to be applied across the image pixels.
7. Click the Atmosphere tab, and do any of the following:
   - Move the Ambient Brightness slider to set the ambient light intensity.
   - Enable the On check box to turn the ambient light on.
   - Move the Image Brightness slider to set the light intensity of the overall image.
   - Choose a texture channel from the Channel list box to specify the color channel in which you are creating a texture.
   - Move the Relief slider to set the amount of texture on the surface of your image.
   - Move the Contrast slider to set the contrast of the texture. A setting of 0 uses all 256 grayscale values, whereas a setting of 100 uses only the values 0 and 255 (black and white).

To save a lighting style

1. Create a lighting style by following the previous procedure.
2. Click the Save button.
3. Type a filename for the style in the Save Preset box.

To create an embossed relief using light

1. Click Effects, Render, Lighting Effects.
2. Choose a preset style from the Style list box.
3. Click the Atmosphere tab.
4. Choose a single channel option from the Channel list box.
5. Move the Relief slider to set the depth of the relief.
6. Move the Contrast slider to set the amount of contrast in the relief.

Notes
- The Lighting Effects filter supports 24-bit RGB and 8-bit grayscale images.
- The settings on the Light Source tab affect only the current light source, while the settings on the Atmosphere tab affect the whole image.

Tips
- To add or remove additional light sources, click the Add and Subtract Light Source buttons.
- To hide the light source in the preview window, click the Reveal/Hide Light Source button.
- Set a precise angle for a light source by typing a value in the Angle box on the Light Source tab.
- Click the Omni button in the Lighting Effects dialog box to apply the preset Omni lighting effect. The Omni lighting effect

creates a hard circle of light that you can position on your image.

- You can choose a preset lighting style from the Style list box.

{button ,AL(`PRC Using render filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using sharpen filters

Using sharpen filters

Sharpen filters increase the contrast between the pixels in your image to improve the focus and enhance edges. To optimize the effects you create using sharpen filters, Corel PHOTO-PAINT provides a special control dialog box that lets you access the sharpen effects. You can access this dialog box by clicking Effects, Sharpen, Tune.

The sharpen filters are:

- Tune Sharpen—provides access to five sharpen filters at once
- Adaptive Unsharp—accentuates edge detail by analyzing the values of neighboring pixels. This filter preserves most image detail but its effect is apparent in high-resolution images. The Adaptive Unsharp filter is similar to the Unsharp Mask filter.
- Directional Sharpen—analyzes pixels near an edge to determine the direction in which to apply the greatest amount of sharpening. This filter enhances the edges of an image without creating a grainy effect.

- High Pass—removes low-frequency areas and shading. This filter can give an image an ethereal, glowing quality by emphasizing its highlights and luminous areas.
- Sharpen—accentuates the edges in the image by increasing the contrast between their adjacent pixels
- Unsharp Mask—accentuates edge detail and focuses blurred areas in the image but does not remove low-frequency areas

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{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} Related Topics

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Working with the Tune Sharpen filter

You can sharpen your image's focus by increasing the contrast where colors or shades intersect. The <u>thumbnail</u> buttons in the Tune Sharpness dialog box let you preview the appearance of the image as different sharpening techniques are applied. The intensity of the effect increases each time you click a button.

To use the Tune Sharpen filter

1. Click Effects, Sharpen, Tune.

2. Move the following sliders:

- Percentage slider－sets the intensity of the sharpening effect
- Background slider－sets the amount by which the value of a given pixel must change before the effect is applied

3. Click one of the following thumbnail buttons:

- Unsharp Mask－accentuates edge detail and sharpens smooth areas
- Adaptive Unsharp－accentuates edge detail without affecting the rest of the image
- Sharpen－sharpens the overall focus of an image
- Directional Sharpen－analyzes similarly colored pixels to determine the direction in which to apply the greatest amount of sharpening

－ **Note**

- The Tune Sharpen filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tips**

- You can also adjust the intensity and background of the sharpening effect by typing values in the Percentage and Background boxes.

- You can also sharpen the focus of an image using the Sharpen tool. For more information, see <u>"Working with the Sharpen filter."</u>

{button ,AL(`PRC Using sharpen filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Adaptive Unsharp filter

The Adaptive Unsharp filter accentuates edge detail by analyzing the values of neighboring pixels. This filter preserves most image detail but its effect is apparent in high-resolution images.

To use the Adaptive Unsharp filter

1. Click Effects, Sharpen, Adaptive Unsharp.

2. Move the Percentage slider to set the degree of sharpening.

‒ **Note**

- The Adaptive Unsharp filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

‒ **Tip**

- You can also type a value in the Percentage box to control the effect.

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{button ,AL(`PRC Using sharpen filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Directional Sharpen filter

The Directional Sharpen filter analyzes pixels near an edge to determine the direction in which to apply the greatest amount of sharpening. This filter enhances the edges of an image without creating a grainy effect.

To use the Directional Sharpen filter

1. Click Effects, Sharpen, Directional Sharpen.

2. Move the Percentage slider to set the degree of sharpening.

Note

- The Directional Sharpen filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

Tip

- You can also type a value in the Percentage box to control the effect.

{button ,AL(`PRC Using sharpen filters;',0,"Defaultoverview",)} **Related Topics**

Working with the High Pass filter

The High Pass filter removes image detail by emphasizing the highlights and luminous areas of your image.

To use the High Pass filter

1. Click Effects, Sharpen, High Pass.
2. Move the following sliders:
   - Percentage－sets the intensity of the effect
- Radius－sets how far colors bleed outward from the edges

－ **Notes**

- High percentage values remove most of the image detail, leaving only the edge details clearly visible. Low Percentage settings emphasize highlights only.

- The High Pass filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also type values in the Percentage and Radius boxes to control the effect.

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{button ,AL(`PRC Using sharpen filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Sharpen filter

The Sharpen filter accentuates edge detail by focusing blurred areas in your image and increasing the contrast between neighboring pixels. You can apply this filter to the entire image or to part of it using a lens.

To use the Sharpen filter

1. Click Effects, Sharpen, Sharpen.

2. Move the following sliders:

   - Edge Level (%)－sets the intensity of the effect
   - Threshold－sets the amount of pixels that are affected

3. If you want to apply the effect to a pixel's intensity value, enable the Preserve Colors check box.

－ **Note**

   - The Sharpen filter supports all color modes except paletted and black-and-white.

－ **Tip**

   - You can also type values in the Edge Level (%) and the Threshold boxes to control the effect.

{button ,AL(`PRC Using sharpen filters;',0,"Defaultoverview",)} Related Topics

Working with the Unsharp Mask filter

You can sharpen the focus of an image by increasing its edge detail. Only those pixels with a grayscale value that is higher than the threshold value you specify are affected.

To use the Unsharp Mask filter

1. Click Effects, Sharpen, Unsharp Mask.

2. Move the following sliders:

- Percentage－sets the intensity of the sharpening effect
- Radius－sets the amount of pixels that are evaluated at once
- Threshold－sets how many pixels are affected

－ **Tip**

- You can also type values in the Percentage, Radius, and Threshold boxes to specify the intensity and scope of the effect.

－ **Note**

- The Unsharp Mask filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

{button ,AL(`PRC Using sharpen filters;',0,"Defaultoverview",)} Related Topics

Using texture filters

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Using texture filters

Texture special effects filters let you add texture to your image using a variety of shapes and surfaces. You can use bricks, bubbles, canvas, elephant skin, plastic, and stone; or you can create etchings and underpaintings. You can also use these filters to make your image look as though it were painted on a plaster wall or as though you are viewing it through a screen door.

The texture filters are

- Brick Wall－groups pixels into a series of interlocking cells to give images the look of a painting on a brick wall
- Bubbles－creates a bubbling foam on your image
- Canvas－applies a textured surface to an image by letting you use a secondary image as a canvas
- Cobblestone－divides images into cobblestones
- Elephant Skin－gives images a wrinkled effect by creating an overlay of wavy lines

- Etching－transforms your image into an etching
- Plastic－makes your image appear as though it is made out of plastic
- Plaster Wall－redistributes pixels to create the appearance that your image has been painted on a plaster wall
- Relief Sculpture－transforms your image into a relief sculpture
- Screen Door－makes it appear as though you are looking at an image through a screen door
- Stone－gives your image a stone texture

- Underpainting－makes your image look like a painting done on a canvas that is subsequently covered with layers of paint

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{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Brick Wall filter

Use the Brick Wall filter to transform your image into a series of interlocking cells. You can also control the brick size and the density of the brick pattern.

To use the Brick Wall filter

1. Click Effects, Texture, Brick Wall.

2. Move the Roughness slider to set the brick texture.

3. Type values in the Block Width and Block Height boxes to set the block width and height.

4. Type a value in the Grout Width box to set the size of the space between the bricks.

5. Click the Light Direction Dial to set the direction of the light hitting the bricks.

6. If you want to maintain equal proportions for the brick width and height, enable the Lock button.
— **Note**

- The Brick Wall filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.
— **Tip**

- You can also type values in the Brick Width and Height boxes, the Grout Width box, and the Light Direction box to control the effect.

{button ,AL(`PRC Using texture filters;',0,"Defaultoverview",)} Related Topics

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Working with the Bubbles filter

You can texture your image using bubbles. The Bubbles filter lets you control the size of the bubbles and the amount of the image that is covered by the effect.

To use the Bubbles filter

1. Click Effects, Texture, Bubbles.

2. Move the following sliders:

   • Diameter－sets the average diameter of the bubbles
   • Coverage－sets the amount of coverage

3. Click the Direction dial to set the direction of the light source.

4. Open the color picker, and click a color.

5. If you want to create bubble highlights, enable the Refraction check box.

— **Note**

   • The Bubbles filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tip**

   • You can also type values in the Diameter, Coverage and Light Direction boxes to control the effect.

{button ,AL(`PRC Using texture filters;',0,"Defaultoverview",)} Related Topics

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Working with the Canvas filter

The Canvas filter gives the surface of your image an embossed, textured look. You can choose any of the preset canvas maps supplied with Corel PHOTO-PAINT or you can create a custom canvas map. You can also load any bitmap image into Corel PHOTO-PAINT as an embossed canvas map. For best results, choose images that have high to medium contrast.

To use the Canvas filter

1. Click Effects, Texture, Canvas.

2. Click the <u>Load button.</u>

3. Locate the image you want to use as a canvas map.

4. Double-click the filename.

5. In the Adjust section, move any of the following sliders:

   - Transparency一sets the opacity of the effect. A transparency setting of 100 percent applies the emboss values without significantly affecting the colors in your image.
- Emboss一sets the depth of the effect. A value of 100 sets the emboss values as they appear in the canvas map, while values between 100 and 200 exaggerate dark and light values in the map for a greater illusion of depth.
- X Offset一sets the horizontal shift of the canvas map pattern
   - Y Offset一sets the vertical shift of the canvas map pattern

6. Enable one of the following buttons:

   - Rows一offsets rows of tiles
- Columns一offsets columns of tiles
- Stretch To Fit一disables tiling and stretches the canvas map to fit the image

7. Move the Offset slider to set the amount of offset of the canvas map tiles.

— **Notes**

- The Canvas filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

- The X and Y Offset sliders are not available when the Stretch To Fit button is enabled in the Tile Offset section.

— **Tip**

- You can also type values in the Transparency, Emboss, X Offset, Y Offset, and the Offset boxes to control this effect.

{button ,AL(`PRC Using texture filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Cobblestone filter

Use the Cobblestone filter to add a cobblestone texture to your image. You can control the size, spacing, and granularity of the cobblestones.

To use the Cobblestone filter

1. Click Effects, Texture, Cobblestone.

2. Move any of the following sliders:

   - Size－sets the size of the cobblestones
   - Roughness－sets the granularity of the cobblestones

3. Type a value in the Grout Width box to set the amount of spacing between the cobblestones.

4. Click the <u>Light Direction Dial</u> to set the direction of the light hitting the cobblestones.

5. If you want to distort the shape of the cobblestones, enable the Warp check box.

－ **Note**

- The Cobblestone filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also type values in the Size, Roughness, and Light Direction boxes to control the effect.

{button ,AL(`PRC Using texture filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Elephant Skin filter

The Elephant Skin filter lets you wrinkle images by creating an overlay of wavy lines. You can control the age of the elephant skin (up to 100 years) as well as the skin color.

To use the Elephant Skin filter

1. Click Effects, Texture, Elephant Skin.

2. Move the Age slider to set the intensity of the effect.

3. Open the Elephant Skin color picker, and click a color for the wrinkles.

4. If you want to randomly change the placement of the wrinkles, do one of the following:

   • Click the Randomize button.

   • Type a value in the Randomize box.

— **Note**

• The Elephant Skin filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tips**

• To choose a color for the elephant skin, click the <u>Eyedropper tool,</u> and choose a color from the Image Window.

• You can also type a value in the Age box to control the intensity of the effect.

{button ,AL(`PRC Using texture filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Etching filter

The Etching filter makes your image appear as though it is etched on metal. You can control the depth of the etchings, the amount of detail, the direction of the incident light, and the color of the metal surface.

To use the Etching filter

1. Click Effects, Texture, Etching.

2. Move the following sliders:

   - Detail－sets the amount of image detail
   - Depth－sets the depth of the etching

3. Click the Light Direction dial to set the angle of the light direction.

4. Open the Surface Color picker, and click a color for the surface of the etching.

￣ **Note**

- The Etching filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

￣ **Tips**

- To choose a surface color, click the Eyedropper tool, and choose a color from the Image Window.

- You can also type values in the Detail, Depth, and Light Direction boxes to control the effect.

{button ,AL(`PRC Using texture filters;',0,"Defaultoverview",)} Related Topics

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Working with the Plastic filter

You can make your image look as though it is made out of plastic; this gives your image a three-dimensional look. You can control the image depth and the color of light shining on the plastic. You can also customize the angle of the light.

To use the Plastic filter

1. Click Effects, Texture, Plastic.

2. Move the following sliders:
   - Highlight－sets the brightness of the image accents
   - Depth－sets the depth of the plastic shading
   - Smoothness－sets the amount of image detail

3. Click the <u>Light Direction Dial</u> to set the direction of the light.

4. Open the Color picker, and click a color for the light.
   — **Note**
   - The Plastic filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.
   — **Tips**
   - To choose a light color, click the <u>Eyedropper tool,</u> and choose a color from the Image Window.
   - You can also type values in the Highlight, Depth, Smoothness, and Light Direction boxes to control the effect.

{button ,AL(`PRC Using texture filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Plaster Wall filter

Use the Plaster Wall filter to make your image look like it has been painted on a plaster wall. You can control the percentage of image detail affected by this filter.

To use the Plaster Wall filter

1. Click Effects, Texture, Plaster Wall.

2. Move the following sliders:
   - Detail━sets the intensity of the effect
   - Brightness━sets the brightness of the effect

3. If you want to randomly change the placement of the brushstrokes, do one of the following:
   - Click the Randomize button.
   - Type a value in the Randomize box.

━ **Note**

- The Plaster Wall filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

━ **Tip**

- You can also type values in the Detail, Randomize, and Brightness boxes to control the effect.

{button ,AL(`PRC Using texture filters;',0,"Defaultoverview",)} Related Topics

Working with the Relief Sculpture filter

You can transform your image into a relief sculpture. You can set the smoothness of the relief, the amount of detail it contains, the direction of the incidental light, and the surface color.

To use the Relief Sculpture filter

1. Click Effects, Texture, Relief Sculpture.

2. Move the following sliders:

   - Detail－sets the amount of image detail
   - Depth－sets the amount of embossing
   - Smoothness－sets the amount of blurring

3. Click the Light Direction Dial to set the direction of the light.

4. Open the Surface Color picker, and click a surface color.

－ **Note**

   - The Relief Sculpture filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tips**

   - To choose a surface color, click the Eyedropper tool, and choose a color from the Image Window.

   - You can also type values in the Detail, Depth, Smoothness, and the Light Direction boxes to control the effect.

{button ,AL(`PRC Using texture filters;',0,"Defaultoverview",)} Related Topics

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Working with the Screen Door filter

The Screen Door filter makes it appear as though you are looking at your image though a screen door. You can control the mesh detail and brightness, and the softness within the image. You can also control whether the image behind the screen door is color or black and white.

To use the Screen Door filter

1. Click Effects, Texture, Screen Door.

2. Enable one of the following Background Color buttons:
   - Black And White ─ creates a black-and-white background
   - Color ─ creates a colored background

3. Move the following sliders:
   - Mesh ─ sets the density of screen door mesh
   - Softness ─ sets the sharpness of the image pixels
   - Brightness ─ sets the amount of light in the image

─ **Note**
   - The Screen Door filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

─ **Tip**
   - You can also type values in the Mesh, Softness, and Brightness boxes to control the effect.

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{button ,AL(`PRC Using texture filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Stone filter

The Stone filter gives your image the texture of a stone. You can control the amount of detail, the density of the pattern, and the smoothness. You can also control the angle of light hitting your image.

To use the Stone filter

1. Click Effects, Texture, Stone.

2. Choose a stone style from the Style list box.

3. Move the following sliders:

   - Roughness－sets the granularity of the effect
   - Detail－sets the amount of image detail

4. Click the Light Direction Dial to set the direction of the light hitting the stones.

5. If you want to give the stone texture a concave appearance, enable the Invert check box.

－ **Note**

- The Stone filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

－ **Tip**

- You can also type values in the Roughness, Detail, and the Light Direction boxes to control the effect.

{button ,AL(`PRC Using texture filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Underpainting filter

The Underpainting filter covers your image with layers of paint to selectively reveal the underlying canvas texture. You can control the degree to which the original image is painted over and adjust the brightness of the image.

To use the Underpainting filter

1. Click Effects, Texture, Underpainting.

2. Move the following sliders:
   - Amount—sets the intensity of the effect
   - Brightness—sets the amount of light in the image

— **Note**
   - The Underpainting filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

— **Tip**
   - You can also type values in the Amount and Brightness boxes to control the effect.

{button ,AL(`PRC Using texture filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using fancy filters

—

Using fancy filters

Fancy special effect filters take special effects one step further by allowing you to use <u>fractals</u> and kaleidoscope-like designs from elements within your image.

The fancy filters are

- Julia Set Explorer 2.0－lets you create and explore Julia Set fractals that you can apply to your image. Fractals are textures created with algorithms and are characterized by irregularity. Their effect on an image can be quite stunning. The Julia Set Explorer filter lets you use preset fractals or create your own; experiment with the controls to get the most from this effect.
- 　　　Terrazzo－allows you to create kaleidoscope-like designs using elements in your image. This filter crops a portion of your image into a simple shape and repeats, reflects, or flips it several times in interlocking symmetrical patterns over the surface of your image.

{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Accessing the Julia Set Explorer 2.0 filter

The Julia Set Explorer 2.0 filter is a plug-in from Kai's Power Tools. For this reason, the user interface and Help file for this filter look different than the rest of the filters. For more information about using this filter, click Help in the Fractal Explorer V2.0 dialog box. This filter supports all color modes except 48-bit RGB, Lab, 16-bit grayscale, paletted, and black-and-white.

To open Julia Set Explorer

- Click Effects, Fancy, Julia Set Explorer 2.0.

{button ,AL(`PRC Using fancy filters;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Working with the Terrazzo filter

You can create kaleidoscope effects with the Terrazzo filter. You can try one of the 17 tiling options, and set different Feather and Opacity values.

To make kaleidoscope patterns using your image

1. Click Effects, Fancy, Terrazzo.

2. Click the Symmetry button.

3. Click one of the Symmetry tiling thumbnails, and click OK.

4. Move the following sliders:

   - Feather一sets a soft edge for tiles

- Opacity一sets the transparency level of the repeated tiles

5. Choose a merge mode from the Mode list box.

6. Do any of the following:

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

   - Enable the Continuous Preview check box so that the Result window reflects changes as you make them.

一 **Tip**

- You can choose an image to use as the source image from the Source list box.

To save a customized Terrazzo tile

1. Customize the Terrazzo settings by following the previous procedure.

2. Click the Save Tile button.

3. Choose a folder in which to save the Terrazzo tile from the Save In list box.

4. Type a name for the file in the File Name box.

一 **Notes**

- Your image must be at least 50 x 50 pixels in size to use this filter.

- The Terrazzo filter supports all color modes except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

{button ,AL(`PRC Using fancy filters;',0,"Defaultoverview",)} Related Topics

Managing plug-in filters

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Managing plug-in filters

Plug-in filters provide additional features and effects that you can use when editing images in Corel PHOTO-PAINT. Special effect plug-in filters process image information and alter an image according to preset specifications to create a special effect.

When you install Corel PHOTO-PAINT 9, several third-party plug-in filters are copied to your system. These filters provide additional functionality for your images and allow you to access a wide variety of special effects. Use the Plug-Ins page on the Options dialog box to select the plug-in filters you want to access in the Effects menu and those that you no longer want to use.

{button ,AL(`OVR Applying special effects to images;',0,"Defaultoverview",)} Related Topics

Adding and removing plug-in filters

You can customize the special effects that are available in the Effects menu by adding or removing third-party plug-in filters on the Plug-Ins page of the Options dialog box.

To add a plug-in filter

1. Click Tools, Options.

2. Click Workspace, Plug-Ins in the list of categories.

3. Click the Add button.

4. Choose the folder where the filters you want to add are stored.

To remove a plug-in filter

1. Follow steps 1 and 2 from the previous procedure.

2. In the Plug-In Folders list, select the folder where the filter you want to remove is stored.

3. Click the Remove button.

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{button ,AL(`PRC Managing plugin filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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Initializing third-party effects when opening Corel PHOTO-PAINT

You can initialize the third-party plug-in effects at startup so that they are immediately available. If you do not initialize these effects at startup, they are automatically initialized the first time you access the Effects menu. If you do not plan to use any special effects, you can save a few seconds at startup by turning off the option.

To initialize third-party effects when opening Corel PHOTO-PAINT

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Plug-Ins in the list of categories.

3. Enable the Initialize Filters At Start-Up check box.

{button ,AL(`PRC Managing plugin filters;',0,"Defaultoverview",)} Related Topics

Getting started

Getting started

Begin a session by creating an image from scratch, use the Clipboard to create an image, or create a new image based on an existing one. When you start an image from scratch, you choose its physical dimensions, resolution, and color mode. When you use the Clipboard, you take information from another image and create a new one. You can also create replicas of existing images by duplicating them.

The open, close, and save functions let you access and safeguard your images. You can import almost any <u>bitmap</u>. To save computer resources, you can convert larger images to smaller, low-resolution versions. Any changes you make to the low-resolution image are automatically applied to its high-resolution counterpart upon conversion. You can preserve changes by saving before you close, saving automatically, creating a <u>checkpoint,</u> or making backup copies.

You can also open images using the Scrapbook Docker window. The Scrapbook lets you browse and access images, objects, and photographs located on your computer or on a Corel PHOTO-PAINT CD-ROM. The Scrapbook also gives you access to <u>File Transfer Protocol (FTP)</u> sites and the files located within these sites.

Use the Scrapbook or the menu commands to import three-dimensional (3D) models. You can set the properties of a 3D model before importing it into Corel PHOTO-PAINT as a two-dimensional object in your image.

You can alter the way you view images. You can resize the Image Window or use the Zoom tools to magnify image detail. You can also enhance your view by enabling <u>screen dithering</u> and changing the color and checker size of the <u>transparency grid pattern</u> (which appears when you hide an image background).

Information features give you access to image information throughout the editing process. The Document Info dialog box displays data including the filename, dimensions, resolution, size, and formatting of your image. The Image Info Docker window is a dynamic tool that lets you view the cursor coordinates and corresponding color values as you make changes to your image.

The ability to customize measurement and memory options is another useful feature. You can specify a unit of measure that applies to the Horizontal and Vertical rulers as well as any mask or object transformations that you make. If you want to define specific increments (in pixels) by which you can move an object or mask, you can set the Nudge and Super Nudge values. To artificially increase the amount of memory available on your system, you can allocate computer resources to use as <u>swap disk</u> space.

You can also enable workspace options. For example, you can turn on warnings that alert you when a file is read-only, or you can activate warnings that tell you changes will be applied to your image. You can also enable the pop-up Help if you want to see the title, function, and keyboard shortcut of a tool or control when you point to it with your cursor.

If you make a mistake, you can undo or redo a single action or a series of actions. The Undo/Redo Docker window is particularly useful for activating a variety of undo capabilities and reversing your changes.

You can position and align objects or selections in the Image Window with precision by customizing your work area to include guidelines, grids, and rulers. You can also set up a workspace that lets you show the grid at the maximum zoom level.

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} **<u>More Detailed Information</u>**

Creating an image

Creating an image

You can produce original artwork by creating an image from scratch, from the Clipboard contents, or from an existing image. When you create a new image, you begin by specifying the physical dimensions, resolution, and colors of an image.

Setting the image size and resolution

You can determine the size of an image by setting the width and height of the image in a specified unit of measure. You can set the file size of the image on disk by specifying its resolution. Resolution, which refers to the spacing of pixels in the image, is generally measured in dots per inch (dpi) or pixels per inch (ppi). High-resolution images have more dots per inch than low-resolution images.

Setting the image color mode and background color

When you create an image, you specify the color mode and the background color you want to use. The color mode defines the number of colors in a bitmap image. For example, if you choose the Black-and-White color mode, there are two colors in the image (black and white). By default, the background is white; however, you can choose another color.

Creating an image using the Clipboard or existing images

You can create a file with image data copied from the Clipboard or you can copy an image in the Image Window. Copying image data from the Clipboard lets you base a new image on existing image information. Copying an image in the Image Window (duplication) lets you base your artwork on an existing image.

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} Related Topics

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Setting the image size and resolution

When you create a new image, you begin by setting the image size and <u>resolution.</u>

To set a custom size and resolution

1. Click File, New.

2. Type values in the Width and Height boxes.

3. Type a value in the Resolution list box.

— **Note**

• The presets in the list to the right of the Width box change according to the unit of measure you specify.

To set a preset size and resolution

1. Click File, New.

2. Choose a preset size from the Size list box.

3. Enable one of the following buttons:

• Portrait－creates a page that prints from left to right across its shortest dimension

• Landscape－creates a page that prints from left to right across its longest dimension

4. Choose a value from the Resolution list box.

— **Tip**

• You can also create a new image by clicking the <u>New button</u> on the Standard toolbar.

{button ,AL(`PRC Creating an image;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting the image color mode and background color

You can select a color mode and background color when you create a new image. If you want to add a background to an image without one, you can click Image, Create Background. The background is created using the paper color.

To choose a color mode

1. Click File, New.

2. Choose a color mode from the Color Mode list box.

To choose a background color

1. Click File, New.

2. Do one of the following:
   - Open the Paper Color picker, and click a color for the background.
   - Enable the No Background check box to create an image without a background.

{button ,AL(`PRC Creating an image;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating an image using the Clipboard and existing images

You can create a new image by copying information from the Clipboard or you can create an exact replica of a current image.

To create an image using the Clipboard contents

- Click File, New From Clipboard.

Note

- You can also create an image using the contents of the Clipboard by clicking Edit, Paste, As New Document.

To copy an image

1. Click Image, Duplicate.

2. Type a filename in the As box.

3. If you want to combine the objects and background in the new image, enable the Merge Objects With Background check box.

{button ,AL(`PRC Creating an image;',0,"Defaultoverview",)} Related Topics

Opening, closing, and saving an image

Opening, closing, and saving an image

The open, close, and save commands let you perform the basic functions you need to produce and safeguard images. You can open almost any bitmap image in Corel PHOTO-PAINT. To save computer resources, open and customize low-resolution copies of large bitmaps. Any changes you make to the low-resolution version of the image are applied to its high-resolution counterpart upon conversion.

Whether you work with low-resolution or high-resolution images, preserve your changes by saving images before you close them. If you choose not to save an image, your changes are lost. You can protect your edits as you work by saving automatically, creating a checkpoint, or making backup copies. You can also create new files by saving the image with a different name.

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} <u>Related Topics</u>

Opening an image

You can open almost any bitmap image in Corel PHOTO-PAINT.

To open an image

1. Click File, Open.
2. Choose the drive where the file is stored from the Look In list box.
3. Double-click the folder in which the file is stored.
4. Double-click the filename.
5. If you want to see a <u>thumbnail</u> representation of the image before you open it, enable the Preview check box.

Tip

- You can also open an image by clicking the <u>Open button</u> on the Standard toolbar.

{button ,AL(`PRC Opening closing and saving an image;',0,"Defaultoverview",)} <u>Related Topics</u>

Opening a low-resolution version of an image

You can speed up the editing process by opening a <u>low-resolution</u> version of an image.

To open a low-resolution version of an image

1. Click File, Low Res, Open.
2. Choose the drive where the image is stored from the Look In list box.
3. Double-click the folder in which the file is stored.
4. Double-click the filename.
5. Choose a unit of measure from the Units list box.
6. Do any of the following:
   - Type a value in the Width and Height boxes to set the image dimensions.
   - Type values in the % boxes beside the Width and Height boxes to specify the image as a percentage of the original size.
   - Enable the Maintain Aspect check box to preserve the width-to-height ratio of the image.
   - Type values in the Horizontal and Vertical boxes in the Resolution section to set the image resolution.
   - Enable the Identical Values check box to set equal values for the horizontal and vertical image resolution.

Notes

- You can save your low-resolution file with a record of the edits made to the file for future editing and rendering. To save the editing record, you must save the file in Corel PHOTO-PAINT format.
- By default, a low-resolution copy of the image is resampled to 25% of its original size.
- You must render low-resolution versions of animation files to high-resolution before saving.
- Low-resolution copies of Encapsulated PostScript (EPS) files cannot be resampled.

{button ,AL(`PRC Opening closing and saving an image;',0,"Defaultoverview",)} <u>Related Topics</u>

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Applying low-resolution edits to the original image

Any edits you make to a <u>low-resolution</u> image can be applied to its <u>high-resolution</u> counterpart.

To apply low-resolution edits to the original image

1. Click File, Low Res, Render.
2. Choose a unit of measure from the Units list box.
3. Do any of the following:
   - Type a value in the Width and Height boxes to set the image dimensions.
   - Type values in the % boxes beside the Width and Height boxes to specify the image as a percentage of the original size.
   - Enable the Maintain Aspect check box to preserve the width-to-height ratio of the image.
   - Type values in the Horizontal and Vertical boxes in the Resolution section.
   - Enable the Identical Values check box to set equal values for the horizontal and vertical image resolution.

— **Note**
   - The default size for the new high-resolution image is the size of the original high-resolution image.

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{button ,AL(`PRC Opening closing and saving an image;',0,"Defaultoverview",)} <u>Related Topics</u>

Closing an image

You can close an image when your editing session is complete. If you close an image without saving, you are asked if you want to save your changes. If you click no, your changes are lost.

To close an image

- Click File, Close.

— **Note**

- If you've opened more than one copy of the image, the Close command closes only the active Image Window.

— **Tips**

- You can also close an image by clicking Window, Close.

- You can close all images by choosing Close All from the Window menu.

{button ,AL(`PRC Opening closing and saving an image;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Saving an image

Save your image as you work to preserve your changes. If you are saving an image for the first time, use either the Save or Save As command to specify a name and location for the file.

To save an image

- Click File, Save.

— **Tip**

- You can also save an image by clicking the <u>Save button</u> on the Standard toolbar.

To save an image with a new name

1. Click File, Save As.

2. Choose the drive where you want to save the file from the Save In list box.

3. Double-click the folder in which you want to save the file.

4. Type a filename in the File Name box.

5. Choose a file type from the Files Of Type list box.

6. Click Save.

— **Note**

- You can also save an image using the Export command (File menu). For more information about the Export command, see <u>"Exporting and saving files in nonnative file formats."</u>

{button ,AL(`PRC Opening closing and saving an image;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving an image automatically

You can automatically save your image as you work. To avoid overwriting a previously saved version, create a <u>checkpoint</u> to temporarily save the image at a particular stage in its development. When you set a checkpoint, Corel PHOTO-PAINT records the image so that you can return to that point later on.

To save your image automatically

1. Click Tools, Options.

2. Click Workspace, Save in the list of categories.

3. Enable the Auto-Save Every check box.

4. Type a value in the Auto-Save Every box to specify the time interval between auto-saves.

5. Enable one of the following buttons:

   - Save To Checkpoint－temporarily saves the image in its current state without overwriting the version that has been saved to disk
   - Save To File－overwrites the last version of the file that you saved to disk

6. If you want to be prompted for confirmation at every auto-save, enable the Warn Me Before Saving check box.

－ **Note**

   - When you save the image manually or exit Corel PHOTO-PAINT, the version of the image that you saved as a checkpoint is lost.

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{button ,AL(`PRC Opening closing and saving an image;',0,"Defaultoverview",)} <u>Related Topics</u>

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Saving a backup copy of the image

You can safeguard your original file by creating a backup copy every time you save to the folder you specify.

To save a backup copy of the image

1. Click Tools, Options.
2. Click Workspace, Save in the list of categories.
3. Enable the Make Backup On Save check box in the Backup section.

To change the folder for the backup copy of the image

1. Follow steps 1 to 3 from the previous procedure.
2. Enable the Back-Up To check box.
3. Click the Browse button, and locate the folder where you want to save backup copies of the image.

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{button ,AL(`PRC Opening closing and saving an image;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using the Scrapbook

Using the Scrapbook

You can use the Scrapbook Docker window to browse and access images, objects, and photographs located on a Corel PHOTO-PAINT CD-ROM, or on your computer.

The Browse page of the Scrapbook lets you look through your computer folder and file hierarchy and search for files. Once you find the file you want, you can open it by dragging the file from the Scrapbook to the Image Window or the Application Window.

Using a Corel PHOTO-PAINT CD-ROM gives you access to Scrapbook Images and Photos pages. Like the Browse page, these pages let you search folders for files. You can look for clipart images, objects, and photographs in order to create a new image or enhance an existing one. These pages display thumbnail bitmaps of each folder's contents along with filenames. Although you can not add items to the Images and Photos pages as you can with the Browse page, you can use these pages to import nonbitmap vector files, such as .CDR files, into Corel PHOTO-PAINT.

You can also use the Scrapbook to connect to a File Transfer Protocol (FTP) site and browse its contents for files that you want to include in your image. Corel PHOTO-PAINT lets you connect anonymously or you can connect by supplying a user name and password. You can import FTP files directly into your document. You can also download a copy to your local drive.

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} Related Topics

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
Browsing files using the Scrapbook

The Scrapbook lets you quickly view your computer file and folder hierarchy. You can also browse through the collection of clipart images, objects, and photographs.

To browse files using the Scrapbook

1. Click Window, Dockers, Scrapbook, Browse.

2. Choose a drive from the list box located at the top of the Scrapbook.

3. Double-click a folder to view the files it contains.

─ **Notes**

- You can hold down ▶ and click Find to search for files.
- You can change the appearance of files in the Scrapbook by holding down ─ and choosing the View or Arrange Icons commands.

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{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Opening an image or photo using the Scrapbook

You can use the Scrapbook to open clipart, objects, or photographs. You can also use the Scrapbook to open nonbitmap (vector) files, such as .CDR files.

To open a clipart image, object, or photo located on a CD-ROM

1. Insert the Corel PHOTO-PAINT 9 CD-ROM containing images, objects, and photos into your CD-ROM drive.

2. Do one of the following:
   - Click Window, Dockers, Scrapbook, Images to open a clipart image or object.
   - Click Window, Dockers, Scrapbook, Photos to open a photograph.

3. Double-click the folder in which the clipart image, object, or photograph is located.

4. Do one of the following:
   - Drag the clipart image, object, or photograph onto the Image Window to add it to your current image.
   - Drag the clipart image, object, or photograph onto the Application Window desktop to open it as a new image.

— **Note**

- If you forget to insert the Corel PHOTO-PAINT 9 CD-ROM, insert the CD-ROM when you are prompted to select the drive where the CD-ROM is located, and click OK to continue.

— **Tip**

- You can activate the Browse page by clicking Cancel when you are prompted to select the drive where the CD-ROM is located.

To import a vector file using the Scrapbook

1. Drag a vector file from the Scrapbook onto the Image Window (or Application Window).

2. Do any of the following:
   - Choose a Color mode from the Color list box to set the color mode.
   - Choose a Size from the Size list box to set a preset size.
   - Type values in the Width and Height boxes to set a custom size.
   - Choose a Resolution from the Resolution list box to set a preset resolution.
   - Type values in the Horizontal and Vertical boxes to set a custom resolution.

3. Enable any of the following buttons:
   - Anti-Aliasing－anti-aliases images composed of straight lines
- Dithered－applies image dithering
- Transparent Background－determines whether the space around the vector objects is transparent
- Use Color Profile－uses a color profile when exporting an image

— **Note**

- You can enable the lock button to set equal size and resolution values when you type values in the Width and Height boxes or the Horizontal and Vertical boxes.

{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} Related Topics

Connecting to FTP sites

You can connect anonymously to FTP sites and access restricted sites. You can create a shortcut to a site so that you don't have to retype the address each time.

To connect to an FTP site

1. Click Window, Dockers, Scrapbook, FTP Sites.

2. Right-click a blank area on the FTP Sites page, and click Go To Site.

3. Do one of the following:
   - Type the address of the site to which you want to connect.
   - Choose an address from the list box.

4. Disable the Perform An Anonymous Login check box.

5. Click OK.

6. Type the appropriate information in the User Name and Password boxes.

— **Note**

- To ensure security, you are required to type your user name and password each time you connect to a restricted FTP site.

— **Tips**

- You can click the FTP Sites tab to access the page if the Scrapbook is already open.

- You can connect anonymously to an FTP site by enabling the Perform An Anonymous Login check box, or by clicking Cancel.

To create a shortcut to an FTP site

- Right-click a blank area on the FTP Sites page, and click Save Site.

— **Note**

- The shortcut appears as a folder on the Scrapbook FTP Sites page.

To connect to an FTP site using a shortcut

1. Double-click a shortcut on the Scrapbook FTP Sites page.

2. Perform an anonymous login or supply a user name and password.

— **Tips**

- You can also login by right-clicking a shortcut, and clicking Browse.

- You can connect to a site by retyping its address or choosing the address in the Enter FTP Site Name dialog box (if you choose not to create a shortcut). This dialog box maintains a history of the last eight sites to which you have connected.

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{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Obtaining files from FTP sites

Once you connect to an FTP site, you can import or drag files directly into your document or download a copy to your local drive; however, you can not upload files from your document to the FTP Sites page. For more information about connecting to FTP sites, see "Connecting to FTP sites."

To open a folder within an FTP site

1. Click Window, Dockers, Scrapbook, FTP Sites.

2. Connect to the FTP site you want to browse.

3. Do one of the following:

   - On the FTP Sites page, double-click a folder.

   - Right-click a folder, and click Open.

— **Note**

- A shortcut to the Corel FTP site (ftp.corel.com) is saved as your first favorite on the Scrapbook FTP Sites page.

— **Tips**

- You can click the FTP Sites tab to access the page if the Scrapbook is open.

- You can move up one level in the folder hierarchy by clicking the Up One Level button.

To import a file onto your hard drive from an FTP site

1. Follow steps 1 to 3 from the previous procedure.

2. Do one of the following:

   - Double-click the file.

   - Right-click the file, and click Import.

   - Drag the file from the Scrapbook to your document.

— **Tip**

- When you release the mouse button, a pop-up menu appears. To use the current file, click Drop Corel PHOTO-PAINT Internet File Data. If you don't want to use the file, click Cancel.

To save a file to your local drive from an FTP site

1. Follow steps 1 to 3 from the "To open a folder within an FTP site" procedure.

2. Right-click the file, and click Get File.

3. Choose the drive where you want to save the file from the Save In list box.

4. Double-click the folder in which you want to save the file.

5. Type the filename in the File Name box.

{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} Related Topics

Working with a three-dimensional model

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Working with a three-dimensional model

You can add design elements to your artwork by using a three-dimensional (3D) model. You can import any 3D model file saved as a QuickDRAW Meta File (.3DMF), QuickDRAW Binary 3D File (.B3D), or Virtual Reality Modeling Language File (.WRL), directly into the image.

You can use the Import 3D Model dialog box to import the nonnative 3D file into Corel PHOTO-PAINT. This process, called rendering, captures a view of your 3D model and renders it as a two-dimensional object in your image.

The Import 3D Model dialog box also gives you access to a number of tools that can help you manipulate your model and enhance its appearance. You can use the camera tools to view the model at any angle and degree of magnification. You can position the camera along the x- and y-axis, and you can rotate the camera. You can also change the camera lens magnification which allows you to zoom in and out of your 3D model.

You can also use the camera to position your 3D model when you are adding lights. Corel PHOTO-PAINT offers four light types that you can use to create effects. Use the Ambient light to produce a daylight effect or try the Spot light if you want to cast light in a specific direction. The Distant light lets you originate a light from an invisible source, while the Point light casts light in all directions.

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} Related Topics

Importing a 3D model

When you import a 3D model, the Import 3D Model dialog box lets you specify how it looks before you render the model as a two-dimensional object.

To import a 3D model

1. Do one of the following:
   - Click File, Open to import the 3D model into a new document.
   - Click File, Import to import the 3D model into an active document.
2. Enable the Preview check box to see a <u>thumbnail</u> representation of the image.
3. Choose the drive where the file is stored from the Look In list box.
4. Double-click the folder in which the file is stored.
5. Double-click the filename.

{button ,AL(`PRC Working with a threedimensional model;',0,"Defaultoverview",)} <u>Related Topics</u>

Manipulating a 3D model

You can change the way a 3D model is displayed and you can move a 3D model to any position within the Import 3D Model dialog box Preview window. You can also rotate a 3D model to view a different side.

To select the way a 3D model is displayed

1. Click the Render tab.

2. Choose one of the following formats from the Display list box:

   - QuickDraw 3D Interactive－displays a regular 3D model
   - QuickDraw 3D Wireframe－displays a wire frame of the 3D model

To position a 3D model

1. Click the Manipulate Model button.

2. Select the model.

3. Drag a node to position the model along the x- or y-axis.

－ **Tip**

- You can hold down CTRL while dragging the model to move it along the z-axis.

To rotate a 3D model

1. Click the Object Rotate button.

2. Select the model.

3. Drag a rotation node.

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{button ,AL(`PRC Working with a threedimensional model;',0,"Defaultoverview",)} Related Topics

Using the camera

You can use the camera in the Import 3D Model dialog box to change your view of the 3D model. Experiment with the camera lens magnification, position, and rotation to achieve the result that you want.

To change the camera lens magnification

1. Click the Zoom Camera button.

2. Do one of the following in the Preview window:

   - Drag the mouse up to zoom in.
   - Drag the mouse down to zoom out.

To position the camera

1. Click the Slide Camera button.

2. Drag to slide the camera along the xy-plane in the Preview window.

To rotate the camera

1. Click the Rotate Camera button.

2. Drag the mouse to rotate the camera.

{button ,AL(`PRC Working with a threedimensional model;',0,"Defaultoverview",)} Related Topics

Adding lights

You can add Point lights and Spot lights to your model in the Import 3D Model dialog box to create the effect that you want. To create the equivalent of daylight, you can set the Ambient light.

To add a Point light

1. On the Distant Lights tab, choose Point from the Light Options list box.

2. Click the Add light button in the lower right corner of the dialog box.

3. Click the Color button and choose a color for the light.

4. Move the Brightness slider to set the intensity of the light.

5. Choose a falloff from the Distance Falloff list box.

To add a Spot light

1. On the Distant Lights tab, choose Spot from the Light Options list box.

2. Follow steps 2 to 5 from the previous procedure.

3. Choose a falloff from the Angular Falloff list box.

4. Move the Half Angle slider to set the degree of the half angle of the light.

5. Move the Angle slider to set the degree of the light's angle.

— **Tips**

- You can enable the Shadows check box to create a shadow effect.

- Disabling the On check box removes the light.

To set ambient light

1. Click the Ambient Light tab.

2. Enable the On check box.

3. Click the Color button to set the color for the Ambient light.

4. Move the Brightness slider to set the brightness of the light.

— **Note**

- Increasing the brightness of ambient light decreases the intensity of shadows and other effects generated by your other lights.

— **Tips**

- You can use a lower ambient light setting for deeper shadows and high contrast.

- You can set the ambient light to zero to rely exclusively on your other lights.

{button ,AL(`PRC Working with a threedimensional model;',0,"Defaultoverview",)} Related Topics

Positioning lights

You can enhance the final rendering of your model by effectively positioning a light. You can change the placement of lights on your image and rotate your Spot lights for different effects. You can apply light setting changes directly to the model for previewing.

To position a light

1. Click the Manipulate Model button.

2. Select the light.

3. Drag the light to a new position.

To rotate a Spot light

1. Click the Rotate Model button.

2. Select the light.

3. Click one of the rotation handles, and drag to rotate the light.

{button ,AL(`PRC Working with a threedimensional model;',0,"Defaultoverview",)} Related Topics

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Setting light properties

You can change light properties such as color, brightness, and shadows. Light setting changes are applied directly to the model for previewing.

To set light properties

1. Click the <u>Manipulate Model button.</u>

2. Click the light to select it.

3. Click the Distant Lights tab.

4. Change the light settings as desired.

{button ,AL(`PRC Working with a threedimensional model;',0,"Defaultoverview",)} <u>Related Topics</u>

Viewing images and obtaining image information

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Viewing images and obtaining image information

Before you begin editing an image, or while you are correcting an image, you can customize its appearance in the Image Window. To enhance your view of the image, you can resize the Image Window, use the zoom tools, or customize the transparency grid. As you edit and refine the image, you can use the information tools to obtain relevant image data. The Document Info dialog box displays general image information. The Image Info Docker window is a dynamic tool that provides details about the cursor coordinates and corresponding color model values.

Resizing the Image Window

You can resize the Image Window to view an entire image, or to bring parts of an image that you can not see into view. Maximize the work area, hide your windows, or use the full-screen preview to see a large-scale version of the image. Another way to view more of the image is to reduce the size of the gray border or frame within the Image Window. You can automatically update the Image Window so that the image remains in view when you resample, crop, or change the zoom level. If parts of the image fall outside the Image Window, use the Hand tool to drag those areas into view.

Using the Zoom tools

By default, images are displayed at 100% magnification; however, you can set a custom level of magnification for opening images. Zoom in to get a closer look at image detail; zoom out to view a larger portion of the image or the entire image. You can use the zoom controls in the Toolbox, and on the Zoom toolbar, the Standard toolbar, and the Property Bar.

Customizing the transparency grid

When you hide an image background in the Image Window or create an image without a background, the background is displayed as a checkerboard grid. You can customize the colors and checker size of this transparency grid pattern by setting options in the Options dialog box.

Enabling screen dithering

You can use screen dithering if you are displaying images that contain more colors than your monitor can produce. Screen dithering averages the depth of pixels in a given area to create additional colors or shades of gray (depending on whether you are working with color, grayscale, or black-and-white images).

Obtaining image information

The Document Info dialog box displays information such as the image filename, dimensions, resolution, size, and formatting. It also displays the number of objects in the image and whether changes have been made.

The Image Info Docker window is a dynamic tool that lets you make changes to your image while viewing cursor coordinates and their corresponding color model values. The angle (A) and distance (D) that the cursor moves are also displayed. In addition, you can obtain statistics related to the x- and y-coordinates of the center position (C) and the radius (R) when you create a circular selection or shape. The Image Info Docker window also lets you make note of the changes in the x-coordinate (X) or the y-coordinate (Y) as you move the cursor within the Image Window.

To obtain information about objects within an image, you can enable the Object Tips. Object Tips display the height, width, opacity, and merge mode of objects. They also tell you if the object is active, its position in the stacking order, and if the object is associated with a Uniform Resource Locator (URL) for the World Wide Web. You can also set the preferences for the Object Tips. For more information about object tips, see "Enabling workspace options."

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} Related Topics

Viewing a large representation of an image

If you want to view a large representation of an image, you can maximize the work area, hide your windows (to reveal only the menus and the Image Window), or launch a full-screen preview of the image. The image is editable when the work area is maximized or when the windows are hidden, but you can not change the image while using the full-screen preview.

To maximize the work area

1. Click Window, Maximize Work Area.

2. If you want to return to normal view, click the <u>Maximize Work Area button</u> on the Standard toolbar.

To hide your windows

1. Click Window, Hide Windows.

2. If you want to return to normal view, click Window, Hide Windows.

To view a full-screen preview of an image

1. Click View, Full-Screen Preview.

2. If you want to return to normal view, press any key or click the screen.

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{button ,AL(`PRC Viewing images and obtaining image information;',0,"Defaultoverview",)} <u>Related Topics</u>

Framing an image in the Image Window

You can change the dimensions of the gray border that frames the Image Window in order to enhance the view of an image.

To frame an image in the Image Window

1. Click Tools, Options.
2. Click Workspace, General in the list of categories.
3. Type a value in the Overscroll box to specify the size (in pixels) of the gray border that surrounds the image within the Image Window.

{button ,AL(`PRC Viewing images and obtaining image information;',0,"Defaultoverview",)} Related Topics

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Resizing the Image Window automatically

You can automatically update the Image Window so that its contents remain in view when you resample or crop the image, or change the zoom level.

To resize the Image Window automatically

1. Click Tools, Options.
2. Click Workspace, General in the list of categories.
3. Enable the Automatic View Resize check box.

{button ,AL(`PRC Viewing images and obtaining image information;',0,"Defaultoverview",)} Related Topics

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Viewing image areas that fall outside the Image Window

You can use the Hand tool to move the image in the Image Window.

To view image areas that fall outside the Image Window

1. Open the Zoom Tools flyout.
2. Click the <u>Hand tool.</u>
3. Drag the image until the area you want to see is visible in the Image Window.

— **Tips**

- You can also click the <u>Hand tool button</u> on the Zoom tool Property Bar to view image areas that fall outside the Image Window.
- You can also use the <u>Navigator pop-up</u> to view areas of an image that fall outside the Image Window.

{button ,AL(`PRC Viewing images and obtaining image information;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting the zoom level at which images are opened

You can specify the magnification at which images are opened. By default, images are displayed at 100% magnification.

To set the zoom level at which images are opened

1. Click Tools, Options.

2. Click Workspace, General in the list of categories.

3. Choose a magnification level from the Opening Zoom list box.

➖ **Note**

- The magnification level that you choose is used the next time you open an image.

{button ,AL(`PRC Viewing images and obtaining image information;',0,"Defaultoverview",)} **Related Topics**

Zooming in and out

You can zoom in and out of an image at the magnification level you specify. Use a preset magnification level or customize your own.

To zoom in

1. Open the Zoom Tools flyout, and click the <u>Zoom tool.</u>

2. Do one of the following:

   - Click the area that you want to magnify.
   - Drag diagonally around the areas that you want to magnify.

To zoom out

1. Open the Zoom Tools flyout, and click the Zoom tool.

2. Right-click the area in the Image Window from which you want to zoom out.

To zoom in or out by a preset level

1. Open the Zoom Tools flyout, and click the Zoom tool.

2. Choose a magnification level from the Zoom Level list box on the Property Bar.

─ **Tip**

- You can also zoom in or out by a preset level using the zoom controls on the Standard toolbar.

To specify a custom magnification level

1. Open the Zoom tools flyout, and click the Zoom tool.

2. Type a magnification level in the Zoom Level list box on the Property Bar, and press ENTER.

─ **Note**

- If the value you specify exceeds the maximum magnification level, Corel PHOTO-PAINT displays the closest possible level.

{button ,AL(`PRC Viewing images and obtaining image information;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Customizing the transparency grid pattern

The transparency grid is displayed behind your image when you remove or hide the image background. You can select the color and checker size for the transparency grid checkerboard pattern.

To choose the color and checker size of the transparency grid pattern

1. Click Tools, Options.

2. Click Workspace, Display in the list of categories.

3. Do any of the following:
   - Open the Color 1 color picker, and click a color.
   - Open the Color 2 color picker, and click a color.
   - Choose a size from the Checker Size list box.

Note

- A preview of the transparency grid is displayed to the right of the Transparency Grid color pickers.

{button ,AL(`PRC Viewing images and obtaining image information;',0,"Defaultoverview",)} Related Topics

Enabling screen dithering

If you are working on an image that contains more colors than your monitor can produce, you can enable screen dithering. Screen dithering averages the depth of pixels in a given area to create additional colors or shades of gray (depending on whether you are working with color, grayscale, or black-and-white images).

To enable screen dithering

- Click View, Screen Dithering, and click one of the following commands:

  - None－disables dithering when your computer is in 16-bit color mode
- Error Diffusion－provides the best results by spreading the dithering across a wider area and tailoring the dithering pattern to the transition being simulated
- Ordered－approximates color blends using fixed dot patterns. This dithering type applies more quickly than Error Diffusion but is less accurate.
- Note

  - The Screen Dithering commands are available only if your monitor is displaying fewer than 16-million colors (24-bit color).

{button ,AL(`PRC Viewing images and obtaining image information;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the Document Info dialog box

View detailed image information by displaying the Document Info dialog box.

To use the Document Info dialog box

- Click File, Document Info.

{button ,AL(`PRC Viewing images and obtaining image information;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using the Image Info Docker window

Use the Image Info Docker window to view image information as you work. The values displayed in the Image Info Docker window change according to the tools you use. You can also specify primary and secondary color models using the Image Info Docker window to view the corresponding color values of the image.

To view information in the Image Info Docker window

- Click Window, Dockers, Info.

━ **Note**

- You can change the units of measure used to display image information in the Image Info Docker window by clicking the lower flyout arrow and choosing a new unit of measure.

To choose new color models

1. Click Window, Dockers, Info.
2. Click the upper ━.
3. Do one of the following:
   - Click Primary Color Model and choose a color model.
   - Click Secondary Color Model list box and choose a color model.

━ **Note**

- For more information about color models, see "Converting images."

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{button ,AL(`PRC Viewing images and obtaining image information;',0,"Defaultoverview",)} Related Topics

Customizing measurement and memory options

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Customizing measurement and memory options

You can improve your efficiency by customizing measurement and memory options. You can set the units of measure for the Horizontal and Vertical rulers on the General page in the Options dialog box. The unit of measure you select applies to any selection or object transformations you make to an image. You can also set the Nudge and Super Nudge values (also on the General page) to move objects and selections in precise increments.

Artificially increase the amount of memory available on your computer by creating <u>swap disks.</u> You can store temporary files that are not currently in use in the swap disk space. If you have two hard drives or two partitions, you can use them to set up both a primary and a secondary swap disk.

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{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} <u>Related Topics</u>

Choosing the unit of measure

You can specify the unit of measure that you want to use for the Horizontal and Vertical rulers. This unit of measure also applies to any selection or object transformations that you make.

To choose the unit of measure

1. Click Tools, Options.
2. Click Workspace, General in the list of categories.
3. Choose a unit of measure from the Units list box.

{button ,AL(`PRC Customizing measurement and memory options;',0,"Defaultoverview",)} Related Topics

Setting the nudge increments

You can set the Nudge value to define the distance (in pixels) by which you want to move an object or selection when you press an Arrow key. The Super Nudge value is a multiple of the nudge distance which moves objects, selections, and mask marquees when you hold down SHIFT and press an Arrow key.

To set the Nudge increments

1. Click Tools, Options.
2. Click Workspace, General in the list of categories.
3. In the Nudge box, type the number of pixels by which you want the object or mask to move each time you press an Arrow key.

To set the Super Nudge increments

1. Follow steps 1 and 2 from the previous procedure.
2. In the Super Nudge box, type a number by which to multiply the nudge distance.

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{button ,AL(`PRC Customizing measurement and memory options;',0,"Defaultoverview",)} Related Topics

Creating swap disk space

You can store temporary files that are not currently in use in the <u>swap disk</u> space that you specify on the Memory page in the Options dialog box. This artificially increases the amount of memory available on your computer and improves the ability of Corel PHOTO-PAINT to handle bitmap images.

To create swap disk space

1. Click Tools, Options.

2. Click Workspace, Memory in the list of categories.

3. Choose the primary hard disk to use as swap disk space from the Primary list box.

4. Choose the secondary hard disk to use as swap disk space from the Secondary list box.

5. Click OK.

6. Restart Corel PHOTO-PAINT to apply the changes.

Notes

- The amount of swap disk space is displayed on the Status Bar.

- For best results, set the total amount of swap disk space two or three times larger than the size of your uncompressed image.

- If you have several images open at once, the total swap disk space should be two or three times the total uncompressed size of all the images.

{button ,AL(`PRC Customizing measurement and memory options;',0,"Defaultoverview",)} <u>Related Topics</u>

Enabling workspace options

Enabling workspace options

You can enable the read-only warning to receive an alert every time you open a read-only file. You can also activate tool warnings that prompt you for confirmation when you apply changes to your image. By activating the pop-up Help, you can see the title and function of a tool or a control when you point to it with your cursor.

When you enable the Object Tips, you display information about objects in your image. For example, you can see the height, width, opacity, and merge mode of any object. This display also tells you if the object is active, its position in the stacking order and if it is linked to a Universal Resource Locator (URL) on the World Wide Web. For more details on objects, see "Working with objects and text."

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{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} Related Topics

Enabling the tool warnings

Enabling the tool warnings activates a message that asks you to confirm that you want changes applied to an image.

To enable the tool warnings

1. Click Tools, Options.
2. Click Workspace, General in the list of categories.
3. Enable the Enable Tool Apply Warning check box.

{button ,AL(`PRC Enabling workspace options;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Enabling the read-only warning

By default, when you open a file that has the read-only property enabled, an alert is displayed stating that the file is read-only and that the Save command is not available.

To enable the read-only warning

1. Click Tools, Options.

2. Click Workspace, General in the list of categories.

3. Enable the Enable Read-Only Warning check box.

Note

- You can save the changes that you make to a read-only image by saving a copy of the file with a different filename or to a different location.

{button ,AL(`PRC Enabling workspace options;',0,"Defaultoverview",)} Related Topics

Enabling the pop-up Help

Pop-up Help consists of small labels that appear when you point your cursor at tools and controls. You can turn these descriptions on or off.

To enable the pop-up Help

1. Click Tools, Options.

2. Click Workspace, General in the list of categories.

3. Enable the Show Pop-Up Help check box.

{button ,AL(`PRC Enabling workspace options;',0,"Defaultoverview",)} Related Topics

Enabling the Object Tips and preferences

The Object Tips let you access information about the objects in your image when you place the cursor over an object. When you enable the Object Tips, you can see the height, width, opacity, and merge mode of any object. The Object Tips also tell you if the object you select is active, its position in the stacking order, and if it is associated to a Uniform Resource Locator (URL). The Object Tips Preference box in the Options dialog box lets you customize the Object Tips information.

To enable the Object Tips

1. Click Tools, Options.

2. Click Workspace, General in the list of categories.

3. Enable the Show Object Tips check box.

Tip

- You can turn off the Object Tips by disabling the Show Object Tips check box and restarting Corel PHOTO-PAINT.

To set the Object Tips preferences

1. Click Tools, Options.

2. Click Workspace, Display in the list of categories.

3. Click the Object Tips Preference list box and click any of the following:

- Object Name ─ displays the object name
- Pick Status (Active Or Selected) ─ displays whether the object is active or selected
- Opacity ─ displays the opacity of the object as a percentage
- Merge Mode ─ displays the merge mode of the object
- Bounding Dimensions (Width And Height) ─ displays the size of the object
- URL (Uniform Resource Locator) ─ displays the URL linked to the object
- Comment ─ displays the URL comment if your object is linked to a URL

{button ,AL(`PRC Enabling workspace options;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Undoing and redoing changes

Undoing and redoing changes

You can set up a workspace that makes it easier to correct mistakes. You can use the Options dialog box to activate the undo capabilities, so that you can reverse the changes. Undo one action at a time or select multiple undo levels so that you can cancel up to 99 actions consecutively. If the Undo or Redo commands are occupying excessive computer resources, try reducing the number of undo levels or temporarily disable these commands to speed up your computer.

You can also use the Undo/Redo Docker window to access the list of the actions that you have performed on an image. Use this list to select one or more commands to undo. If you don't like the result of undoing a command, redo a single command or a series of commands. At any stage in the image-editing process, you can revert to the last saved version of your image or to a particular stage in its development. You can also remove the entire image by clearing it from the Image Window. By using the Fade and Repeat commands, you can partially undo or redo an action to create interesting effects.

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} <u>Related Topics</u>

Enabling undo capabilities

You can enable the undo capabilities so that you can reverse an action or a series of actions.

To enable undo capabilities

1. Click Tools, Options.
2. Click Workspace, Memory in the list of categories.
3. Do any of the following:
   - Enable the Enable Undo check box.
   - Enable the Enable Undo List check box.
4. Click OK.
5. Restart Corel PHOTO-PAINT to apply the changes.

Notes

- When you disable the Enable Undo check box, you can no longer reverse the last action you perform on an image. When you disable the Enable Undo List check box, you can no longer reverse the previous sequence of actions that you performed on an image.
- Because low-resolution editing relies on the Undo List for rendering, disabling the Enable Undo List check box also disables the low-resolution rendering feature.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} Related Topics

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Choosing the number of undo levels

You can customize the number of levels that the Undo command supports. The more levels you choose, the more actions you can reverse.

To choose the number of undo levels

1. Click Tools, Options.

2. Click Workspace, Memory in the list of categories.

3. Type a value in the Undo Levels box.

4. Click OK.

5. Restart Corel PHOTO-PAINT to apply the changes.

– **Notes**

- The maximum number of undo levels is 99, depending on the availability of computer memory.

- The number of undo levels you choose affects the size of the swap disk required for Corel PHOTO-PAINT to run properly. Specify a smaller value for the undo levels if you find that your computer is not operating as fast as you want.

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{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Undoing and redoing the last change

The Undo Command makes it easy to cancel the last change you made to an image. You can undo or redo the last change you made to an image. The name of the Undo or Redo command varies according to the last operation you performed.

To undo the last change

- Click Edit, Undo.

To redo the last change

- Click Edit, Redo.
− **Note**

- You can also undo or redo your last change by highlighting your last action in the Undo/Redo Docker window.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>Related Topics</u>

Undoing a series of commands

Use the Undo/Redo Docker window to undo a series of changes. The command you choose in the Undo/Redo Docker window, and all commands listed below it are temporarily undone. Performing a new command in the Image Window finalizes your changes. If you want to undo all the actions that you have performed on your image since the last time you saved, you can revert to the last saved image.

To undo a series of commands

1. Click Window, Dockers, Undo/Redo.
2. Click a command from the list.
3. Perform a new command in the Image Window to finalize your changes.

To revert to the last saved image

1. Click Window, Dockers, Undo/Redo.
2. Click the Revert To Last Saved button.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} Related Topics

Saving an undo list as a script

You can save a series of commands that you perform in the Undo/Redo Docker window as a script. Then, you can play your script on future images using the Script Docker window. For more information about scripts, see "Creating and saving recordings and scripts."

To save an undo list as a script

1. Click Window, Dockers, Undo/Redo.
2. Perform a series of commands in the Image Window.
3. Click the Save Undo list button.
4. Type a name in the Save Undo dialog box.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} Related Topics

Creating and returning to a checkpoint

A checkpoint lets you save an image in its current state so that you can return to the way it looked at a particular point in time.

To create a checkpoint

- Click Edit, Checkpoint.

Tip

- You can also create a checkpoint by clicking the <u>Checkpoint button</u> on the Undo/Redo Docker window.

To return to a checkpoint

- Click Edit, Restore To Checkpoint.

Note

- You can also create a workspace that lets you save automatically using a checkpoint. For more information, see <u>"Saving an image automatically."</u>

Tip

- You can also revert to a checkpoint by clicking the <u>Restore To Checkpoint button</u> on the Undo/Redo Docker window.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>Related Topics</u>

Repeating and fading operations

To partially redo or undo operations, use the Repeat and Fade commands. When you repeat a command, the operation is reapplied to the image, often producing a stronger visual effect. When you fade a command, the effect of the command is gradually removed.

To repeat the last operation

- Click Edit, Repeat.

— Note

- The name of the Repeat command varies according to the last operation you performed.

To fade the last operation

1. Click Edit, Fade Last Command.

2. Move the Percent slider to set the amount by which you want to fade the last operation.

— Tips

- You can choose a merge mode from the Merge list box before you fade a command.

- You can also fade the last operation by typing a value in the Percent box in the Fade Last Command dialog box.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} Related Topics

Using the guidelines, grid, and rulers

Using the guidelines, grid, and rulers

The guidelines, grid, and rulers are designed to help you edit and arrange objects and selections with precision. Guidelines are nonprinting lines used to align objects and selections. You can place guidelines anywhere in the Image Window by dragging them from the rulers or using the Horizontal and Vertical pages in the Options dialog box. The grid is a series of evenly-spaced horizontal and vertical lines that overlay your image so that you can accurately create and align image components. Rulers are displayed on the left side and along the top of the Image Window. They help you size and position the objects and selections in the image.

{button ,AL(`OVR Using the guidelines grid and rulers;',0,"Defaultoverview",)} <u>More Detailed Information</u>
{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with guidelines

Working with guidelines

Guidelines are vertical or horizontal lines that you can place anywhere in the Image Window to help you align and position image components. You can manually drag as many guidelines as you like from the ruler, or you can create them by using the Guidelines page in the Options dialog box. Once created, you can select, move, and delete guidelines in the Image Window. Snapping objects and selections to guidelines lets you automatically align objects and selections with the guidelines. When you save an image in Corel PHOTO-PAINT, the guidelines are saved too.

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{button ,AL(`OVR Using the guidelines grid and rulers;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting up guidelines

You can set up guidelines by specifying precise locations on the Guideline page in the Options dialog box. The values that you specify in the Options dialog box are measured in the same units as the rulers, and represent the location of the guidelines relative to the rulers' settings. You can also delete and move guidelines.

To add a guideline

1. Click View, Guidelines Setup.

2. Type a value in the Guideline box to specify the guideline location.

3. Enable the Horizontal or Vertical check box to set the guideline orientation.

4. Click any of the following buttons:

   - Add－adds a guideline
- Move－repositions a guideline
- Delete－removes a guideline from the list
- Clear－removes all horizontal or vertical guidelines from the Image Window

－ **Tips**

- You can also access the Guidelines page in the Options dialog box by clicking Tools, Options and selecting Workspace, Document - Guidelines.

- You can also add a guideline by dragging from the Horizontal or Vertical ruler to the Image Window. For more information about creating guidelines from rulers, see "Working with the grid and rulers."

- You can also move a guideline by selecting it with the Object Picker tool and dragging it to a new position.

{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} **Related Topics**

Using guidelines

You can display guidelines to provide an accurate way of measuring and aligning objects and selections in an image. For more precise alignment, you can make the guidelines magnetic and snap objects and selections in the image to them.

To display the guidelines

1. Click View, Guidelines.

2. If you want to hide the guidelines, click View, Guidelines.

To align an object or selection to the guidelines

1. Click View, Snap To Guidelines.

2. Drag an object or selection to a new point on the guidelines.

3. If you want to disable the Snap To Guidelines command, click View, Snap To Guidelines.

— **Notes**

- You can change the guideline settings at any time. For more information, see <u>"Setting up guidelines."</u>

- You can also use the Horizontal and Vertical pages in the Options dialog box to enable guidelines and the Snap To functionality.

{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} <u>Related Topics</u>

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Changing the color of the guidelines

You can change the color of the guidelines to make them stand out against the image background.

To change the color of the guidelines

1. Click Tools, Options.

2. Click Workspace, Display in the list of categories.

3. Open the Guideline color picker, and click a color.

— **Notes**

- By default, when you select a guideline, it turns red. When you deselect a guideline, it turns blue.

- If you want to choose from a wider selection of colors or create a custom color, open the Guideline color picker, click the Other button, and choose an option from the Select Color dialog box. For more information about choosing colors, see <u>"Choosing colors."</u>

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{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing the snap to guidelines sensitivity

The Snap To Guidelines command makes guidelines magnetic. This means that when you move an object or selection close to a guideline, the object or selection automatically jumps to align with that line. You can set the sensitivity of this feature so that if you move an object or selection within the specified number of pixels of a guideline, the object or selection snaps to that line.

To customize the snap to guidelines sensitivity

1. Click Tools, Options.
2. Click Workspace, Display in the list of categories.
3. Type a value in the Guidelines Snap Tolerance (Pixels) box.

{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the grid and rulers

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Working with the grid and rulers

The grid lets you align and position objects in the image accurately. By default, the grid is displayed as a series of intersecting lines that are superimposed on your image. You can customize the appearance of the grid by setting the distance between the grid lines and specifying its color and style. Use the Snap To Grid command in the View menu to automatically line up image components with the grid.

The on-screen rulers appear by default along the top and left sides of the Image Window. The rulers provide a visual reference to help you determine the size and position of any image component. As you move the cursor around the image, marks on the rulers indicate its current position relative to the rulers' origin (the intersection of the rulers' 0 points.)

To use the rulers effectively, customize their location and appearance. Move the rulers anywhere on screen to create or position an object or selection with precision. Change the unit of measure of the rulers to suit your needs. You can also calibrate the rulers to ensure the distances on screen match real-world distances.

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{button ,AL(`OVR Using the guidelines grid and rulers;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Setting up the grid

You can set up the grid by specifying frequency and spacing values. Frequency represents the number of grid lines per unit of horizontal and vertical distance. Spacing represents the distance you want between the grid lines.

To set up the grid

1. Click View, Grid And Ruler Setup.

2. Enable one of the following buttons:

   - Grid Frequency ─ sets the distance between grid lines according to how many lines you want per unit of horizontal and vertical distance
   - Grid Spacing ─ specifies the distance between grid lines

3. Type values in the Horizontal Grid Dot Every and Vertical Grid Dot Every boxes.

4. Enable one of the following check boxes:

   - Show Grid ─ displays the grid in the Image Window
   - Snap To Grid ─ makes the grid lines magnetic so that objects and selections automatically align with them in the Image Window

─ **Notes**

   - The values that you specify for the grid are measured in the units that you specify in the Ruler section on the Grid And Ruler page.
   - The Grid Frequency button is not available if you select pixels as the unit of measure in the Ruler section on the Grid And Ruler page.

─ **Tip**

   - You can also access the Grid And Ruler page in the Options dialog box by clicking Tools, Options and choosing Document - Guidelines, Grid And Ruler from the list of categories.

{button ,AL(`PRC Working with the grid and rulers;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the grid

You can display the grid to provide an accurate way of measuring and aligning objects and selections in the image. For more precise alignment, you can make the grid magnetic and snap objects and selections in the image to the grid lines.

To display the grid

- Click View, Grid.

— **Note**

- If a check mark appears beside the command name, the grid is displayed. If a check mark does not appear beside the command name, the grid is hidden.

To align an object or selection to the grid

1. Click View, Snap To Grid.

2. Drag an object or selection to a point on the grid.

— **Notes**

- If a check mark appears beside the command name, the Snap To Grid command is enabled. If a check mark does not appear beside the command name, the command is disabled.

- You can change the grid settings at any time. For more information, see "Setting up the grid."

- You can display the grid at its maximum zoom level. For more information, see "Showing the grid at maximum zoom."

{button ,AL(`PRC Working with the grid and rulers;',0,"Defaultoverview",)} Related Topics

Changing the color and style of the grid

After you set up the grid, you can customize its color and appearance so that it stands out against the image background.

To change the color and style of the grid

1. Click Tools, Options.
2. Click Workspace, Display in the list of categories.
3. Open the Grid Color picker, and click a color.
4. Enable one of the following Grid Style buttons:
   - Solid Line—creates a series of solid horizontal and vertical lines
   - Dashed Line—creates a series of dashed horizontal and vertical lines
   - Dots—creates a series of dotted horizontal and vertical lines

— **Note**

- If you want to choose from a wider selection of colors or to create a custom color, open the Grid Color picker, click the Other button, and choose an option from the Select Color dialog box. For more information about choosing colors, see "Choosing colors."

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{button ,AL(`PRC Working with the grid and rulers;',0,"Defaultoverview",)} Related Topics

Showing the grid at maximum zoom

You can make the grid appear at its maximum zoom level when you show the grid.

To set the grid at the maximum zoom level

1. Click Tools, Options.

2. Click Workspace, General in the list of categories.

3. Enable the Show Grid At Maximum Zoom check box.

— **Note**

- For more information about grids, see <u>"Working with the grid and rulers."</u>

{button ,AL(`PRC Working with the grid and rulers;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Setting up the rulers

You can set up the rulers by choosing a unit of measure and setting their origin.

To choose a unit of measure for the rulers

1. Click View, Grid And Ruler Setup.
2. Choose a unit of measure for the horizontal and vertical rulers from the Horizontal and Vertical list boxes.
3. Do any of the following:
    - Enable the Show Rulers check box to display the rulers.
    - Enable the Show Fractions check box to display fractions on the rulers.
    - Type values in the Horizontal Origin and Vertical Origin boxes to set the origin of the rulers.
    - Choose an option from the Tick Divisions list box to specify the number of division marks ("ticks") between each unit of measure.

━ **Note**

- You can enable the <u>Lock button</u> to use the same unit of measure for both the Horizontal and Vertical rulers.

━ **Tip**

- You can also access the Grid And Ruler page in the Options dialog box by clicking Tools, Options and choosing Document - Guidelines, Grid And Ruler from the list of categories.

{button ,AL(`PRC Working with the grid and rulers;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Using the rulers

You can display the rulers along the side and top of the Image Window and move the rulers to create or position an object or selection with precision.

To display the rulers

1. Click View, Rulers.

2. If you want to hide the rulers, click View, Rulers.

To move a ruler

- Hold down SHIFT, and drag the ruler to its new position.

— **Notes**

- You can move both rulers at once by holding down SHIFT and dragging the intersection point of the two rulers.

- You can return a ruler to its original position by holding down SHIFT and double-clicking the ruler.

- For information about choosing units of measure for the rulers and setting their origin, see <u>"Setting up the rulers."</u>

— **Tip**

- You can also display the rulers by enabling the Show Rulers check box in the Options dialog box.

{button ,AL(`PRC Working with the grid and rulers;',0,"Defaultoverview",)} <u>Related Topics</u>

Calibrating the rulers

To ensure an accurate representation of an image, you can calibrate the rulers. When you calibrate the rulers, you make sure that one inch in the on-screen image corresponds to one inch in the printed image.

To calibrate the rulers

1. Click Tools, Options.

2. Click Workspace, Display in the list of categories.

3. Click the Calibrate Rulers button.

4. Hold up a clear plastic ruler next to the Horizontal ruler displayed on your monitor.

5. Adjust the value in the Horizontal box on your screen so that one inch on the ruler corresponds exactly to one inch on the plastic ruler.

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{button ,AL(`PRC Working with the grid and rulers;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with objects and text

Working with objects and text

You can enhance your image-editing capabilities using objects and text. Objects are independent image elements that float above the background. You can create objects using the brush, shape, and text tools, as well as from the image background or from <u>selections.</u> You can select objects and move them using the Object Picker tool and the controls on the Property Bar. Objects can also be copied or cut and then pasted as new objects.

You can hide, align, or distribute objects, and change their <u>stacking order.</u> The Objects Docker window lists the object names (including the background) and displays a <u>thumbnail</u> of each. You can customize the size of the Objects Docker window to view more objects at a time. Object Tips display information about objects as you position the cursor over them. For information about displaying Object Tips, see <u>"Enabling the Object Tips and preferences."</u>

When you are satisfied with the position and appearance of objects, you can make them a permanent part of an image by merging them with the image background. To change multiple objects simultaneously, you can group them or combine them into one object. You can also transform objects by resizing, rotating, flipping, skewing, distorting, or applying perspective to them. Object edges can be changed by feathering, sharpening, and defringing them. Drop shadows let you add dramatic effects to the edges of objects. You can also change their transparency or create <u>clip masks</u> to change the transparency of pixels in an object without permanently affecting the pixels of an object.

You can change text objects using the same image-editing tools as you use for other objects. For information about text objects, see <u>"Creating and changing a text object."</u>

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{button ,AL(`OVR Working with objects and text;',0,"Defaultoverview",)} <u>More Detailed Information</u>

Creating an object

Creating an object

You can create an object from scratch using the brush and shape tools. You can use the brush tools to create an object from paint strokes or spray-on images, or to clone other objects. The shape tools let you create an object from rectangles, ellipses, polygons, and lines. For information about using the brush and shape tools, see "Painting an image."

You can create an object from the background to move, arrange, and change your image background as you can move, arrange, and change any other object. You can add a new background using the Image, Create Background command. You can also select parts of the background to create a new object.

The mask tools let you create an object using all visible elements in a selection. You can also use the mask tools to select parts of existing objects and then create a new object from the parts. For information about using the mask tools, see "Selecting an image area with a specific shape."

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{button ,AL(`OVR Working with objects and text;',0,"Defaultoverview",)} Related Topics

Creating an object using the brush and shape tools

You can use the brush tools to create an object from paint strokes or spray-on images, or to clone elements from other image areas. The shape tools let you create an object from rectangles, ellipses, polygons, and line segments. When the Marquee Visible command in the Object menu is enabled, a dashed outline, called a marquee, surrounds the new object shape.

To create an object using the brush tools

1. Click Object, Create, New Object.

2. Open the Brush Tools flyout, and click a brush tool.

3. Set the attributes of the tool on the Property Bar.

4. Drag the tool in the Image Window.

5. Repeat steps 2 to 4 to add more elements to the object.

To create an object using the shape tools

1. Click Object, Create, New Object.

2. If you want to create a new object each time you draw a shape, enable the Render To Object/Selection button on the Property Bar for the shape tool.

3. Open the Shape Tools flyout, and click a shape tool.

4. Set the attributes of the tool on the Property Bar.

5. Drag the tool in the Image Window.

6. Repeat steps 2 to 4 to add more elements to the object.
─ **Note**

- All paint strokes and shapes are added to the active object. To create a new object, you must choose the Create, New Object command from the Object menu.
─ **Tip**

- You can also click the New Object button in the Objects Docker window to create a new object. The Lock Object Transparency button must be disabled to access the New Object button.

{button ,AL(`PRC Creating an object;',0,"Defaultoverview",)} Related Topics

Creating an object using the image background

When you create an object using the entire image background, you can move, arrange, and change the background. You can also create an object using part of the image background.

To create an object using the entire image background

- Click Object, Create, From Background.

— **Note**

- To create a new background, use the Image, Create Background command.

To create an object using part of the image background

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. On the Property Bar, click the <u>Objects button</u> to open the Objects Docker window.

3. Select the background in the Objects Docker window.

4. Open the <u>Mask Tools flyout,</u> and click a mask tool.

5. Select an area on the background.

6. Click Object, Create, Object: Copy Selection.

— **Tips**

- You can also create an object from part of the background by clicking the <u>Create Object From Mask button</u> in the Objects Docker window.

- You can also open the Objects Docker window by double-clicking the <u>Object Picker tool.</u>

{button ,AL(`PRC Creating an object;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating an object using selections

You can create an object by using all visible elements in a selection, or by copying part of an existing object.

To create an object using all visible elements in a selection

1. Open the Mask Tools flyout, and click a mask tool.
2. Select an area on the image.
3. Click Edit, Copy Visible.
4. Click Edit, Paste, As New Object.

To create an object from part of another object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select an object.
3. Open the Mask Tools flyout, and click a mask tool.
4. Select an area on the object.
5. Click Object, Create, Object: Copy Selection.

Tip

- You can also create an object from part of another object by clicking the Create Object From Mask button in the Objects Docker window.

{button ,AL(`PRC Creating an object;',0,"Defaultoverview",)} Related Topics

Selecting an object

Selecting an object

To change objects in an image, you must first select them using the Object Picker tool or the Objects Docker window. When an object is selected, a highlighting box with eight transformation handles surrounds the object. When you select multiple objects, the highlighting box expands to surround all of them. You can use the handles on the highlighting box to transform the objects. For more information about transforming objects, see "Transforming an object." When you finish making changes to the selected object, you can deselect it by selecting another object or the image background.

When you select multiple objects, only one object is active. Selected objects are only affected by commands such as moving and combining. The active object is affected by these commands as well as by image-editing tools and menu commands.

{button ,AL(`OVR Working with objects and text;',0,"Defaultoverview",)} Related Topics

Selecting an object

To change an object, you select it in the Image Window or the Objects Docker window. When you select an object, selection handles appear around its highlighting box. When the Marquee Visible command in the Object menu is enabled, a dashed outline, called a marquee, also surrounds the object.

To select an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Click inside the object.

― **Note**

- When one object is completely hidden by another, you can hold down ALT and click to select the concealed object.

― **Tip**

- You can also select an object by clicking its thumbnail in the Objects Docker window, or by clicking and dragging in the Image Window with the Object Picker tool to marquee-select the object.

{button ,AL(`PRC Selecting an object;',0,"Defaultoverview",)} Related Topics

Selecting multiple objects

You can move, transform, or apply effects to several objects simultaneously by selecting multiple objects in the Image Window or the Objects Docker window. When you select multiple objects, selection handles appear on the <u>highlighting box</u> that surrounds all the objects.

To select multiple objects in the Image Window

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Hold down SHIFT, and click the objects.

— **Tip**

- You can also select multiple objects by dragging to enclose them in a marquee selection box. Objects that are partially enclosed by the marquee selection box are not selected.

To select multiple objects in the Objects Docker window

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. On the Property Bar, click the <u>Objects button</u> to open the Objects Docker window.

3. In the Objects Docker window, hold down CTRL, and click the object <u>thumbnails.</u>

— **Tip**

- You can also open the Objects Docker window by double-clicking the <u>Object Picker tool.</u>

{button ,AL(`PRC Selecting an object;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting all objects in an image

You can select all objects in an image to apply changes to all of them simultaneously. However, changes made using the tools in the Toolbox and certain menu commands are only applied to the active object.

To select all objects in an image

- Click Object, Select All.

Note

- The active object remains active when you select all objects.

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{button ,AL(`PRC Selecting an object;',0,"Defaultoverview",)} Related Topics

Selecting groups of objects

You can select multiple groups of objects in the same way that you select multiple objects. For more information about grouping objects, see "Grouping objects."

To select multiple groups of objects

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Hold down SHIFT, and click an object in the Image Window from each group you want to select.

Tip

- You can also select multiple groups of objects by marquee-selecting them in the Image Window or by using the Objects Docker window.

{button ,AL(`PRC Selecting an object;',0,"Defaultoverview",)} Related Topics

Deselecting objects

You can deselect one object, multiple objects, or all the objects in an image.

To deselect an object

- In the Image Window, click anywhere outside the object <u>marquee.</u>

‒ **Note**

- When you deselect an object, it is still <u>active.</u> If you do not want the object to be active, make the background or another object active.

To deselect multiple objects

- In the Image Window, hold down SHIFT, and click each object.

To deselect all objects

- In the Image Window, click outside the boundary of all objects.

‒ **Tip**

- You can also deselect objects by holding down SHIFT, and clicking the object <u>thumbnails</u> in the Objects Docker window.

{button ,AL(`PRC Selecting an object;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Copying, cutting, and pasting an object

—

Copying, cutting, and pasting an object

You can copy an object in an image by duplicating it. To copy an object to other images, use the Copy and Paste commands in the Edit menu. To remove an object from one image and paste it into another, use the Cut command in the Edit menu. The object that is cut is placed on the Clipboard, revealing the background behind it. You can also paste an image file as a new object using the Paste From File command in the Edit menu.

To copy or cut object parts, you can use the mask tools to select areas on an object. You can also paste an object into a selection. For more information about selecting areas with the mask tools, see "Selecting an image area with a specific shape."

{button ,AL(`OVR Working with objects and text;',0,"Defaultoverview",)} Related Topics

Duplicating an object in an image

You can make a copy of an object using the Duplicate command. When you duplicate an object, the copy is offset to the bottom right of the original.

To duplicate an object in an image

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select the object.

3. Click Object, Duplicate.

─ **Note**

- You must deselect the duplicate object before you can select and change the objects individually.

{button ,AL(`PRC Copying cutting and pasting an object;',0,"Defaultoverview",)} Related Topics

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Copying an object to other images

You can copy an object to new or existing images. To copy only part of an object to another image, use one of the mask tools to select an object area.

To copy an object to another image

1. Open the Object/Mask tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click Edit, Copy.
4. Click File, Open.
5. Choose the drive where the file is stored from the Look In list box.
6. Double-click the folder in which the file is stored.
7. Double-click the filename.
8. Click Edit, Paste, As New Object.

– **Tip**

- You can also copy an object to another image by holding down CTRL and dragging the object to another Image Window.

To copy an object to a new image

1. Follow steps 1 to 3 from the previous procedure.
2. Do one of the following:
   - Click Edit, Paste, As New Document.
   - Click File, New From Clipboard.

To copy part of an object to another image

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select an object.
3. Open the Mask Tools flyout, and click a mask tool.
4. Select an area on the object.
5. Follow steps 3 to 8 from the "To copy an object to another image" procedure.

{button ,AL(`PRC Copying cutting and pasting an object;',0,"Defaultoverview",)} Related Topics

Pasting an image file as a new object

You can paste an image file into your active image as a new object using the Import command. You can paste the image at its original size, or you can resize it as you import it.

To paste a files as an object

1. Click File, Import, Import.
2. Choose the drive where the file is stored from the Look In list box.
3. Double-click the folder in which the file is stored.
4. Double-click the filename.
5. Do one of the following:
    - Click in the Image Window to paste the image at its original size in the center of the active image.
    - Click and drag to specify the size and location of the pasted image.

{button ,AL(`PRC Copying cutting and pasting an object;',0,"Defaultoverview",)} Related Topics

Cutting and pasting an object

Cutting an object from an image removes the object and places the image data in the Clipboard. You can paste this image data as an object into a new or existing image. To cut only part of an object and paste it into another image, you can use one of the mask tools to select an area on the object.

To cut and paste an object into another image

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click Edit, Cut.
4. Click File, Open.
5. Choose the drive where the file is stored from the Look In list box.
6. Double-click the folder in which the file is stored.
7. Double-click the filename.
8. Click Edit, Paste, As New Object.

Tip

- You can also cut and paste objects into other images by dragging them from one Image Window to another.

To cut part of an object and paste it as a new object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select an object.
3. Open the Mask Tools flyout, and click a mask tool.
4. Select an area on the object.
5. Follow steps 3 to 5 from the previous procedure.

{button ,AL(`PRC Copying cutting and pasting an object;',0,"Defaultoverview",)} Related Topics

Pasting an object into a selection

You can paste an object from the Clipboard into a selection that you create using one of the mask tools. When you paste data into a selection, a clip mask is created from the original data. For more information about clip masks, see "Changing the transparency of an object."

To paste an object into a selection

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Do one of the following to place the object in the Clipboard:
   - Click Edit, Copy to copy the selected object to the Clipboard.
   - Click Edit, Cut to remove the selected object from the Image Window and copy it to the Clipboard.
4. Open the Mask Tools flyout, and click a mask tool.
5. Select an area on the image.
6. Click Edit, Paste, Into Selection.

{button ,AL(`PRC Copying cutting and pasting an object;',0,"Defaultoverview",)} Related Topics

Moving and deleting an object

—

Moving and deleting an object

You can move an object by dragging it in the Image Window. To position an object precisely, you can specify an exact location using the Property Bar. You can also use the Arrow keys to move an object in preset increments, called the Nudge and Super Nudge values. You can also delete an object from an image permanently.

{button ,AL(`OVR Working with objects and text;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Moving an object

You can move an object in the Image Window by dragging it to a new position. To move an object precisely, you can specify vertical and horizontal coordinates using the Property Bar.

To move an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Do one of the following:
   - Drag the object to a different position.
   - Hold down CTRL and drag the object to constrain the movement to 45-degree angles (i.e., horizontally, vertically, or diagonally at 45 degrees).

To move an object by a precise amount

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Open the Picker Mode flyout on the Property Bar, and click the Position Mode button.
4. If you want to move an object a precise amount relative to its current location, enable the Relative Position button on the Property Bar.
5. In the Horizontal and Vertical Transformation boxes, type the coordinates to which you want to move the top left corner of the highlighting box.
6. Click the Transform button.
- **Note**
  - The unit of measure used for the values in the Horizontal and Vertical Transformation boxes is the same as the value specified for the rulers. For more information about changing the unit of measure for the rulers, see "Setting up the rulers."

{button ,AL(`PRC Moving and deleting an object;',0,"Defaultoverview",)} Related Topics

Moving an object in preset increments

You can move an object in preset increments (called the Nudge and Super Nudge values) using the Arrow keys. For information about specifying the nudge values, see "Setting the nudge increments."

To move an object in preset increments

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select the object.

3. Do one of the following:

   - Press an Arrow key to move the object in the direction of the arrow by the Nudge value.

   - Hold down SHIFT, and press and Arrow key to move the object by the Super Nudge value.

{button ,AL(`PRC Moving and deleting an object;',0,"Defaultoverview",)} Related Topics

Deleting an object

Deleting an object removes it from the Image Window. If you save an image after deleting an object, you cannot restore the object.

To delete an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select the object.

3. Click Object, Delete.

Tip

- You can also delete an object by clicking the Delete Object(s) button in the Objects Docker window or by pressing DELETE.

{button ,AL(`PRC Moving and deleting an object;',0,"Defaultoverview",)} Related Topics

Displaying and arranging an object

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Displaying and arranging an object

The Objects Docker window and the Arrange commands in the Object menu let you display and arrange objects in your image. You can hide an object from view, align an object to image elements, distribute objects throughout your image, and change the stacking order of objects.

Displaying and hiding an object

By default, all objects are displayed in the Image Window as you create them; however, you can hide an object at any time. Hiding an object does not delete it from the image — it makes it temporarily invisible. A hidden object is automatically locked so that it cannot be modified.

Aligning an object

Objects can be aligned to each other, to the center of the image, to the grid and guidelines, or to the Image Window. The Snap To commands in the View menu make the grid and guidelines magnetic and force the edge of the selected object to move to the closest grid line or guideline. For information on using the grid and guidelines, see "Using the guidelines, grid, and rulers."

Distributing objects

You can distribute objects by spacing them apart by equal distances. Objects can be distributed vertically, horizontally, or both. Distribution is based on the distance between the center of one selected object and the center of the next selected object, or on the space between the facing edges of the objects.

Changing the order of objects

When you create multiple objects in an image, they are stacked on top of one another in the order in which they are created. The most recently created object is at the top of the stack, and the image background is always at the bottom. This stacking order determines the relationship between objects according to the sequence in which they are drawn. For example, you can move an object in the Image Window to cover an object that is lower in the stacking order. You can change the order of objects in the stack using the Order commands in the Object menu or using the Objects Docker window.

{button ,AL(`OVR Working with objects and text;',0,"Defaultoverview",)} Related Topics

Displaying and hiding an object

You can temporarily hide an object or the background in your image. When you hide the background, it is displayed as a nonprintable, checkerboard pattern. For information about customizing this checkerboard pattern, see "Customizing the transparency grid pattern."

To hide an object

- In the Objects Docker window, click the Eye icon next to the thumbnail of the object.

To display an object

- In the Objects Docker window, click the Eye icon next to the thumbnail of the hidden object.

— **Note**

- If you click the Eye icon of the active object, all other objects are hidden.

{button ,AL(`PRC Displaying and arranging an object;',0,"Defaultoverview",)} Related Topics

Aligning an object

You can use the Property Bar or the Align And Distribute command in the Object menu to align the selected object to the <u>active object,</u> to the center of your image, to the Image Window, or to the nearest grid point.

To align an object

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>
2. Select the object.
3. Click the <u>Align Object(s) button</u> on the Property Bar.
4. Click the Align tab.
5. Enable one of the following buttons:
   - To Active－aligns the selected objects to the active object
- To Center Of Document－aligns the selected object to the center of the Image Window
- Selected To Document－aligns the selected object to the Image Window
6. Enable any of the horizontal and vertical alignment check boxes.
7. Do any of the following:
   - Enable the Align To Grid check box to align the object to the nearest grid point.
   - Enable the <u>Preview button</u> to preview the alignment in the Image Window.

－ **Note**
- You must select multiple objects before you can access the To Active button.

{button ,AL(`PRC Displaying and arranging an object;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Distributing objects

You can distribute objects by spacing them evenly apart using the Property Bar or the Align And Distribute command. You can distribute objects horizontally or vertically across an image.

To distribute objects

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Select the objects.

3. Click the <u>Align Object(s) button</u> on the Property Bar.

4. Click the Distribute tab.

5. Enable any of the horizontal and vertical distribution check boxes.

6. Enable one of the following buttons:

   - To Extent Of Selection ━ evenly spaces the selected objects
   - To Extent Of Document ━ evenly spaces the objects across the image
   - By Object Spacing ━ lets you specify the distance between objects in the X and Y boxes

7. If you want to preview the distribution in the Image Window, enable the <u>Preview button.</u>

━ **Notes**

- Distributing only two objects with the To Extent Of Selection button enabled has no effect.

- When you enable a Spacing check box, the distance between the edge of one selected object and the closest edge of the next selected object is equal.

- The unit of measure of the image is used for the X and Y boxes.

{button ,AL(`PRC Displaying and arranging an object;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the order of objects

Changing the <u>stacking order</u> of objects brings concealed objects into view or places the topmost objects behind other objects.

To change the order of objects

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Select the object.

3. Click Object, Arrange, Order, and click one of the following:

   - To Front一places the selected object in front of all objects in the image
- To Back一places the selected object behind all objects in the image
- Forward One一places the selected object in front of the object it is currently behind
- Back One一places the selected object behind the object it is currently in front of
- Reverse Order一reverses the stacking order of the selected objects

一 **Notes**

- When objects are <u>grouped,</u> they are considered to be at the same level in the stacking order. Therefore, you cannot place an object between individual objects in a group.

- When you group objects, all objects in the group are placed at the level of the highest object in the group.

- The image background is always placed at the bottom of the stacking order and no object can be placed behind it.

一 **Tip**

- You can also change the stacking order by dragging the object <u>thumbnails</u> to a new position in the Objects Docker window.

{button ,AL(`PRC Displaying and arranging an object;',0,"Defaultoverview",)} <u>Related Topics</u>

Grouping and combining objects

Grouping and combining objects

You can perform certain tasks on multiple objects simultaneously by grouping and combining them. When you group objects, you can move, delete, and transform them at the same time. To change individual objects in a group, you must first ungroup them. When you combine objects, you permanently create one object from multiple objects. You can also combine objects with the background to decrease the file size of an image. When you combine objects with the background, they no longer float above the rest of the image, and they cannot be selected or changed individually.

When you combine the characteristics of objects using <u>clipping groups,</u> you add the image elements of some objects to the shape of another. Clipping groups place the pixels of <u>child objects</u> into the shape of the <u>parent object.</u> The result is that the parent object retains its shape, but also contains the image elements of the child objects.

Grouping objects

Grouping objects lets you move, delete, or transform objects as a single entity. When you group objects, a highlighting box appears around them in the Image Window and a thick, black line connects the objects in the Objects Docker window.

To group objects

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select the objects.

3. Click the Group/Ungroup Objects button on the Property Bar.

To add objects to an existing group

1. Select the group of objects.

2. Hold down SHIFT, and select the object you want to add to the group.

3. Click the Group button on the Property Bar.

Tip

- You can also group selected objects using the Arrange, Group command in the Object menu.

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} Related Topics

Ungrouping objects

When you group multiple objects, you must ungroup them to change them individually. You cannot remove a single object from a group without ungrouping all the objects.

To ungroup objects

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Click one of the objects in the group.

3. Click the Group/Ungroup Objects button on the Property Bar.

— **Note**

- To change the ungrouped objects individually, you must first deselect them. For information about deselecting objects, see <u>"Deselecting objects."</u>

— **Tip**

- You can also ungroup objects using the Arrange, Ungroup command in the Object menu.

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Combining objects with the image background

Combining objects with the image background merges them with the background and decreases file size. You can control the way the colors of the objects and the image background are combined by choosing a merge mode. For information about merge modes, see "Choosing a merge mode."

To combine an object with the background

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click Window, Dockers, Objects.
4. Choose a merge mode from the Merge Mode list box in the Objects Docker window.
5. Type a value in the Opacity box in the Objects Docker window to specify the opacity level of the object.
6. Click Object, Combine, Combine Objects With Background.

‒ **Tips**

- You can also click ‒ in the Objects Docker window, and drag to set the Opacity value.
- You can also specify a merge mode and opacity level by right-clicking an object in the Objects Docker window, and clicking Properties.

To combine all objects with the background

- Click Object, Combine, Combine All Objects With Background.

‒ **Notes**

- When you combine objects with the background, you can no longer change them as individual image elements.
- You can only reverse the Object, Combine commands using the Corel PHOTO-PAINT undo capabilities. For information about the undo capabilities, see "Undoing and redoing changes."

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} Related Topics

Combining multiple objects into one object

If you intend to consistently change two or more objects simultaneously, you can combine them into one object. Combining objects also decreases the file size of an image.

To combine multiple objects into one object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select the objects.

3. Click Window, Dockers, Objects.

4. In the Objects Docker window, choose a merge mode from the Merge Mode list box.

5. Click Object, Combine, Combine Objects Together.

➖ **Note**

- You can only reverse the Object, Combine commands using the Corel PHOTO-PAINT undo capabilities. For information about the undo capabilities, see "Undoing and redoing changes."

➖ **Tip**

- You can also open the Objects Docker window by double-clicking the Object Picker tool.

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} Related Topics

Creating and undoing a clipping group

You can create a <u>clipping group</u> to place the image elements from one or more objects into the shape of another. A clipping group inserts the pixels of the child objects into the shape of the parent object. An object is always the parent to the objects above it in the <u>stacking order.</u> You can undo a clipping group at any time.

To create a clipping group

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Click the <u>Objects button</u> on the Property Bar to open the Objects Docker window.

3. In the Objects Docker window, click the column to the left of the <u>thumbnail</u> of the child object.

To undo a clipping group

- In the Objects Docker window, click the paper clip icon next to each child object.

— **Notes**

- When you create a clipping group, an icon of a paper clip appears in the column to the left of the child thumbnail, and the thumbnail indents.

- The clipping group hides all pixels belonging to a child object that do not overlap with the parent object. If the pixels don't overlap, the child object is hidden; however, you can still make changes to the child object.

- The background cannot be part of a clipping group.

— **Tip**

- You can also open the Objects Docker window by double-clicking the Object Picker tool.

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Transforming an object

Transforming an object

You can change the appearance of an object in an image by sizing, scaling, rotating, flipping, skewing, distorting, and adding perspective to it. You can apply transformations in the Image Window using the transformation handles or you can use the transformation modes on the Property Bar. Transformations can be applied to single objects or to multiple objects.

When you scale, skew, or rotate an object, jagged edges can become apparent. For this reason, most transformation modes provide an <u>anti-aliasing</u> button on the Property Bar that is enabled by default. Anti-aliasing varies the transparency of the pixels along the edge of an object to smooth the edges and make the object blend with the background.

To preview a transformation before permanently applying it to an object, you can transform a copy of the object. You can then delete the copy if you are not satisfied with the transformations and leave the original object unchanged. You can also preview object transformations using the Transform button on the Property Bar. To avoid losing image quality from many, separate transformations, perform all of the transformations at once, and then apply them.

{button ,AL(`OVR Working with objects and text;',0,"Defaultoverview",)} <u>Related Topics</u>

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Sizing and scaling an object

Sizing lets you change the width and height of an object. You can size an object in the Image Window or you can use the Property Bar to specify precise dimensions. Scaling lets you size an object to a percentage of its original size.

To size an object in the Image Window

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>
2. Select the object.
3. If you want to retain the current height-to-width ratio of the object, click the <u>Maintain Aspect button</u> on the Property Bar.
4. Do one of the following:
   - Drag any of the handles on the <u>highlighting box.</u>
   - Hold down SHIFT and drag any of the handles on the highlighting box to keep the center stationary while you size the object.
   - Hold down ALT and drag any of the corner handles on the highlighting box to size an object non-proportionately.
5. Repeat step 4 until the desired size is achieved.
6. Do one of the following:
   - Click the Apply button on the Property Bar to apply the transformation.
   - Double-click outside the object to cancel the transformation.

To size an object by a precise amount

1. Follow steps 1 to 3 from the previous procedure.
2. Open the transform picker on the Property Bar, and click the <u>Size Mode icon.</u>
3. Type values in the Horizontal and Vertical Transformation boxes.
4. If you want to preview the transformation, click the Transform button on the Property Bar.
5. Do one of the following:
   - Click the Apply button on the Property Bar to apply the transformation.
   - Double-click outside the object to cancel the transformation.

To scale an object

1. Follow steps 1 to 3 from the "To size an object in the Image Window" procedure.
2. Open the transform picker on the Property Bar, and click the <u>Scale Mode icon.</u>
3. Do one of the following:
   - On the Property Bar, type a scaling percentage in the Horizontal and Vertical Transformation boxes.
   - Hold down CTRL and drag the sizing handles.
4. If you want to preview the transformation, click the Transform button on the Property Bar.
5. Do one of the following:
   - Click the Apply button on the Property Bar to apply the transformation.
   - Double-click outside the object to cancel the transformation.

— **Note**

- The values in the Horizontal and Vertical Transformation boxes use the unit of measure specified for the rulers. For information about changing the unit of measure for the rulers, see <u>"Setting up the rulers."</u>

— **Tips**

- You can also apply a transformation by double-clicking the object or by pressing ENTER.
- You can also cancel a transformation by pressing ESC.

{button ,AL(`PRC Transforming an object;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Rotating an object

Rotating an object lets you turn it around a pivot point, called the center of rotation. You can rotate an object in the Image Window or you can use the Property Bar.

To rotate an object in the Image Window

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click the object once to display the rotation handles.
4. Drag the center of rotation to the desired location.
5. Do one of the following:
   - Drag a corner handle to a new position.
   - Hold down CTRL and drag a corner handle to constrain the rotation to 15-degree increments.
6. Repeat steps 4 and 5 until you've rotated the object to the desired angle.
7. Do one of the following:
   - Click the Apply button on the Property Bar to apply the transformation.
   - Double-click outside the object to cancel the transformation.

Note

- The center of rotation is represented by a bull's-eye icon in the Image Window.

To rotate an object by a precise amount

1. Follow steps 1 and 2 from the previous procedure.
2. Open the transform picker on the Property Bar, and click the Rotate Mode icon.
3. If you want to position the center of rotation relative to its current position, enable the Relative Center button on the Property Bar.
4. Type values in the Horizontal and Vertical Transformation boxes to specify the position of the center of rotation.
5. Type an angle in the Rotation Angle box on the Property Bar.
6. If you want to preview the transformation, click the Transform button on the Property Bar.
7. Do one of the following:
   - Click the Apply button on the Property Bar to apply the transformation.
   - Double-click outside the object to cancel the transformation.

Notes

- A negative Rotation Angle value rotates the object clockwise; a positive value rotates it counterclockwise.
- The values in the Horizontal and Vertical Transformation boxes use the unit of measure specified for the rulers. For information about changing the unit of measure for the rulers, see "Setting up the rulers."

Tips

- You can also apply a transformation by double-clicking the object or by pressing ENTER.
- You can also cancel a transformation by pressing ESC.

{button ,AL(`PRC Transforming an object;',0,"Defaultoverview",)} Related Topics

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Flipping an object

Flipping an object lets you create a mirror image of an object. You can flip an object in the Image Window or by a precise amount using the Property Bar.

To flip an object in the Image Window

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>
2. Select the object.
3. Hold down CTRL, and drag a center handle across the object past the center handle on the opposite side of the <u>highlighting box.</u>
4. Do one of the following:
   - Click the Apply button on the Property Bar to apply the transformation.
   - Double-click outside the object to cancel the transformation.

To flip an object by a precise amount

1. Follow steps 1 and 2 from the previous procedure.
2. Open the transform picker on the Property Bar, and click the <u>Scale Mode icon.</u>
3. Enable any of the following buttons on the Property Bar:
   - <u>Flip Object Horizontally</u> ━ mirrors the object along its vertical axis
-       <u>Flip Object Vertically</u> ━ mirrors the object along its horizontal axis
4. If you want to preview the transformation, click the Transform button on the Property Bar.
5. Do one of the following:
   - Click the Apply button on the Property Bar to apply the transformation.
   - Double-click outside the object to cancel the transformation.

─ **Note**

- An object flips horizontally on its right edge and vertically on its top edge.

─ **Tips**

- You can also apply a transformation by double-clicking the object or by pressing ENTER.
- You can also cancel a transformation by pressing ESC.

{button ,AL(`PRC Transforming an object;',0,"Defaultoverview",)} <u>Related Topics</u>

Skewing an object

Skewing an object lets you slant it to one side while the opposite side remains stationary. You can skew an object in the Image Window or you can specify precise values using the Property Bar.

To skew an object in the Image Window

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click the object once to display the skewing handles.
4. Drag a skewing handle to a new position.
5. Repeat step 4 until you achieve the desired effect.
6. Do one of the following:
   - Click the Apply button on the Property Bar to apply the transformation.
   - Double-click outside the object to cancel the transformation.

To skew an object by a precise amount

1. Follow steps 1 and 2 from the previous procedure.
2. Open the transform picker on the Property Bar, and choose the Skew Mode icon.
3. Type values in the Horizontal and Vertical Transformation boxes.
4. If you want to preview the transformation, click the Transform button on the Property Bar.
5. Do one of the following:
   - Click the Apply button on the Property Bar to apply the transformation.
   - Double-click outside the object to cancel the transformation.

— **Notes**

- Positive horizontal values move the top of the object to the left; negative horizontal values move it to the right. Positive vertical values move the right side of the object up; negative vertical values move it down.
- The values in the Horizontal and Vertical Transformation boxes use the unit of measure specified for the rulers. For information about changing the unit of measure for the rulers, see "Setting up the rulers."

— **Tips**

- You can also apply a transformation by double-clicking the object or by pressing ENTER.
- You can also cancel a transformation by pressing ESC.

{button ,AL(`PRC Transforming an object;',0,"Defaultoverview",)} Related Topics

Distorting an object

Distorting an object lets you stretch it nonproportionately. You can distort an object in the Image Window using the <u>distortion handles.</u>

To distort an object

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>
2. Select the object.
3. Do one of the following:
   - Open the transform picker on the Property Bar, and click the <u>Distort Mode icon.</u>
   - Click the object twice to display the distortion handles.
4. Drag a distortion handle to a new position.
5. Repeat step 4 until you achieve the desired effect.
6. Do one of the following:
   - Click the Apply button on the Property Bar to apply the transformation.
   - Double-click outside the object to cancel the transformation.

— Tips

- You can also apply a transformation by double-clicking the object or by pressing ENTER.
- You can also cancel a transformation by pressing ESC.

{button ,AL(`PRC Transforming an object;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying perspective to an object

Applying perspective to an object gives it the appearance of three-dimensional depth. You can apply perspective to an object in the Image Window using the perspective handles.

To apply perspective to an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Do one of the following:
   - Open the transform picker on the Property Bar, and click the Perspective Mode icon.
   - Click the object three times to display the perspective handles.
4. Drag a perspective handle to a new position.
5. Repeat step 4 until you achieve the desired effect.
6. Do one of the following:
   - Click the Apply button on the Property Bar to apply the transformation.
   - Double-click outside the object to cancel the transformation.

Tips

- You can also apply a transformation by double-clicking the object or by pressing ENTER.
- You can also cancel a transformation by pressing ESC.

{button ,AL(`PRC Transforming an object;',0,"Defaultoverview",)} Related Topics

Changing the edges of an object

Changing the edges of an object

You can fine-tune the appearance of an object by changing the characteristics of its edges. You can customize the appearance of the object <u>marquee</u> by changing its color and <u>threshold</u> value. You can also blend the edges of an object with the background by applying feathering and defringing. To emphasize a certain object in your image, you can define its edges by sharpening them or adding drop shadows.

Marquee threshold and color

Changing the marquee threshold value changes the location of the visual boundary of the <u>active object.</u> You can also change the color of the marquee to make it easier to see against the image background.

Feathering

Feathering softens the edges of an object by gradually increasing the transparency of the edge pixels. You can specify the width of the feathered section of the object and the transparency gradient you want to use. The transparency gradient determines whether the transparent pixels in the feathered section progress evenly over the feathered section or are more concentrated.

Sharpening

Sharpening is the opposite of feathering: it defines the edges of an object by making the edges crisp and obvious. You do this by choosing a <u>grayscale</u> threshold value for the pixels located along the edges of the object. The edges of the object change to exclude pixels that fall below the specified transparency value. The excluded pixels become transparent so that they are no longer part of the visible object. The included pixels become opaque.

Defringing

An object created from a <u>selection</u> sometimes includes stray pixels along its edges. This is apparent when the selection used to create the object is surrounded by pixels of a different brightness or color. Defringing replaces the color of the stray pixels with a color from inside the object so that the defringed object blends with the background.

Removing black or white object edges

You can change the transparency of the pixels along the edge of a feathered object using the Remove Matte commands. The more transparent the pixels are, the more you can see through them. The Remove Black Matte command makes semitransparent pixels more transparent. The Remove White Matte command makes semitransparent pixels less transparent.

Creating drop shadows

You can create drop shadows of an object using the Object Dropshadow tool. The Property Bar controls let you create a shadow that is flat like a silhouette or that has perspective so that the sides of the shadow converge to a vanishing point. You can also change the direction and distance of a shadow from an object, its color and opacity, and the feathering of its edges.

{button ,AL(`OVR Working with objects and text;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the threshold of the object marquee

When the Marquee Visible command is enabled in the Object menu, a dashed outline, called a <u>marquee,</u> surrounds the <u>active object.</u> You can change the <u>threshold</u> of the object marquee to change its position along the edges of the active object.

To change the threshold of the object marquee

1. Click Tools, Options.

2. Click Workspace, Display in the list of categories.

3. Type a threshold value from 1 to 255 in the Object Threshold box.

Notes

- When you change the threshold value of the object marquee, the area on the object that is enclosed by the marquee changes, but the object itself does not change. Pixels that are not completely opaque can lie outside the marquee even though they are still part of the object.

- To enclose all of the pixels of an object in the marquee, specify a low threshold value. To enclose only the most opaque pixels of an object in the marquee, specify a high threshold value.

{button ,AL(`PRC Changing the edges of an object;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the color of the object marquee

When the Marquee Visible command is enabled in the Object menu, a dashed outline, called a <u>marquee,</u> surrounds the <u>active object.</u> You can change the color of the object marquee to make it easy to see against the image background.

To change the color of the object marquee

1. Click Tools, Options.
2. Click Workspace, Display from the list of categories.
3. Open the Object Marquee color picker, and click a color.

{button ,AL(`PRC Changing the edges of an object;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Feathering the edges of an object

Feathering gradually increases the transparency of the pixels along the edge of an object in a linear or curved progression. The more transparent the pixels are, the more you can see through them. You can remove feathered edges from an object using a clip mask. A clip mask lets you change the transparency characteristics of an object separately from the object.

To feather the edges of an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select the object.

3. Click Object, Feather.

4. Type a value in the Width box.

5. Choose one of the following edge types from the Edges list box:

- Linear ━ changes the transparency in even increments from the beginning to the end of the feathered section
- Curved ━ changes the transparency to follow a slanted S shaped curve. This results in small transparency increments at the beginning of the feathered edge, larger transparency increments in the middle, and small transparency increments at the end.

6. If you want to preview the effect in the Image Window, click the Preview button.

To remove feathered edges from an object temporarily

1. Follow steps 1 and 2 from the previous procedure.

2. Click Object, Clip Mask, Create, From Object Transparency.

3. Click Object, Clip Mask, Disable.

To remove feathered edges from an object permanently

1. Follow steps 1 and 2 from the "To feather the edges of an object" procedure.

2. Click Object, Clip Mask, Create, From Object Transparency.

3. Click Object, Clip Mask, Remove.

━ **Note**

- When you disable a clip mask, a red X appears over its thumbnail in the Objects Docker window.

{button ,AL(`PRC Changing the edges of an object;',0,"Defaultoverview",)} Related Topics

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Sharpening the edges of an object

You can sharpen the edges of an object by excluding pixels from the object whose transparency values fall below the specified <u>threshold</u> level.

To sharpen the edges of an object

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Select the object.

3. Click Object, Matting, Threshold.

4. In the Level box, type a value from 1 to 255 to specify which pixels you want the edges of the object to lie on.

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{button ,AL(`PRC Changing the edges of an object;',0,"Defaultoverview",)} <u>Related Topics</u>

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Defringing an object

An object can have stray pixels along its edges; these strays contrast with neighboring pixels, giving the object a slightly ragged effect. Defringing stray pixels blends the object with the background to create a smooth, polished appearance.

To defringe an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select the object.

3. Click Object, Matting, Defringe.

4. Type a value from 1 to 100 in the Width box.

— **Note**

- Large defringe values create a gradual transition between the edges of the object and the background.

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{button ,AL(`PRC Changing the edges of an object;',0,"Defaultoverview",)} Related Topics

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Removing black or white edges from an object

You can remove black or white edges from a feathered object by making the semitransparent pixels along the edges of the object more transparent or more opaque.

To remove black or white edges from an object

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>
2. Select the object.
3. Do one of the following:
   - Click Object, Matting, Remove Black Matte to make semitransparent pixels more transparent.
   - Click Object, Matting, Remove White Matte to make semitransparent pixels more opaque.

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{button ,AL(`PRC Changing the edges of an object;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a shadow of an object

You can create two types of object drop shadows: flat and perspective. Flat drop shadows silhouette objects. Perspective drop shadows create three-dimensional depth.

To create a flat shadow

1. Select the object.
2. Click the Object Dropshadow tool.
3. Ensure that the Shadow Mode button on the Property Bar is disabled.
4. Do one of the following:
   - Type a value in the Shadow Offset box to specify the distance the shadow extends from the object, based on the units of measure of the image.
   - Enable the Shadow Relative button, and type a value in the Shadow Offset box to specify the shadow size as a percentage of the object size.
5. Type a value in the Shadow Direction box to specify the angle at which the shadow lies in relation to the object.
6. Choose a direction for the feathered pixels from the Feather Edge list box.
7. On the Property Bar, type values in the following boxes:
   - Shadow Opacity ─ specifies the transparency of the shadow
   - Shadow Feather ─ specifies the number of pixels on the edge of the shadow that are feathered
8. Drag a color for the shadow from the on-screen Color Palette to the outlined direction node of the shadow.

To create a perspective shadow

1. Follow steps 1 to 2 from the previous procedure.
2. Enable the Shadow Mode button on the Property Bar.
3. Type a value in the Shadow Direction box to specify the angle at which the shadow lies in relation to the object.
4. Choose a direction for the feathered pixels from the Feather Edge list box.
5. On the Property Bar, type values in the following boxes:
   - Shadow Opacity ─ specifies the transparency of the shadow
   - Shadow Feather ─ specifies the number of pixels on the edge of the shadow that are feathered
6. Drag a color for the shadow from the on-screen Color Palette to the outlined direction node of the shadow.
7. Type a value in the Shadow Light Angle box to specify the angle of the light source.
8. Type a value in the Shadow Fade box to specify the percentage by which the shadow fades as it moves away from the object.

─ **Notes**

- The feathering and opacity values you specify are added cumulatively to the transparency attributes already contained in the original object.
- When you choose a feather direction other than Average, you can also change the shape of the feathered pixels by choosing Linear or Curved from the Feather Type list box.
- When you create a drop shadow of an object, an icon appears next to the object thumbnail in the Objects Docker window.
- The drop shadow of an object automatically changes to mirror changes made to the shape or transparency of the object.

─ **Tips**

- You can also change the opacity of a shadow in the Image Window by dragging the opacity node on the direction arrow.
- You can also choose a color for the shadow by double-clicking the outlined direction node of the shadow.

{button ,AL(`PRC Changing the edges of an object;',0,"Defaultoverview",)} Related Topics

Working with object transparency and clip masks

Working with object transparency and clip masks

You can change the transparency of an entire object or you can change the transparency of part of an object. When you change the transparency of an object, you change the grayscale value of its individual pixels. Grayscale values range from black, which has a value of 0 (transparent), to white, which has a value of 255 (opaque).

Changing the transparency of an object evenly reveals the image elements that lie beneath the object. You can change the transparency of an entire object by using the Opacity slider on the Property Bar for the Object Transparency Brush tool, or you can change the transparency of parts of an object using the Object Transparency tools. The Object Transparency Brush tool lets you change the transparency of an object by applying brush strokes. You can use the Object Transparency tool to apply a transparency gradient to an object, or you can use the Transparent Color Selection tool to make specific colors (or ranges of colors) transparent. To change the transparency of an object in relation to underlying image elements, you can use the Blend controls in the Object Properties dialog box to specify which pixels are visible.

A Clip mask lets you change the transparency of pixels in an object without permanently affecting the pixels of an object. You can create a clip mask to change the transparency of an entire object or to change the transparency of parts of an object. A clip mask also lets you change the transparency of clipping groups the same way that you change the transparency of an object. You can disable the clip mask of an object to temporarily hide the transparency of the object, or you can remove a clip mask to permanently remove the transparency of an object.

{button ,AL(`OVR Working with objects and text;',0,"Defaultoverview",)} Related Topics

Changing the transparency of an object

You can change the transparency values of all pixels in an object by an equal amount. If some pixels are transparent before you change the overall transparency of an object, the transparency of the pixels is increased proportionally. You can change the transparency of part of an object using the Object Transparency Brush tool.

To change the overall transparency of an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click Window, Dockers, Objects.
4. Type a value in the Opacity box in the Objects Docker window.

Note

- The Opacity box is not available for black-and-white (1-bit) images.

To change the transparency of parts of an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Open the Object Transparency Tools flyout, and click the Object Transparency Brush tool.
4. Type a value in the Transparency box on the Property Bar.
5. If you want to add the new transparency value to the existing transparency value of the object pixels, enable the Use Original Transparency button on the Property Bar.
6. Move the Opacity slider on the Property Bar to set the opacity level of the Object Transparency Brush tool.
7. Set other brush attributes on the Property Bar.
8. Drag across the object.

Note

- The Opacity slider is based on grayscale values ranging from 0 (transparent) to 255 (opaque).

{button ,AL(`PRC Working with object transparency and clip masks;',0,"Defaultoverview",)} Related Topics

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Applying a transparency gradient to an object

You can use the Object Transparency tool to apply a transparency gradient to an object so that the object fades from one transparency value to another. You can customize the gradient by adding and removing nodes and specifying a transparency value for each node.

To apply a transparency gradient to an object

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>
2. Select the object.
3. Open the Object Transparency Tools flyout, and click the <u>Object Transparency tool.</u>
4. Do any of the following:
   - On the Property Bar, choose a gradient type from the Type list box.
   - If you want to add the transparency values cumulatively, click the <u>Use Original Transparency button</u> on the Property Bar.
5. In the Image Window, drag the start node of the gradient arrow to where you want the to start the transparency gradient.
6. On the Property Bar, move the Node Transparency slider to set the transparency value at which you want to start the gradient.
7. In the Image Window, drag the end node of the gradient arrow to the point where you want to end the gradient.
8. Move the Node Transparency slider on the Property Bar to set the transparency value at which you want to end the gradient.
9. Click the Apply button on the Property Bar.

To add a node to a transparency gradient

1. Follow steps 3 to 8 from the previous procedure.
2. Drag a color swatch from the on-screen Color Palette to the gradient arrow in the Image Window.
3. Move the Node Transparency slider to specify a transparency value for the node.
4. Click the Apply button on the Property Bar.
— **Notes**
- When you drag a color swatch from the on-screen Color Palette to the gradient arrow, a new node appears on the gradient arrow and applies a transparency according to the grayscale value of the selected color.
- Because the Bitmap, Texture, and Flat blend shapes make global changes to an object, you cannot add nodes to customize their transparency values.
- All pixels in the selected object that lie beyond the end node have the same transparency value as the end of the gradient.

To remove a node from a transparency gradient

- Right-click the node, and click Delete.
— **Note**
- You cannot delete the transparency start and end nodes of a gradient.

{button ,AL(`PRC Working with object transparency and clip masks;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Making selected colors in an object transparent

The Transparent Color Selection tool lets you make all the pixels of a certain color (or color range) transparent in the <u>active object.</u> You can remove one or all of the color selection nodes to make the pixels of a certain color opaque again.

To make selected colors in an object transparent

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Select an object.

3. Open the Object Transparency Tools flyout, and click the <u>Transparent Color Selection tool.</u>

4. On the Property Bar, do one of the following to define the color tolerance:

   - Click the Normal button, and type a value in the Color Similarity box to specify the range of pixels you want to make transparent based on similarity of color.

   - Click the HSB button, and type values in the Color Hue Level, Color Saturation Level, and Color Brightness Level boxes to specify the range of pixels you want to make transparent based on their similarity in hue, saturation, and brightness.

5. Click a color in the Image Window.

To remove a color selection node

- Right-click a node, and click Delete.

To remove all color selection nodes

- Right-click a node, and click Delete All.

Note

- The greater the value specified in the Transparency Smoothing box on the Property Bar, the more smoothly the surrounding colors blend with the transparent pixels.

{button ,AL(`PRC Working with object transparency and clip masks;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Blending an object

You can blend objects to define how their pixels mix with the objects that lie under them in the <u>stacking order.</u> You can use the x-axis of the Active Object and Composite Underlying graphs to specify the grayscale values of the object pixels on a scale from 0 (black) to 255 (white). The y-axis controls let you specify the opacity of the pixels on a scale from 0 (transparent) to 100 (opaque). Pixels in the <u>active object</u> that fall outside the specified range are hidden so that the pixels of the underlying object are visible.

To blend an object

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Select an object.

3. Click Window, Dockers, Objects.

4. Click the flyout arrow in the Objects Docker window, and click Object Properties.

5. Click the General tab.

6. Choose a channel from the Blend list box to specify which channel of the active and underlying object that you want to blend.

7. On the Active Object graph, drag any of the following nodes:

   - Increasing Maximum (top left node)—specifies the upper maximum grayscale value of the pixels in the object
   - Increasing Minimum (bottom left node)—specifies the upper minimum grayscale value of the pixels in the object
   - Decreasing Maximum (top right node)—specifies the lower maximum grayscale value of the pixels in the object
   - Decreasing Minimum (bottom right node)—specifies the lower minimum grayscale value of the pixels in the object

8. Repeat step 7 on the Composite Underlying graph.

‒ **Notes**

   - The boxes to the right of the Blend list box display the grayscale and transparency values of the current pixel.

   - You can only specify Minimum values that are equal to or less than the Maximum values.

‒ **Tips**

   - You can also access the Object Properties dialog box by right-clicking the <u>thumbnail</u> of an object, and clicking Properties.

   - You can also open the Objects Docker window by double-clicking the Object Picker tool.

{button ,AL(`PRC Working with object transparency and clip masks;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a clip mask

A clip mask lets you change the transparency of pixels in an object separately from the object itself. You can create a clip mask to change the transparency of an entire object by revealing or hiding the object pixels. You can change the transparency of parts of an object by using a selection.

To create a clip mask that reveals the entire object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click Object, Clip Mask, Create, To Show All.

To create a clip mask that hides the entire object

1. Follow steps 1 and 2 from the previous procedure.
2. Click Object, Clip Mask, Create, To Hide All.

To create a clip mask from parts of an object

1. Follow steps 1 and 2 from the "To create a clip mask that reveals the entire object" procedure.
2. Open the Mask Tools flyout, and click a mask tool.
3. Select part of the object.
4. Click Object, Clip Mask, Create, From Mask.

‾ **Note**

- In the Objects Docker window, a separate thumbnail for the clip masks appears next to the object thumbnail.

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{button ,AL(`PRC Working with object transparency and clip masks;',0,"Defaultoverview",)} Related Topics

Changing the transparency of an object with a clip mask

You can change the transparency of an object with a <u>clip mask</u> in the same way that you change an object directly — using the tools and menu commands. When you apply an image-editing tool to a clip mask, it changes the transparency values of the associated object separately from the object itself.

To change the transparency of an object with a clip mask

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. On the Property Bar, click the <u>Objects button.</u>

3. In the Objects Docker window, click the clip mask <u>thumbnail</u> for the object you want to change.

4. Edit the clip mask as you would any other object.

5. If the clip mask is not linked with the object, click the space between the object thumbnail and the clip mask thumbnail.

6. Click Object, Clip Mask, Combine.

— **Notes**

- You can change only the active clip mask. The active clip mask has a red border around its thumbnail in the Objects Docker window.

- A clip mask is linked to an object when a plus sign is displayed between the thumbnails of the clip mask and the object in the Objects Docker window.

— **Tip**

- You can also open the Objects Docker window by double-clicking the Object Picker tool.

{button ,AL(`PRC Working with object transparency and clip masks;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Disabling object transparency changes

When you change the transparency of an object, you can create a clip mask to temporarily disable the effect on pixels that have a grayscale value of at least one. Pixels that have a grayscale value of zero are transparent; the clip mask cannot restore their opacity. You can cancel the transparency effect temporarily by disabling the clip mask, or permanently by removing it.

To temporarily disable transparency changes

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select an object.

3. Click Object, Clip Mask, Create, From Object Transparency.

4. Click Object, Clip Mask, Disable.

— **Notes**

- When you disable a clip mask, a red X appears on its thumbnail in the Objects Docker window.

- When the clip mask is disabled, you can continue applying transparency changes to the object; however, you cannot apply transparency changes to the clip mask.

To remove transparency changes

1. Follow steps 1 to 3 from the previous procedure.

2. Click Object, Clip Mask, Remove.

— **Note**

- When you remove a clip mask, the transparency changes disappear from the Image Window and the clip mask thumbnail disappears from the Objects Docker window.

{button ,AL(`PRC Working with object transparency and clip masks;',0,"Defaultoverview",)} Related Topics

Creating and changing a text object

Creating and changing a text object

Text is rendered as an object by default. This lets you move, arrange, group, transform, and change text as you would any other object. When you create text, you can also render it as a selection. For information about creating selections, see "Creating masks and selections."

To create a text object, you specify the color, font, font size, justification, and character and line spacing. To move a text object, use the Object Picker tool or the Text tool. You can also change the color of an entire text object or of parts of a text object.

{button ,AL(`OVR Working with objects and text;',0,"Defaultoverview",)} Related Topics

Creating a text object

You can add text to an image by using the Text tool. The text is created as a single object that you can change with any image-editing tool. You can assign attributes to text, such as style, color, size, alignment, character spacing, and line spacing.

To create a text object

1. Click a color for the text on the on-screen Color Palette.
2. Click the Text tool.
3. On the Property Bar, choose a font from the Font Name box.
4. Choose a font size from the Font Size list box.
5. Type values in the following boxes:
   - Character Spacing－specifies the amount of space between text characters
   - Line Spacing－specifies the amount of space between lines of text
6. Click one of the following buttons:
   - Left Align－justifies the lines of text on the left
   - Right Align－justifies the lines of text on the right
   - Center Text－centers the lines of text on the image
7. Click to position the cursor in the image, and type the text.
8. Click outside the text box.

－ **Notes**

- When the Render Text To Mask button is enabled on the Property Bar, the text is rendered as a selection instead of an object.
- Text justification is based on the left edge of the first letter in the text－text shifts around that point.

{button ,AL(`PRC Creating and changing a text object;',0,"Defaultoverview",)} Related Topics

Moving a text object

You can move text by dragging it with the Text tool or the Object Picker tool. When you click and drag a letter, the entire text object moves.

To move a text object using the Object Picker tool

1. Open the Object/Mask Tools flyout, and click the <u>Object Picker tool.</u>

2. Click inside one of the text characters to select the text.

3. Drag the text object to a new position.

To move a text object using the Text tool

1. Click the <u>Text tool.</u>

2. Click inside one of the text characters to select the text.

3. Place the cursor along the border of the text frame.

4. Drag the frame to position the text in the Image Window.

▬ **Note**

- When you select text with the Text tool, any changes made to the text with the image-editing tools are lost.

{button ,AL(`PRC Creating and changing a text object;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the color of a text object

A text object changes to the current paint color when you select it with the Text tool. You can change the color of an entire object or you can change part of a text object, you can change it with the Paint and Fill tools.

To change the color of an entire text object

1. Click the Text tool.

2. Click a color on the on-screen Color Palette.

3. Click one of the text characters to select the text.

⊟ **Note**

- If the text font size is small, you may need to zoom in to select the text.

To change the color of parts of a text object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Click inside the text to select it.

3. Do one of the following:

    - Open the Paint Tools flyout, and click the Paint tool.
    - Open the Fill tools flyout, and click the Fill tool.

4. Specify the settings of the tool on the Property Bar.

5. Click a color on the on-screen Color Palette.

6. Open the Object/Mask Tools flyout, and click the Object Picker tool.

7. On the Property Bar, click the Objects button. to open the Objects Docker window.

8. Enable the Lock Object Transparency button in the Objects Docker window.

9. Apply the Paint or Fill tool to the parts of the text object that you want to change.

⊟ **Tip**

- You can also open the Objects Docker window by double-clicking the Object Picker tool.

{button ,AL(`PRC Creating and changing a text object;',0,"Defaultoverview",)} Related Topics

Publishing images to the Internet

Publishing images to the Internet

Publishing images to the Internet means displaying images on a Web page. It's rare to see a Web site that does not contain images. Images add richness to your Web pages一they set the tone, explain concepts visually, and give a professional appearance.
Corel PHOTO-PAINT gives you the tools you need to create images that can be displayed on a Web page. You can save images to file formats that are compatible with Web browsers and create image maps containing clickable areas that link to other Web pages.

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{button ,AL(`OVR Publishing images to the Internet;',0,"Defaultoverview",)} <u>More Detailed Information</u>

Choosing a file format

Choosing a file format

The three image file formats for the World Wide Web are the Graphics Interchange Format (GIF), Joint Photographic Experts Group (JPEG), and Portable Network Graphics (PNG).

The GIF format is often used to save line drawings and images with few colors or sharp edges, such as scanned black-and-white images. The JPEG format is often used to save images with broad tonal ranges, such as photographs or scanned color images. The PNG format is used as an alternative to the GIF and JPEG formats. You can use any of the three formats to create graphics for image maps.

GIF file format

The GIF file format was developed as a cross-platform graphic standard, which means that it is supported by all graphical Internet browsers. GIF supports up to 8-bit color (256 colors) and lets you create custom palettes for your image. GIF offers several advanced graphic options, including transparent backgrounds, interlaced images, and animation.

The GIF file format uses lossless compression, which means that when you convert an image to the GIF file format, all of the file information is stored within the image so that the GIF file looks exactly like the original image.

JPEG file format

The JPEG file format was developed as a compression scheme designed specifically for computer images. JPEG supports up to 32-bit color (4.2 billion colors) and is, therefore, an excellent option for photographs, image maps, and scanned color images.

JPEG files use lossy compression, which means that the image loses information while continuing to provide high-quality images with a high level of compression. You can choose the image quality－the higher the image quality, the larger the file size. Some Web browsers support progressive JPEG images. Progressive images appear on screen gradually so that you can see portions of an image before it finishes loading.

PNG file format

The PNG file format was developed as an alternative to the GIF and JPEG file formats. The PNG file format, unlike the GIF file format, supports true color as well as palette-based images. The PNG file format can also be used to save transparent images (unlike the JPEG file format). PNG files use an advanced lossless compression system and also support interlacing.

To display a Web site that contains PNG images, your Internet browser may require you to install a plug-in filter that supports the PNG format. Plug-ins are readily available for downloading from the World Wide Web.

{button ,AL(`OVR Publishing images to the Internet;',0,"Defaultoverview",)} Related Topics

Saving an image to the GIF file format

The GIF file format is designed to take up a minimum amount of disk space and to be easily read and exchanged between computers. Save your images to the GIF file format if you want to publish images of 256 colors or less to the Internet or if you want to use transparent backgrounds, image <u>interlacing,</u> image maps, or animation in your Web pages.

To save an image to the GIF file format

1. Click File, Export, Export.

2. Choose the drive where you want to save the file from the Save In list box.

3. Double-click the folder in which you want to save the file.

4. Type a filename in the File Name box.

5. Choose GIF - CompuServe Bitmap from the Files Of Type list box, and click Save.

6. Enable the Interlace check box to display the image in the Web browser gradually so that you can see portions of the image before it finishes loading.

7. Enable one of the following Transparency buttons:

   - None－specifies that you do not want any colors to be transparent when viewed in a Web browser
   - Image Color－makes the color you click on the Color Palette transparent
   - Masked Area－makes the masked area of your image transparent

－ **Notes**

- If your image contains more than 256 colors, you must use the Convert To Paletted dialog box to decrease the number of colors in your image. For more information about the Convert To Paletted dialog box, see <u>"Converting an image to the Paletted color mode."</u>

- If your image contains objects, an alert warns you that objects will be merged with the background.

- If you enable the Masked Area button, you can enable the Invert Mask check box to make the selected area transparent instead of the masked area.

- You can load or create animated GIF images to create movies for your Web page. For more information about creating animations, see <u>"Making and editing movies."</u>

－ **Tip**

- You can also specify the transparent color by typing values in the Index boxes or by using the <u>Eyedropper tool</u> to click a color in the Image Window.

{button ,AL(`PRC Choosing a file format;',0,"Defaultoverview",)} <u>Related Topics</u>

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Saving an image to the JPEG file format

The JPEG file format provides compression with a minimal loss of image quality. Save your images to the JPEG file format if you want to publish images of up to 32-bit color to the Internet or if you want to save photographs or scanned color images.

To save an image to the JPEG file format

1. Click File, Export, Export.

2. Choose the drive where you want to save the file from the Save In list box.

3. Double-click the folder in which you want to save the file.

4. Type a filename in the File Name box.

5. Choose JPG - JPEG Bitmaps from the Files Of Type list box, and click Save.

6. Enable one of the following Encoding Method check boxes:

   - Progressive ━ loads the image gradually in certain Web browsers so that you can see portions of the image before it finishes loading
- Optimize ━ uses the most optimal encoding method

7. Move the Compression slider to set the quality of the image <u>resolution.</u>

8. Move the Smoothing slider to set the appearance of the bends and angles in the image.

9. Choose one of the following encoding methods from the Sub Format list box:

   - Standard (4:2:2) ━ uses a slightly lower compressed image quality
- Optional (4:4:4) ━ uses a slightly higher compressed image quality

━ **Notes**

- For best results, use the 24-bit RGB color mode when saving an image to the JPEG file format.

- If your image contains objects, an alert warns you that objects will be merged with the background.

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{button ,AL(`PRC Choosing a file format;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Saving an image to the PNG file format

The PNG file format can be used as an alternative to the GIF and JPEG file formats. Save your images to the PNG file format if you want to publish 8-bit or 24-bit color images to the Internet. The PNG file format supports <u>lossless</u> compression and transparency.

To save an image to the PNG file format

1. Click File, Export, Export.

2. Choose the drive where you want to save the file from the Save In list box.

3. Double-click the folder in which you want to save the file.

4. Type a filename in the File Name box.

5. Choose PNG - Portable Network Graphics from the Files Of Type list box, and click Save.

6. Enable the <u>Interlace</u> button to display the image on screen gradually so that you can see portions of the image before it finishes loading.

− **Notes**

- For best results, use the 24-bit RGB color mode when saving an image to the PNG file format.

- If your image contains objects, an alert warns you that objects will be merged with the background.

{button ,AL(`PRC Choosing a file format;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating image maps

Creating image maps

An image map is a graphic that contains clickable areas that link to Internet addresses on the World Wide Web. A series of coordinates determines the location of the clickable areas within the image. When a user clicks a clickable area, they are automatically linked to another Web page.

To create an image map, you must:

- assign Internet addresses to objects in your image
- save your image
- choose an image map type

Assigning Internet addresses to objects

You can assign Internet addresses, or Uniform Resource Locators (URLs), to the objects in your images by defining clickable areas. When you click an area in your image that has an Internet address associated with it, you are linked to the specified URL. A clickable area can be a polygon that closely follows an object's shape, a rectangle that matches an object's highlighting box, an oval that fits within an object's highlighting box, or a circle that has a radius equal to the object's longest dimension from its center to its edges.

Saving your image

You can save your image to one of three file formats to create an image map: GIF, JPEG, or PNG. For information about choosing a file format, see "Choosing a file format."

Choosing an image map type

When you create image maps, the following files are automatically generated, depending on the image map type you choose:

- an HTML page for Client/Server-Side NCSA, Client/Server-Side CERN, and Client-Side image map types.
- a map file for Client/Server-Side NCSA, Client/Server-Side CERN, Server-Side NCSA, and Server-Side CERN image map types. Client-Side image maps contain the HTML map tags directly in the HTML page.

{button ,AL(`OVR Publishing images to the Internet;',0,"Defaultoverview",)} Related Topics

Creating an image map

You can define clickable areas for an image map by assigning Universal Resource Locators (URLs) to the objects in your image. After you define clickable areas you can save the image to create an <u>image map</u> file. You can choose one of three different map types: Server-Side, Client-Side, or Client/Server-Side.

To create a Server-Side image map

1. Click File, Publish To Internet.

2. Do all of the following:
   - From the Objects list, choose the object that you want to define as a clickable area.
   - Type the Universal Resource Locator (URL) in the URL box.
   - Choose a shape for the clickable area from the Define Area As list box, and click OK.

3. Choose JPG - JPEG Bitmaps, GIF - CompuServe Bitmap, or PNG - Portable Network Graphics from the Files Of Type list box.

4. Type a filename in the File Name box, and click Save.

5. Choose the options associated with the file type you specified in step 5, and click OK.

6. Type the name for the map file in the File Name box.

7. If you want to make any part of the image that does not have an assigned URL link to the specified Web page, enable the Default <u>URL</u> check box and type a URL address in the Default URL box.

8. If you want to include information about your file, enable the Include File Header Information check box.

9. Choose one of the following map types from the Save As Type list box:
   - Server-Side NCSA (*.map)－specifies that your server supports NCSA codes
   - Server-Side CERN (*.map)－specifies that your server supports CERN codes

－ **Notes**
   - For more information about saving images for use on Web pages, see <u>"Choosing a file format."</u>
   - Server-Side image maps do not depend on a Web browser to process the map information; however, you must contact your Internet service provider to find out whether your server recognizes NCSA or CERN codes.
   - When you save the image, the map file is automatically generated with the name you assign.

To create a Client-Side or Client/Server-Side image map

1. Follow steps 1 to 8 from the previous procedure.

2. Type a name for the HTML file in the File Name box.

3. Choose one of the following map types from the Save As Type list box:
   - Client-Side (*.htm)－specifies that your image map does not depend on a server to process map information, but that the browser used to view your Web pages must support map display
   - Client/Server-Side NCSA－creates the files required for both client and NCSA server sides
   - Client/Server-Side CERN－creates the files required for both client and CERN server sides

4. Type a name for the map file in the Map Name box.

－ **Notes**
   - When you create a Client/Server-Side image map, the map file is automatically generated with the name you assign. Client-Side image maps contain the HTML map tags directly in the HTML page.
   - When you save the image, the HTML file is automatically generated with the name you assign.
   - If your image contains objects, you are prompted to merge the objects with the background.

－ **Tips**
   - You can also assign a URL and shape for the clickable area using the Internet Objects toolbar.
   - You can also access the Tag WWW URL dialog box by right-clicking an object's thumbnail in the Objects Docker window, clicking Properties, and clicking the WWW URL tab.

Lets you mix the current color with colors in the mixing area. You can choose brush attributes such as size and edge type by clicking the options button.

Displays a color viewer that lets you select colors from different visual representations of the visible spectrum. Hold down the button to choose from several different color viewers.

Click this button to display a mixing area which you can use to mix and select colors. Hold down the button to choose from various types of mixing area.

Displays the custom color palettes. Custom palettes are editable and can include any type of color.

Click this button to use a fixed color palette. Palettes are listed in the Type list box. You may want to use the palettes if you are working with spot or process color systems by DIC, DuPont, FOCOLTONE, PANTONE, TOYO, or TRUMATCH. By using these palettes along with a color reference book, you can be reasonably certain of how the colors will look when printed.

Selects a color from the mixing area.

Opens the Uniform Fill dialog box, which allows you to create and apply a uniform fill color.

Gives you quick access to the most commonly used outline styles, such as outline thickness, line pattern, calligraphic pen effects, and arrowheads.

 Holding down the mouse button on this tool opens the Fill flyout (shown below). The Fill flyout provides preset fills, as well as various tools for setting uniform, fountain, texture, and pattern fills.

Lets you select, move, and resize objects using the mouse. After you select an object, you can use commands in the menus or the toolbar to change its appearance.

Opens the Outline Color dialog box, which allows you to create and apply a custom outline color. You can also create and select colors from a custom palette.

Allows you to view and select colors that surround the chosen color swatch by Hue and Lightness.

Allows you to view the same color with decreasing ink densities. This feature is available only for spot colors.

 Displays the Models page that lets you select colors from different visual representations of the visible spectrum. Click on the Options button and select Color Viewers to choose from several different color viewers.

Displays the custom color palettes page. Custom palettes are editable and can include any type of color.

Displays the Mixers page which you can use the color harmonies wheel and blend colors. Click on the Options button and select Mixers to choose how you want to mix your colors.

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

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

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

Prints a negative image when enabled.

E

Prints a backwards image when enabled.

Lets you add, remove, and position printers' marks.

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

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

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

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

Lets you specify and edit signature layout styles.

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Lets you magnify portions of the document.

Lets you go directly to the first page in the Mini-Preview window.

Lets you go directly to the last page in the Mini Preview window.

Lets you view the Mini Preview window in the Print dialog box.

Lets you enable color separations in the Print Preview window.

Lets you set the height of a page in the Print Preview window.

Lets you set the width of a page in the Print Preview window.

Lets you create and edit imposition layouts.

Indicates that Preflight has not identified any issues with your print job. To see which issues Preflight has checked, click on the Preflight Settings button.

Indicates that there are issues that you should be aware of, but these may be intentional.

Indicates that issue(s) identified may affect the quality of output or cause the print job not to print as intended.

Indicates that issue(s) identified will cause printing problems; carefully review issue(s) before printing.

Crops the edge of the signature, instead of scaling down the document page.

Click and hold the mouse on any of the tools to display the Mask Tools flyout. The flyout is accessed from the second icon in the Toolbox.

Click and hold any of the tools to display the Shape Tools flyout. This flyout gives you access to the Rectangle, Ellipse, Polygon, and Line tools. The flyout is accessed from the eighth icon in the Toolbox.

Click and hold any of the tools to display the Fill Tools flyout. This flyout gives you access to the Fill and Interactive Fill tools. The flyout is accessed from the tenth icon in the Toolbox.

Click and hold any of the tools to display the Paint Tools flyout. This flyout gives you access to the Paint, Effect, Clone, and Image Sprayer tools. The flyout is the last icon in the Toolbox.

Click and hold any of the tools to display the Undo Tools flyout. This flyout gives you access to the Eraser, Local Undo, and Color Replacer tools. The flyout is accessed from the seventh icon in the Toolbox.

Use to select, move, and transform an object. Double-click the object to cycle through the transform options (resize, rotate/skew, distort, perspective).

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Lets you make the colors of an object fade gradually towards the image background color. Drag to determine the direction, the start and end points, or the object transparency.

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Lets you brush areas on an object to make them more transparent.

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Lets you define rectangular selections. Drag to draw the mask marquee.

—

Lets you define elliptical selections. Drag to draw the mask marquee.

—

Lets you define irregularly shaped or polygonal selections. Drag to draw the curved edges of the mask marquee. Click the start and end points to create a straight line section on the mask marquee. To close the shape of the selection, move close to the first point created and double-click.

—

Lets you define selections that are irregular in shape and surrounded by pixels of similar colors. Drag to define an area. Double-click to create the selection. The resulting selection includes all pixels inside the area you enclosed that do not fall within the color range of the point you first clicked when defining the area.

—

Lets you detect edges of elements in your image, that is, the outline of areas that are in contrasting color to their surroundings, and place the mask marquee along that edge. It also can be used to combine freehand segments with segments created by auto-sensing the edge of colored areas.

—

Lets you define irregularly shaped selections that include all adjacent pixels that are similar in color to the pixel you first clicked. Use this tool when you want to apply an effect to an area that is irregular in shape but that includes many shades of the same color.

—

Lets you define a selection by brushing an area as if you were painting. You set the size of the brush in the Property Bar and drag in the Image Window to create the selection. Release the mouse button only when the selection is complete. To use physically separate strokes of the brush to create the selection, enable the Additive mask mode.

—

Lets you transform a mask marquee by moving the handles that appear when this tool is selected. You can size, scale, move, skew, rotate, distort, and apply perspective to a mask marquee.

—

Lets you create and edit paths in your image. Paths can be used to create masks, apply brush strokes of specific shapes, and create nonrectangular bitmaps for use in other applications.

—

Lets you define a cropping area on an open image. Drag to create a rectangular bounding box. Move, rotate, or resize it by dragging the edges or corners. When you are satisfied with the cropping area, double-click inside the cropping area to complete the operation.

Lets you magnify areas of your picture. Click to zoom in to the next preset level, right-click to zoom out to the next preset level, or drag around the area you wish to zoom in on.

—

Lets you drag areas of an image into view when the image is larger than its window.

—

Lets you select colors from an open image. Use the left mouse button to select a paint color. Use the right mouse button to select a fill color. Hold down CTRL and click either mouse button to select a paper color.

Lets you select sample colors from the shadow areas in an image.

Lets you select sample colors from the midtone areas in an image.

Lets you select sample colors from the highlight areas in an image.

Lets you select the color you want to replace.

Lets you select the new, replacement color.

—

Lets you restore image areas to how they looked before your last brush stroke.

—

Lets you make object pixels transparent to reveal the object or image background underneath.

—

Lets you replace the paint color in your image with the paper color. Double-click the tool to replace all the paint in your image with the paper color.

—

Lets you draw square or rectangular shapes.

—

Lets you draw circular or elliptical shapes.

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Lets you draw hollow or filled polygons. The Render To Object option on the Property Bar creates new polygons as objects that can be moved and transformed without affecting the underlying image.

—

Lets you draw single or joined straight line segments using the paint color. The Render To Object option on the Property Bar creates new lines as objects that can be moved and transformed without affecting the underlying image.

Lets you add text to your image. By default text is an object that floats above the image background. Use the Property Bar to change the font, style, size, and effects. You can manipulate, edit, format, and transform the text object while it is still an object.

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Lets you fill areas with one of four fill types: Uniform, Fountain, Bitmap, and Texture fills.

—

Lets you apply a gradient fill to the entire image, object, or selection. A gradient fill is a type of fountain fill that rather than progressing from one color to another, progresses from a color and transparency value to a different color and transparency value.

—

Lets you load one or more images and spray them on your image. You can change the size, tiling, and order of the images, as well as create new image lists.

—

Lets you create objects that look like shadows of other objects.

—

Lets you paint on an image using the paint color. The Property Bar contains many preset paint tools, such as the Art Brush, Airbrush, Pencil, and Ball Point pen.

—

Lets you perform local color and tonal corrections on the image. The Property Bar contains many preset effect tools, such as smear, smudge, tint, burn, and blend.

—

Lets you duplicate part of an image and apply it to another part of the image or to another image. The Property Bar provides specialized cloning brushes that create a duplicate in the pointillist (dots) style and impressionist (lines) style.

Lets you restore the image to how it looked when it was last saved.

Lets you paint with the current fill in the same way you apply paint using a brush tool.

Lets you clone the colors in an image using an Impressionist brush style. The cloned colors are determined by the color of the pixel at the source point and the color variations that you specify.

Lets you clone the colors in an image using a Pointillist brush style. The cloned colors are determined by the color of the pixel at the source point.

Lets you display the type and width of feathering on the edges of an object before you apply them to the object.

Lets you smear colors in an image by brushing over them.

Lets you decrease the definition between colors or hard edges in an image by brushing over them.

Lets you brighten or darken areas in an image by brushing over them.

Lets you soften the definition between colors or hard edges in an image by brushing over them.

Lets you shift the hues in an image by brushing over them.

Lets you replace the hues in an image by brushing over them. This effect is based on the paint color.

Lets you saturate or desaturate areas of an image by brushing over them.

Lets you tint areas of an image with the paint color by brushing over them.

Lets you soften the definition between colors or hard edges in an image by brushing over them.

Lets you create a smooth transition between adjacent pixels of different colors or brightness levels. It works by adding intermediate pixels whose values are between those of the adjacent pixels.

Lets you lighten and darken areas of an image.

Lets you preview the transformations you make to an image before applying them permanently.

Determines the intermediate colors of the fill by traveling in a straight line across the color wheel between the To and From colors.

Determines the intermediate colors of the fill by traveling clockwise around the color wheel between the To and From colors.

Determines the intermediate colors of the fill by traveling counterclockwise around the color wheel between the To and From colors.

Selects fountain fill as the current fill type. To modify the fill, click Edit Fill on the Property Bar.

Selects uniform fill as the current fill type. To modify the fill, click Edit Fill on the Property Bar.

Selects a full-color bitmap pattern as the current fill type. To modify the fill, click Edit Fill on the Property Bar.

Selects texture fill as the current fill type. To modify the fill, click Edit Fill on the Property Bar.

Previews your custom fountain fill. You can add, remove, or edit color markers by clicking in the marker bar just above the preview ribbon.

Disables the fill to draw shapes with no fill.

Mirrors the selected object or a selection along its vertical axis.

Mirrors the selected object or a selection along its horizontal axis.

Invokes the Distort mode for the Object Picker tool and the Mask Transform tool. It is used to stretch and bend the selected object or a selection.

Invokes the Perspective mode for the Object Picker tool and the Mask Transform tool. It is used to add a three-dimensional appearance to the selected object or a selection.

Lets you to view transformations to a duplicate of an object while the original object remains unchanged. You can then apply the changes to the duplicate object and discard the original, or discard the duplicate object and keep the original.

Displays the controls used to change the location of the selected object or a selection.

Moves the selected object or mask marquee by the specified horizontal and vertical distance relative to its current location.

Displays the controls used to change the dimensions of the selected object or a selection.

Displays the controls used to rotate the selected object or a selection around its center.

Moves the center of rotation of the object or mask marquee relative to its current location, by the distance specified in the horizontal and vertical boxes.

Displays the controls used to change the size of the selected object or a selection by choosing a percentage of its original dimensions. Can also be used to mirror or flip the selected object or a selection.

Maintains the current height-to-width ratio of the object or mask marquee.

Displays controls used to slant the selected object or a selection.

Opens the Objects Docker window.

Opens the Align And Distribute dialog box, which lets you set alignment and distribution settings for the selected object.

—

Activates the Normal mask mode (default), which lets you create a single selection in the Image Window.

—

Activates the Additive mask mode, which lets you select multiple areas in an image.

—

Activates the Subtractive mask mode, which lets you remove areas from a selection.

—

Activates the XOR mask mode, which lets you select multiple areas in an image. If areas overlap, the overlapping regions are excluded from the selection and added to the mask.
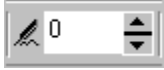
Sets the width, in pixels, of the feathered edge of a selection or object.

Applies anti-aliasing when creating a selection, a shape, or applying transformations to mask marquees and objects.

Automatically renders as a selection the text you type in the Image Window. This results in a text-shaped selection to which you can apply effects, image commands, and so on.

Applies a brush stroke or an effect along the mask marquee.
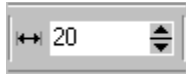
Specifies the fixed width, in pixels, of a selection. When the Fixed Size style is selected, every selection is created as a rectangle with the dimensions specified in the width and height boxes.
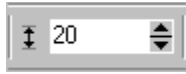
Specifies the fixed height of a selection in pixels. When the Fixed Size style is selected, every selection is created as a rectangle with the dimensions specified in the width and height boxes.
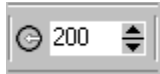
Sets the radius, in pixels, of the automatic edge detection for the Scissors Mask tool. This mask tool detects edges of specified colors in your image and places the mask marquee along that edge.

Removes the mask from the Image Window.

Displays a grayscale version of the mask and selection in an image so that you can edit them.

Creates a selection that is the size and shape of the selected object.

Superimposes a red semitransparent sheet over all the masked areas on the image.

Shows or hides the mask marquee.

Reverses the mask, changing protected areas to editable areas and vice versa.

Selects areas outside the active object in addition to areas within the active object.

Separates the selection and the pixels enclosed by its marquee from the background so that you can move the selection without affecting the underlying image.

Changes the position of the mask marquee.

Opens the Channels Docker window.

Adds new transparency values to the existing values or replace the existing values with new values. New values are added to the existing values when the button appears pressed.

—

Makes pixels with a specific color value in an object transparent. You can keep selecting other pixels to make more of the object transparent.

Justifies lines of text in a text object so that they lie flush with each other on the left. The justification is based on the left edge of the first letter in the text.

Justifies lines of text in a text object so that they lie flush with each other on the right. The justification is based on the left edge of the first letter in the text.

Centers lines of text in a text object. Centering is based on the left edge of the first letter in the text.

Lets you edits the shape of the path displayed in the Image Window, such as moving path segments, nodes, and control points. It is also used to select nodes and segments you want to convert to a different type.

Creates path segments. This button is automatically enabled the first time you click the Path tool.

Removes the path currently displayed in the Image Window and lets you delete the saved version of the path, if one exists.

Creates a new path. This button clears the existing paths from the Image Window. You can save the existing paths before clearing them.

Saves the current path.

Opens paths that have been saved.

Adds a node at the selected location on the path. If you select a segment, the new node is placed in the middle of the selected path segment.

Deletes selected nodes from the path. The shape of the path may change when you delete nodes.

Joins the two end nodes selected. The nodes merge into one node halfway between their current location.

Breaks up the path at the selected node. Two end nodes are created but remain superimposed. Drag one of the nodes to another location.

Removes superfluous nodes on a path. The shape of the path remains intact.

Converts the selected curve segment on a path to a line.

Converts the selected line segment on a path to a curve. The change may not be apparent on the segment. Select the segment's nodes to see the control points that lets you shape the curve.

Use to move several nodes on a path. The segments located between selected nodes function like a rubber band, stretching and shrinking.

Converts the selected nodes to cusp nodes, that are used to make sharp changes in the direction of the path.

Converts the selected nodes to a symmetrical segment, which produces a curve that has the same angle on both sides of the node.

Converts the selected nodes to a smooth segment, which produces a curve with the node and the associated control points on a straight line.

Creates a selection using the selected path as its shape. Use the Mask Transform tool to move the selection to see the path it was created from.

Creates a path from the mask marquee displayed in the Image Window. The selection remains after this operation has been performed.

Applies a brush stroke or an effect along the path outline.

Displays or hides the path on the image.

Imports vector images, such as CorelDRAW (.CDR) files, as paths.

Displays controls that let you rotate and skew nodes on a path.

Displays controls that let you stretch and scale nodes on a path.

Lets you create paths or add segments to a path.

Lets you draw a path by dragging the cursor like a pencil on paper.

Indicates that the path is a clipping path.

Toggles the display of the associated object or channel on and off. An invisible object is automatically locked, i.e. protected from editing changes made to the image.

Copies the pixels of the current selection to create an object. The color of the marquee changes to reflect the transformation.

Creates a new object with a shape or paint tool. If this command is not activated, the new object is created as a part of the last selected object.

Previews the object alignment or distribution before applying it to the image.

Opens the New Lens dialog box, which lets you create a new lens on your image.

Enable to maintain the current shape and transparency of an object when you edit it.

Enable to apply a perspective shadow. Disable to apply a flat shadow.

Lets you specify the shadow size as a percentage of the object size.

Creates a channel from the mask currently displayed in the Image Window.

Applies to the image the mask saved in the selected alpha channel.

Deletes the selected alpha channel. Color channels are an inherent part of the image and cannot be deleted.

Applies the changes made to the current mask in its associated alpha channel.

Begins recording the actions you apply to an image. Each command, keystroke, and tool used is listed chronologically in the Recorder.

Ends or pauses the recording of actions in the Recorder.

Plays the recording currently listed in the Recorder. The actions included in the command list are performed on the current image.

Plays the command that is listed in the Recorder to which the Position Indicator points. The Indicator then moves to the next command in the list but does not play it. Use this button to play only one command in a script.

Moves the Position Indicator to the first command in the script.

Moves the Position Indicator to the last command in the script.

Starts a new recording in the Command Recorder, and all previously recorded commands are lost.

Opens the Save Recording dialog box, which let you save the recorded commands as a script.

Enables or disables the selected command in the Command Recorder.

Removes the selected command from the command list in the Recorder Docker window, the selected object from the Objects Docker window, or the selected channel from the Channels Docker window.

Opens the Load Script dialog box, which lets you open an existing script file in the Recorder Docker window.

▷

Points to the command that is played next in the script.

Lets you add commands at any point in a recording or script. If this button is disabled in the Recorder Docker window, the current script is overwritten by the new actions you perform.

Create shapes as objects that you can edit.

Click the arrow to open the Nib Shape picker. To select a nib, click its icon.

Displays a color model as your color selector.

Displays a fixed palette as your color selector.

Displays a color blender as your color selector.

Displays a mixing area as your color selector.

Determines the center of a radial effect.

Sets the direction in which a special effect is applied.

Positions the angle or declination of an image property.

Indicates which light source in the Lighting Effects dialog box you want to edit.

Click the Add Light Source button to add a light source to your image; click the Remove Light Source button to remove the active light source.

Reveals or hides the light source in the preview window.

Specifies which corner of the image you want to curl.

+

Saves the conversion options that you set for use on other images.

Removes the selected preset. The conversion options specified in the preset are no longer available.

Lets you maintain identical values.

Inverts the tone curve graph.

Opens the Create A New Image dialog box, from which you can create a new image.

Opens the Open An Image dialog box, from which you can choose an image.

Enable to hide the Title Bar and Menu Bar while continuing to edit your image using keystrokes. For best results, maximize the Image Window within the application before maximizing the entire work area.

Click and place the cursor over the item for which you want help. Click again to open the help topic.

Displays the Color Model Options dialog box, which lets you choose the primary and secondary color model information that is displayed in the Image Info Docker window.

Opens the Scrapbook Docker window.

Saves an image.

UI Elements

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  Opens a flyout menu.

Lets you view portions of your image that fall outside the Image Window.

Crop buttons

Opens the Crop Border Color dialog box, which lets you crop the border color that surrounds an image.

Crops the image around the mask marquee.

Shades the image area that is not defined as part of the cropping area.

Image Stitch buttons

Stitches images vertically.

Stitches images horizontally.

Changes the order of the stitched images.

3D Import buttons

Selects and moves 3D models and light objects.

Rotates 3D models and light objects in the 3D Viewport.

Changes the lens magnification of the default camera in the 3D Viewport.

Moves the default camera along the horizontal and vertical planes in the 3D Viewport.

Rotates the camera.

+

Adds a light to the 3D model.

Removes a light from the 3D model.

Tone Curve dialog box buttons

Inverts the tone curve vertically.

Inverts the tone curve horizontally.

Shapes the tone curve by dragging it, which smoothes the distribution of values.

Draws the tone curve by dragging it, but retains straight line segments between nodes.

Draws the tone curve by dragging it.

Lets you weigh corrections toward the midtones.