Import 3D Model dialog box

Tools

Selects the 3D model or light object.

Rotates the 3D model or light object.

Changes the camera lens magnification for viewing the 3D model.

Slides the camera along the xy plane for a different view of the 3D model.

Rotates the camera to view the 3D model from a different angle.

Displays and hides light objects in the 3D model.

Displays a preview of the 3D model with the current light settings. As you modify light settings, the changes are reflected in the Preview window.

Size tab

Changes the width of the 3D model according to value entered.

Changes the height of the 3D model according to value entered.

Specifies the units of measure for the height and width of the model.

Sets the resolution of the imported model.

When enabled, allows the object to be sized and scaled without maintaining the original proportions.

Restores the model to its original state.

Render tab

Specifies the rendering mode.

Sets options for the chosen render setting.

Click a tab to change various import settings for the 3D model.

Distant lights tab

When enabled, turns on the selected light.

Specifies the type of light being modified.

Lets you view the front of the model.

Lets you view the back of the model.

Sends the light object to the back of the model.

Sets the brightness of the ambient (environmental) light for the model. For deeper shadows and high contrast with lit areas, use a lower ambient light setting. As you increase the brightness of ambient light, the intensity of shadows and other effects generated by your other lights decreases. To rely exclusively on your other lights, set ambient light at 0.

Sets the brightness of the light according to the percentage value entered.

Adds a light of the specified type and properties to the model.

Removes the specified light.

When enabled, displays any shadows caused by the selected light.

Sets the distance falloff, which determines how the brightness of the light diminishes toward the edge of its range.

Sets the pattern for the angular falloff. Falloff is how the brightness of the light diminishes toward the edge of the light cone.

Sets the half angle at the degree specified by the slider position. The half angle is the angle of the radius of the cone. A narrow angle creates a beam like that of a Spot light. A wide angle creates a beam like that of a flood light.

Sets the half angle at the degree specified. The half angle is the angle of the radius of the cone. A narrow angle creates a beam like that of a Spot light. A wide angle creates a beam like that of a flood light.

Sets the angle of the spot light's rays according to the number of degrees represented by the slider position.

Sets the angle of the spot light's rays according to the number of degrees specified.

Displays the Color dialog box, which lets you choose a standard or custom color for the light.

Print Options - General tab

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

Provides the status of the current printing device.

Provides information about the current printing device.

Provides path of the current printing device.

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

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

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

Prints all pages in your document.

Displays a list of documents that you can print.

Prints only the page currently displayed.

Prints only the objects that are currently selected.

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

A dash (-) between numbers defines a range of sequential pages (e.g., 1-5 will print pages 1 to 5).

A comma (,) between numbers defines a series of non-sequential pages (e.g., 1,5 will print pages 1 and 5 only).

Any combination of dashes and commas is supported (e.g., 1-3, 5, 7, 10-12 will print pages 1, 2, 3, 5, 7, 10, 11 and 12).

Inserting a tilde (~) between two numbers will cause those two pages plus every second page in between to print. For example, 1~6 will print pages 1, 3, 5 and 6. If you enter 2~6, pages 2, 4 and 6 will print.

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

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

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

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

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

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

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

Opens the print preview. You can see how your work will appear when printed and change print options from within the print preview.

Print Options - Layout tab

Resets the position of the printed image.

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

Places the printed image in the position specified in the list box on the right.

Specifies the position of the printed image when the button on the left is enabled.

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

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

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

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

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

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

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

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

Provides a list of preset or saved signature layouts.

Stores the N-up format.

Provides an approximate preview of the current layout settings.

Print Options - Separations tab

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Specifies which color separation(s) to print.

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

Print Options - Advanced dialog

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

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

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

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

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

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

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

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

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

Print Options - Prepress tab

Prints a negative image when enabled.

Specifies that the film emulsion faces down when enabled.

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

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

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

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

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

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

Specifies the text that is displayed in the file information.

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

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

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

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

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

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

Specifies the appearance of the registration marks.

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

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

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

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

Lets you customize the densitometer scale.

Print Options - PostScript tab

Specifies the PostScript level. Only enable PostScript level 2 or PostScript 3 if you are certain you will be printing on a PostScript 2 or PostScript 3 device.

Ensures 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.

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

Specifies the degree of JPEG compression used when printing bitmaps.

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

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

Replaces 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.

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

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

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

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

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

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

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

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

This warning only applies to linear fountain fills.

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

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

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

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

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

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

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

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

Print Options - Miscellaneous tab

Ensures that colors are reproduced accurately based on the current color profiles. You can select a new color profile by clicking the Set Profiles button.

The name of the currently selected color profile

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

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

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

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

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

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

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

Prints all text in black.

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

Prints all colors in black.

Prints all colors in grayscale.

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

Allows you to choose an option and assign a new setting to it.

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

Open a dialog box that lets you select color profiles.

Print Options - Info Settings

Shows the contents of the Print Job Information Sheet.

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

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

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

Sends the Print Job Information Sheet to a printer.

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

Standard toolbar

Displays a list of available print styles.

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

Deletes the current print style.

Opens the Print Options dialog box.

Prints the document.

Displays a list of preset zoom settings.

Specifies full screen preview.

Close the print preview.

Pick Tool and Property Bar

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

Specifies one of several preset positions for the placement of your artwork on the page

Specifies the placement of your artwork on the page. 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.

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

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

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

Signature Layout tool and Property bar

Lets you specify and edit signature layouts.

Saves the present layout settings.

Deletes the selected layout.

Switches between a preview of your print job and a preview of the current signature layout or N-up format.

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

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

Allows you to specify the distance between each working page that is placed on the printable page.

Arranges the pages appropriately for perfect binding.

Arranges the pages appropriately for saddle stitching.

Arranges the pages appropriately for stacking and collating.

Selects a page to be placed on the layout sheet.

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

N-up tool and Property bar

Lets you specify and edit an N-up format.

Provides a list of preset or custom N-up formats.

Saves the present N-up format.

Deletes the selected N-up format.

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

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

Keeps the frame size equal to the working page size.

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

Automatically sets the gutters.

Allows you to set the top/left page margins.

Allows you to set the bottom/right page margins.

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

Automatically sets the margins.

Marks Placement tool and property bar

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

Resets the position of the bounding box.

Sets 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 portions of the document.

Increases the magnification of the document.

Decreases the magnification of the document.

Displays items in drawing at their actual size.

Sets the magnification to display the selected image.

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

Sets the magnification to display the entire page.

Sets the magnification to display the width of the page.

Sets the magnification to display the height of the page.

Opens the Zoom dialog box

Status Bar

Displays the name of the currently selected image.

Lets you select a printing device.

Displays the name of the current printing device.

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

Indicates whether you're printing a negative image and whether you're printing a mirrored imaged.

Lets you tile large images so that they are printed on several sheets of paper.

Displays information about the current tiling settings. Tiling lets you print large images on several sheets of paper.

Indicates the current mouse position.

Indicates the current range of pages to be printed.

File Menu

Saves the current print options in a print style.

Prints the current page.

View menu

Displays the image to be printed. If this option is disabled, the print preview represents the position of the image with a box.

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

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

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

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

Displays each color separation on a different page.

Displays the print preview's toolbar.

Displays the print preview's status bar.

Displays the print preview's rulers.

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

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

Displays the currently selected tile.

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

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

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

Help menu

Opens the Help.

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

Zoom dialog

Sets the magnification to 200%.

Sets the magnification to 100%.

Sets the magnification to 75%.

Sets the magnification to 50%.

Sets the magnification to 25%.

Sets the magnification to a percentage that you specify.

Previews the result of the current zoom settings.

Go To dialog

Specifies the page number to go to.

Specifies the side of the page to go to.

Specifies the color separation to go to.

Displays a list of pages.

Driver compatibility

Specifies the printer to which the options in this dialog will apply.

Displays the capabilities of the printer specified in the above list box.

Sends text to the printer as graphics. Doing this can sometimes correct problems with incorrectly printed fonts.

Switches to clipping controlled by the software. Clipping is the process through which portions of a fill that should not be visible are removed. If you encounter a problem printing non-uniform fills, switch to clipping controlled by the software.

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 or cannot handle. If you find that bitmaps do not print as expected, try forcing bitmaps to be printed in smaller chunks.

Lets the printing device render bezier curves and paths.

Uses the specified color profile.

Sends the printed page to the driver already split into bands.

Some non-PostScript printers can't hold a full page in memory and must print the page in multiple passes, or "bands." The default setting lets the printer driver split the page into bands before sending it to the printer. If this proves too slow, or you encounter problems, send the page to the driver already split into bands.

Specifies a color profile.

Save Print style

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

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

Warning dialogs

Cancels the print job.

Continues printing. It is possible that part or all of the print job won't appear correctly.

IDisables this warning for the rest of this 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.

Color Dialog and Roll-Up

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.

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.

Displays the custom color palettes. Custom palettes are editable and can include any type of color.

The content of this list box changes depending on the color selection button you have enabled at the top of the dialog box. When using the Color Viewer or the Mixing Area, the box lists the color models you can use to select colors. When you enable either of the palettes buttons, the box lists the various palettes that you can display in the dialog box.

Lists the various palettes that you can display.

Displays or hides the right side of this dialog box.

Changes the reference color (the current color in the application) to the currently selected color in this dialog box.

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

Shows how the color of the selected object or the currently selected color in the application will appear when printed. A dot in the corner of the color indicates that the color is a spot color.

Indicates that the color at the top-left of the color preview is not printable.

Indicates that the color at the bottom-left of the color preview is not printable.

Displays the current and new colors.

Shows the color that is currently selected in this dialog box. A dot in the corner of the color indicates that the color is a spot color.

Shows how the color that is currently selected in this dialog box will appear when printed. Click this color to make it the currently selected color. A dot in the corner of the color indicates that the color is a spot color.

Displays options for displaying and working with colors.

Adds the current color to the end of the color palette being displayed in the on-screen color palette.

Displays a color component value for the currently selected color. The letter next to the box identifies the component name, i.e., C for cyan when using the CMYK model, R for red when using the RGB model, and so on. For colors in the custom palette, the components correspond to the color model or color matching palette through which the color was edited.

Displays the name of the current color. You can specify a new name for a custom color here or type the name of an existing color to display that color.

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

Mixers

Click to choose a color to use in the Color Blender. The color you choose here will blend with the three other colors chosen in the blend if you click the Auto-Blend button.

Displays the blended colors. Select colors to blend in the color pickers at each corner of this box.

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.

Selects a color from the mixing area.

Specifies the degree of blending between the current color and the colors in the mixing area. A higher percentage makes the current color more transparent.

Lets you mix and select colors.

Color Harmonies

Lets you select colors that look good together. Color harmonies work by superimposing a shape over a color wheel. As you move one corner of the shape around the wheel the other corners also move. The colors at each corner are always complimentary, contrasting, or harmonious, depending on the shape you select.

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

Lets you select the shape that is superimposed on the color wheel. Different shapes produce different relationships between the colors that are displayed in the grid below the color wheel.

Changes the appearance of the colors in the color grid below the color wheel.

Changes the number of colors displayed in the color grid below the color wheel.

Fixed Palettes

Displays the PANTONE® Spot Colors palette. Since spot colors correspond to solid inks and are not CMYK-based, each unique color applied to an object results in an additional color separation plate.

Displays the PANTONE® Hexachrome colors which are based on the CMYK color model but adds two additional inks for a total of six inks and a broader range of colors.

Displays the palette that uses colors available through the PANTONE® Process Color system, which is based on the CMYK color model. The first 2,000 colors are two-color combinations; the remainder are three-color and four-color combinations. Colors are based on CMYK, and therefore do not add additional color separation plates.

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

Displays the color palette which originates from the FOLCOLTONE color matching system that provides a range of spot colors built with the process colors, cyan, magenta, yellow, and black (CMYK).

Displays the palette that uses the TRUMATCH® color matching system which is based on the CMYK color model and, therefore, colors do not add additional color separation plates. Colors are organized by hue (red to violet), saturation (deep to pastel), and brightness (adding or removing black). Colors can be displayed by name or swatch using the Show Color Names command found in the flyout menu .

Displays the 8-bit palette of 256 colors used by the web browser, Netscape Navigator(TM). By only using colors found on this palette, you ensure that your image colors will display clearly on systems using this browser.

Displays the 8-bit palette of 256 colors used by the web browser, Microsoft® Internet Explorer. By using only colors on this palette, you ensure that your image colors will display clearly on systems using this browser.

Offers colors that are available through the DuPont® Spectramaster solid color library. This library was developed to provide a paint color selection and matching tool for industrial coatings and colorants. Colors are based on Lab and are converted to RGB for display and CMYK for printing.

Displays the palette of colors that are available through the TOYO COLOR FINDER system. The range of colors offered here includes those created using TOYO process inks and those that are reproduced using TOYO standard inks.

Displays the palette of colors that are available through the DIC Color Guide, DIC Color Guide Part II, and DIC Traditional Colors of Japan. Colors in these palettes are created by mixing DIC brand inks.

Displays a color palette that is based on the Lab color model. Colors defined using this model have three components: lightness (L*), green to red chromaticity (a*), and blue to yellow chromaticity (b*).

Custom palettes

Displays the contents of the current color palette. You can display or hide the names of the colors by clicking the options button.

Displays the current user-defined inks. User defined inks are spot colors.

Specifies a tint for the currently selected spot color. A tint lets you make a spot color lighter.

Connection dialog

Specifies the serial port to which the color measurement device is connected.

Open the Calibrate dialog box.

Color Roll-up

Lets you select a color from the current image.

Applies the current color as the outline.

Applies the current color as the fill.

Click the color model list box to choose from color models and other color selection methods such as Palette and Color Blender.

Palette Editor

Controls

Opens an existing color palette.

Creates a new color palette.

Saves the current color palette.

Saves the current color palette with a name that you specify.

Shows a list of the currently loaded color palettes. Select the palette you want to edit.

Shows the colors in the current custom palette. Use the scroll bar on the right to display the colors of the palette that are not visible. Select colors from this grid to modify them.

Replaces the selected color on the right with the selected color on the left.

Add the selected color or colors on the left to the current palette. Select a color from the current palette to position the new color or colors before that color.

Removes the selected color or colors from the current color palette.

Searches the current color palette for the color that is closest to the selected color on the left.

Lets you sort the colors in the current color palette.

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

Shows the name and color values of the currently selected color.

Open the Duotone dialog box.

Color Management

Color corrects the colors on the monitor based on the monitor's color profile.

Color corrects the colors on the monitor so that they accurately reflect printer output.

Selects the printer type to use to simulate color on your monitor.

Highlights colors that can't be printed using the selected warning color.

Specifies the warning color for colors that can't be printed.

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

General

Produces a separate printing plate for each FOCOLTONE color. When you print your work each FOCOLTONE color will require a separate ink.

Produces a separate printing plate for each TOYO color. When you print your work each TOYO color will require a separate ink.

Produces a separate printing plate for each DIC color. When you print your work each DIC color will require a separate ink.

Determines whether CMYK values range from 0 to 100 (percentages) or 0 to 255. When displaying values as percentages, 100 is equivalent to 255.

Handles spot colors as CMYK colors when printing to a composite printer.

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

Automatic color matching uses the most appropriate gamut mapping method for each object.

The Illustration method shifts only those colors which are outside of the printer's gamut. This ensures that colors within the printer's gamut will retain the color characteristics you defined. This method is suited to vector illustrations.

Photographic gamut mapping shifts all colors in the image toward the color space of the active printer. This maintains the relationships between colors, resulting in smooth transitions. For this reason, this method is suited to bitmap photographic images.

Profiles

Lists all preset monitor profiles.

Lists all preset scanner profiles.

Lists all preset composite printer profiles.

Lists all preset separations printer profiles.

Lists the manufacturers of the device for which you need a color profile.

Lists the model of the device for which you need a color profile.

Opens the Corel Color Profile wizard.

PostScript Options

Specifies the shape of the dots in the halftone screen.

Specifies the screen frequency of the halftone screen.

Specifies the screen angle of the halftone screen.

Using PostScript options with spot colors

Commercial printing presses are unable to produce true shading but can create the illusion of shading by printing images made up of tiny dots. The size of the dots determines the different levels of shading (i.e., the bigger the dots, the darker the shade). A halftone screen is necessary to convert images with true shading into images made up of tiny dots.

Originally, a halftone screen was an opaque screen with thousands of tiny holes. An image with shading was photographed through this screen using special photographic paper or film. The resulting image would consist entirely of dots. This image could then be used to create printing plates.

Now, however, you can create halftone images without using screens or cameras. To ensure that your bitmaps print correctly, you must correctly set the halftone screen frequency and bitmap resolution. You can set halftone screen settings for individual spot colors.

Halftone screen frequency

The halftone screen frequency determines the number of dots used to create the image. The screen frequency is measured in lines per inch (lpi). This measurement refers to the number of rows of dots per inch.

When you choose a screen frequency, remember that the higher the screen frequency, the sharper the image. However, there are limits to screen frequency which are determined by the type of printing press on which you are printing, and the type of paper you are using. In general, a screen frequency of 85 lpi works on newsprint, and a frequency of 100 lpi works on bond and glossy paper. If possible, consult your service bureau or printing shop to find out the screen frequency you should use.

Screen angle

Because each halftone screen consists of a regular pattern of shapes, it creates a pattern on the printed image. When the separations are combined, the patterns created by each separate halftone screen interact. This interaction can create an undesirable effect, called a moiré pattern.

Moiré patterns are eliminated by changing the screen angle of each color separation. If you were using an actual screen and a camera, you would rotate the screen 15 degrees for each separation by hand. However, since you are using software to create halftone screens, you have to change certain print options to change the screen angle.

When you print color separations, the screen angles are set automatically. If you change these settings incorrectly, your image might not print properly.

Halftone type

The halftone type refers to the type of dot that is being used to create the halftone. Typically, a halftone screen consists of rows of evenly spaced round, or diamond-shaped dots. However, it is possible to use halftone screens that have dots that are shaped differently. In fact, halftone screens can even use straight lines instead of dots to create an image. You can experiment with different halftone types to create interesting effects.

Palettes Docker window

The Palettes Docker window lets you browse the palettes on your computer and load them into the on-screen Color Palette.

Displays a list of the palettes stored on your computer.

Opens the Open Palette dialog box, which lets you browse your computer for palettes and open them.

X-Rite

Closes the dialog box.

Begins the calibration process.

Shows the progress of the calibration process.

Hold the color measurement device over the target on the reflection standard. When the device has finished taking a reading, this number should match the X value.

Hold the color measurement device over the target on the reflection standard. When the device has finished taking a reading, this number should match the Y value.

Hold the color measurement device over the target on the reflection standard. When the device has finished taking a reading, this number should match the Z value.

Standard toolbar

Click to open a flyout menu of Corel products you can launch.

Opens the Scrapbook, which provides drag and drop access to the folders that store the collections of objects and photographs that come with Corel PHOTO-PAINT. You can also use the Scrapbook to browse your system and add shortcuts to the locations you access most often.

Recorder Docker window

The Recorder Docker window allows you to record sequences of commands, so that you can perform the commands on multiple images or frames, or use them in later sessions.

Removes all previously recorded commands from the Recorder Docker window and starts a new recording. If you have made changes to the previous recording, Corel PHOTO-PAINT prompts you save them before starting the new recording.

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

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

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.

Click this button to enable or disable selected commands in the command list. Only enabled commands can be played back. Disabled commands cannot be played back and are displayed in gray. This button toggles between Enable and Disable depending on the status of the selected commands.

Displays the Recorder Docker window flyout. From this flyout, you can choose to hide the command list, apply the commands recorded in the script to a selected range of frames in a movie file, and ensure that commands in a script are scaled to produce the same result when they are used on an image file that has dimensions that are different from the file that was used to create the script.

Displays in sequential order the commands of a recording or script. This is referred to as the command list.

Displays the name of the current 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 process. Playback is stopped at the last completed command that is identified by the Position Indicator.

Begins recording the keystrokes, mouse, toolbar, and menu actions you perform. Actions are translated into commands and placed in the command list.

Click this button to delete selected commands from the command list.

Channels Docker window

The Channels Docker window lets you perform a number of specialized image editing operations such as channel editing and multiple mask management.

Lists all channels in the image. Lets you choose the channels that are to be visible or hidden, and those that can be edited. Click an eye icon to make the associated channel visible. Click the thumbnail of the channel you want to edit. A channel selected for editing is automatically visible. When the composite channel is made visible, the color channels that make up the composite are also visible. By default, the specific color channel you select appears in the Image Window as a grayscale image.

Opens the Channels Docker window flyout that lets you save mask channels to disk and open previously saved channels. Use this to reduce the number of mask channels in the Docker window without losing the mask, or to save an existing mask for use in another image.

Loads the mask that is saved in the selected mask channel onto the current image according to the current mask mode that is selected. In Subtractive mask mode for example, clicking this button removes this mask shape from the mask that is currently on the image, or, if the image does not have a mask, the saved mask shape is applied to the image but is inverted so that all of the image is protected except for the pixels that are included in the mask's selection.

Saves the mask that is displayed in the Image Window to a new mask channel. Select the channel and click its name again to change the name if you want to make it more descriptive.

Click to incorporate the changes made to the current mask in its associated mask channel.

Deletes the selected channel from the Channels list. Color channels cannot be deleted because they are an inherent part of the image. Mask channels however, can be deleted.

Type a name for the channel.

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

Type a percentage value for the opacity of the mask overlay.

Enable to invert the mask overlay.

Enable to fill the mask selection with black.

Enable to fill the mask selection with white.

Objects Docker window

You can keep track of all the objects you create and manipulate in an image using the Objects Docker window. The Objects Docker window lists the objects (including the background) and displays a thumbnail representation of each. It also contains controls for selecting, displaying, hiding, and arranging objects in the Image Window.

Enable to maintain the current shape and transparency of an object when you edit it. Disable to have an object's shape and transparency change with the effect of the tool or effects that you are using.

Opens a flyout that includes commands for choosing the size of the thumbnails of the objects. The default size is small. Flyout commands also allow you to hide the thumbnails, update the thumbnails after you edit objects, and access the Object Properties dialog box.

Creates a mask selection that has the same shape as the selected object. You can move either the object or the mask selection to see the other.

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

Merges the selected object(s) with the background and uses the merge mode displayed in the Merge box at the bottom of the Docker window.

Merging is a permanent operation. Choose Edit, Undo immediately to undo the operation. Once combined, the object becomes permanently embedded in the background image.

Click to creates a new transparent object that covers the entire image. You can then use most of the tools in the Toolbox to add elements to the new object such as shapes, paintbrush strokes, and sprayed images. After you've added object elements, you can use the Undo, Clone, and Effects tools to edit the object. All elements that are added or edited float above the underlying image; they do not affect the image itself. The new object's thumbnail, displayed at the top of the Objects Docker window, is updated as you edit the object.

The Delete Object button deletes the currently selected object(s) from the image. When you delete an object, the object is removed from both the image and the Objects Docker window list.

The Merge list box lets you choose the way in which the colors of the object and the colors of the background image are combined when the object is merged with the background. You can preview the result of using each merge mode directly in the Image Window. Highlight each merge mode sequentially and look at the selected object in the Image Window. When you find the mode you want to apply, select the Combine, Combine Objects with Background command in the Objects menu.

Sets the overall opacity of the selected object. Move the slider to the right to increase opacity and to the left to decrease opacity.

Scripts Docker window

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

Opens a flyout that includes commands for finding and viewing scripts, and for arranging the icons in the Scripts Docker window.

Plays the current script.

Stops the script from playing.

Deletes the current script.

Scrapbook Docker window

Click this button to display a menu that contains commands for adjusting and editing icons.

Displays the directory tree. You can click in the directory tree to access drive or folder content.

Lets you move up one level at a time through the directory tree.

Lets you quickly search drives and folders for specific files.

Lets you add a folder to the Scrapbook page on which you're working. You can name a new folder using the right-mouse-button context menu.

Lets you split the Scrapbook's window into two sections to increase your viewing and file management capabilities. You can resize the sections by dragging the divider frame with the mouse.

Lets you quickly search drives and folders for specific files.

Lets you display the contents of the Scrapbook as thumbnails. Thumbnails provide a graphical representation of each file's contents.

Lets you display the contents of the Scrapbook as icons.

Lets you display the contents of the Scrapbook in a list.

Lets you display the contents of the Scrapbook in a list, along with additional information such as file size, file type, and modification date.

Opens the Thumbnail Size dialog box in which you can choose a preset thumbnail size or define a custom thumbnail size.

Lets you display the contents of the Scrapbook in alphabetical order according to file name.

Lets you display the contents of the Scrapbook in alphabetical order according to file type extension.

Lets you display the contents of the Scrapbook according to file size. The files are displayed from the smallest file size to the largest file size.

Lets you display the contents of the Scrapbook according to file modification date. The files are displayed from the most recent modification date to the oldest modification date.

Lets you determine thumbnail size interactively by dragging one of the corner handles. As you drag, the values in the Width and Height boxes update automatically.

Lets you choose a preset thumbnail size. You can choose Normal (32 X 32 pixels), Large (64 X 64 pixels), Extra Large (125 X 125 pixels), or Custom.

Lets you type a precise thumbnail width value between 32 and 125 pixels. As you type, the value in the Height box updates automatically to maintain the thumbnail's aspect ratio.

Lets you type a precise thumbnail height value between 32 and 125 pixels. As you type, the value in the Width box updates automatically to maintain the thumbnail's aspect ratio.

Opens the selected file.

Lets you open the selected file in a specific application, or send the file to a printer. You must predefine the application or printer to list it in the submenu.

Lets you cut the selected file from the Scrapbook.

Lets you copy the selected file in the Scrapbook.

Lets you create a shortcut to the selected file in the Scrapbook. Creating shortcuts is the easiest way to access the files you use most often.

Lets you delete the selected file in the Scrapbook.

Lets you type a new name for the selected file in the Scrapbook.

Provides general file information such as file type, creation date, modification date, and other attributes, for the selected file in the Scrapbook.

Opens the Enter FTP Site Name dialog box in which you can connect to a File Transfer Protocol (FTP) site by typing the site's address or by choosing an existing address from the list box.

Lets you create a shortcut to a favorite File Transfer Protocol (FTP) site. All shortcuts are saved as folders on the Scrapbook's FTP Sites page.

Type the address of the new File Transfer Protocol (FTP) site to which you want to connect. You can also connect to an FTP site by choosing an existing address from the list box.

Lets you connect anonymously to a File Transfer Protocol (FTP) site when enabled. To supply a user name and password, disable this check box.

Type a valid user name to access a restricted File Transfer Protocol (FTP) site.

Type a valid password to access a restricted File Transfer Protocol (FTP) site.

Lets you connect, by supplying a user name and password, to a restricted File Transfer Protocol (FTP) site when disabled. To perform an anonymous login, enable this check box.

IMAGE INFO ROLL-UP

Click to open the units flyout menu that lets you change the units of measurement used to display the image information.

Click to display the Color Model Options dialog box which lets you choose the primary and secondary color model information that is displayed in the Image Info Roll-Up.

Displays the RGB values of the pixel over which cursor is positioned.

Displays the CMYK values of the pixel over which cursor is positioned.

Displays the cursor's coordinates as it moves on the image.

Displays the cursor's coordinates.

Choose a primary color model from the list box.

Choose a secondary color model from the list box.

Enable to display the secondary color model.

SYMMETRY ROLL-UP

Enable to disable brush symmetry.

Enable to paint with multiple brush points. These brush points expand and contract in unison as the brush moves toward and away from the Center Point.

Displays the number of additional brush points to accompany the brush tool when using Radial symmetry mode.

Enable to horizontally or vertically mirror the strokes of the brush tool.

Check to mirror the brush strokes on the horizontal plane. All brush strokes made on the left half of the image are mirrored in the right half (and vice versa).

Check to mirror the brush strokes on the vertical plane. All brush strokes made on the top half of the image are mirrored in the bottom half (and vice versa).

Enter a value to determine the position of the Center Point from the left edge of the Image Window.

Enter a value to determine the position of the Center Point from the top edge of the Image Window.

Lists the available units of measurement by which the position of the Center Point is determined.

Click to use the cursor to position the Center Point in the Image Window.

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

The Center Point is the point around which the symmetry occurs. It denotes the imaginary mirror line and point at which the Radial Points contract toward.

Enable a symmetry mode or None to disable Brush Symmetry.

PEN SETTINGS ROLL-UP

Lists all brush tool attributes you can customize when using a pressure-sensitive pen. Enable the check box associated with the attribute you want to customize, type a value for it, choose a paint tool, and use the pen in the Image Window to evaluate the result. The Pen Settings dialog box remains on screen as you test the attributes. For a description of each attribute, click the Help button in this dialog box.

Lists all brush tool attributes you can customize when using a pressure-sensitive pen. Enable the check box to make the pen to set tilt and rotation attributes, type a value for it, choose a paint tool, and use the pen in the Image Window to evaluate the result. When you tilt or rotate the pressure-sensitive pen on the tablet, the paint spreads wider in certain areas, producing a more realistic effect.

Choose a Corel PHOTO-PAINT tool that you want to activate automatically when you use your pressure-sensitive pen's eraser. The eraser functionality of the pen is disabled by the selection you make here.

Choose saved pen settings from this list. Saved settings include the pen attributes you chose and the values you selected for those attributes

Click this button to apply the values you selected for the pen attributes to your pressure-sensitive pen. The Pen Settings dialog box remains open on-screen so that you can make adjustments to the values after you using the pen in the Image Window.

Opens a flyout menu that lists four commands:

- Clear values: clears the values currently displayed in the dialog box.
- Delete Selected Setting: deletes the saved setting that is currently loaded in the dialog box. The name of the setting is displayed in the Settings list box.
- Save Settings: saves the current pen attributes and the values you assigned to each as settings. You can reuse saved settings at any time. This allows you to change the group of pen attributes you are using according to the task you want to accomplish.
- Delete All Pen Settings: deletes all settings you have saved.

SAVE PEN SETTINGS DB

Type a name for the custom pen setting.

Settings dialog box

Displays the current value.

Specifies the minimum value that you can type.

Specifies the maximum value that you can type.

Specifies the increments by which the values increase or decrease.

Color Roll-Up

When you first open the Color Roll-Up, this swatch displays the current paper color also displayed in the second color swatch in the Corel PHOTO-PAINT Status Bar. To change the paint color, click this swatch in the Roll-Up; it is now enclosed by a selection frame. Use any of the Color Roll-Up's color selection method or model to choose a new paint color.

When you first open the Color Roll-Up, this swatch displays the current paint color also displayed in the first color swatch in the Corel PHOTO-PAINT Status Bar. To change the paint color, click this swatch in the Roll-Up; it is now enclosed by a selection frame. Use any of the Color Roll-Up's color selection method or model to choose a new paint color.

Click to swap the colors found in the Paint and Paper color swatches.

Click to reset the Paint and Paper colors to their default values, i.e., black for the Paint color, white for the Paper color.

Click this button to display the Options flyout menu. The commands listed in this menu vary according to the color selection method you have selected. The top section of the flyout offers options to make various areas of the Roll-Up visible and are called Show Color Components, Show Color Model, Show Color Name, Show Mixing Area (in Corel PHOTO-PAINT only) The following is a description of the remaining commands found in this menu:

· Add Color To Palette/ Add color: adds the color displayed in the New color swatch in CorelDRAW, and the selected swatch in Corel PHOTO-PAINT to the on-screen palette.

· Swap Color: switches the colors in the New and Reference color swatches in CorelDRAW, and between the Paint and Paper color swatches in Corel PHOTO-PAINT.

· Gamut Alarm: uses the gamut alarm color to represent colors in the color model, Blender or palette that cannot be reproduced by the current printer.

· Measure From: opens a flyout menu used to identify the color measurement device you will be using to measure colors on a printed document; this allows you to select colors directly from that printed document. The supported devices are; Gretag SPM55, Xrite 918, Xrite DTP22, and Colortron II.

· Color Model: opens a flyout in which you select how the current color model, selected in the Models list box found in the dialog box, will be represented in the Color Model area. This means that you can, for example, select colors using the RGB values while viewing a wheel-based or any other selector listed in the flyout.

· Grid Size: displayed when the Color Blender is visible, this command displays a flyout in which you choose the grid size for the Blender.

· Brush Size: displayed when the Mixing Area is visible, it offers three sizes for the Brush tool you can use in the Mixing Area to mix colors.

· Load Bitmap: displayed when the Mixing Area is visible, this command allows you to load any .BMP image you want to use to mix colors in the Mixing Area.

· Save Bitmap: displayed when the Mixing Area is visible, this command allows you to save the bitmap shown in the Mixing Area to disk.

· Clear Bitmap: empties the Mixing Area.

Click the color model list box to choose from color models and other color selection methods such as Palette and Color Blender. In CorelDRAW, you can choose the Mixing Area in this list. In Corel PHOTO-PAINT, display the Mixing Area by clicking and choosing Show Mixing Area from the flyout. Only models and palettes that are appropriate for the drawing or image are available.

Displays the value of the color model's first component for the color shown in the selected color swatch. The letter above the box identifies the component name, i.e., C for cyan when using the CMYK model, R for red when using the RGB model, and so on. For colors in the custom palette, the components correspond to the color model or color matching palette through which the color was edited.

Type or use the scroll arrows to change the value of the component. To see the range of possible values for a specific color model, right-click one of the component boxes and choose Settings.

Displays the value of the color model's second component for the color shown in the selected color swatch. The letter above the box identifies the component name, i.e., M for magenta when using the CMYK model, G for green when using the RGB model, and so on. For colors in the custom palette, the components correspond to the color model or color matching palette through which the color was edited.

Type or use the scroll arrows to change the value of the component. To see the range of possible values for a specific color model, right-click one of the component boxes and choose Settings.

Displays the value of the color model's third component for the color shown in the selected color swatch. The letter above the box identifies the component name, i.e., Y for yellow when using the CMYK model, B for blue when using the RGB model, an so on. For colors in the custom palette, the components correspond to the color model or color matching palette through which the color was edited.

Type or use the scroll arrows to change the value of the component. To see the range of possible values for a specific color model, right-click one of the component boxes and choose Settings.

This box shows the name of the selected color, if a name is available. Color names are shown only for the color matching palettes, the custom palette, and the color buttons for the Color Blender (which correspond to swatches in the custom palette). Use this field to name a new color or to rename the selected color in the custom palette. Colors in the color matching palettes cannot be renamed.

The Mixing Area. Use the Brush tool below to mix the colors in this area. You can click to choose a brush size and edge type. To select a color from the Mixing Area, use the Eyedropper tool below.

Enable this tool to mix color in the Mixing Area. You can choose brush attributes such as size and edge type using the Brush Size and Brush Type commands found in the flyout menu.

Click this tool to select a color from the Mixing Area and apply that color to the color swatch selected at the top of the Color Roll-Up. You can choose brush attributes such as size and edge type using the Brush Size and Brush Type commands found in the flyout menu.

Move the slider or type a percentage value in the box to increase or decrease the amount of color blending when you apply color to the Mixing Area. A large value increases the blending effect (the color is more transparent); a low value decreases the blending effect (the color is more opaque).

When you have selected Palette in the list box in the top section of the Color Roll-Up, use this list box to choose a custom palette, or a palette based on established color matching systems.

Click to choose a color to use in the Color Blender. The color you choose here will blend with the three other colors chosen in the blend if you click the Auto-Blend button.

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

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

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

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

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

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

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

Reduces the effect of the most recent operation gradually. The command name includes the name of the last operation performed. If the last operation cannot be faded, the command name is disabled.

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

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

Copies all visible objects, masked selections, or floating selections in the active image to the Clipboard.

Pastes the contents of the Clipboard into your image as an object that floats above the image; you can move and edit the pasted area like you would any object.

Pastes the contents of the Clipboard into your image and makes the pasted item a floating selection, which is enclosed by a mask marquee. You can move this marquee, and the pixels it contains, anywhere in the Image Window without affecting the underlying image.

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

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

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

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

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

Opens the Copy An Image To Disk dialog box, which lets you create a bitmap fill from a mask or object. The fill created using this method becomes the current fill and is displayed in the Current Fill swatch and in the Preview window in the Tool Settings Roll-Up. The new fill is also added to the bitmap fill tiles in the Bitmap Fill dialog box.

Opens the Choose Stroke Position dialog box, which lets you apply the current brush stroke along the middle, inside, or outside of the mask marquee.

Applies the current brush stroke along the edge of a path in the Image Window.

Opens the Repeat Stroke dialog box, which lets you save, repeat, and modify the current brush stroke. You can also repeat the current brush stroke along a path or mask.

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

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

Undo/Redo List dialog box

Displays the number of commands in the list.

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

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

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

Fade Last Command dialog box

Enable to temporarily fade the last operation applied to the active image.

Determines the amount by which you want to fade the last operation. You can fade an operation in two ways: move the Percent slider or type a value in the Percent box.

Provides a list of merge modes that you can use when fading an operation that you've performed on an image. Merge modes determine the method by which the selected paint, object, or fill colors combine with the colors in the image when you fade them. You can also use these merge modes to fade effects.

Edit Fill And Transparency dialog box

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

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

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

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

Displays the selected fill.

Fill Color tab

Click to select the current paint color as the fill.

Click to select the current paper color as the fill.

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

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

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

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

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

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

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

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

Transparency tab

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

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

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

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

Displays the current fountain fill type. Choose one of the four fountain fill types from this list box. Linear shows a progression of colors in a straight line. Radial shows a progression of colors in a series of concentric circles that radiates from the center of the object outwards. Conical shows a progression of colors in a circular path that radiates from the center of the object. Square shows a progression of colors in a series of concentric squares that radiate from the center of the object outwards.

Alters the appearance of a radial, conical, or square fountain fill, so that the center point doesn't appear in the center of the object. Negative values shift the center to the left, positive values shift the center to the right.

Alters the appearance of a radial, conical, or square fountain fill, so that the center point doesn't appear in the center of the object. Negative values shift the center down, positive values shift the center up.

Changes the angle of linear, conical, and square fountain fills. Changing the angle of gradation effects the slant of the fountain fill. Positive values rotate the fill counterclockwise; negative values rotate it clockwise. Radial fountain fills, however, progress in a series of concentric circles, so you cannot change their angle.

Changes the appearance of fountain fills, both on screen and when printed. Increasing the number of bands used to display the fountain fill will provide a smoother blend, but results in increased printing times. Decreasing this value will result in faster printing, but the transition between shades may be coarse, which causes an effect known as banding.

When the Steps box is locked, the fill prints with the number of steps specified in the Print Options dialog box and displays with the number of steps specified in the Options dialog box.

Locks and unlocks the Steps box. The Steps box is unlocked when the button appears pressed.

Determines how long the beginning and ending colors remain as solid colors before they start blending with the next color in the fountain fill. Higher values allow the colors to remain solid longer before blending, causing the colors to spread more quickly. Lower values result in a smooth transformation between the two colors. The maximum setting is 45%. The Edge Pad option is not available for conical fills.

Displays a thumbnail image of the selected fountain fill. You can change the fill's orientation by dragging the pointer in the preview box. Hold down the CTRL key while dragging to constrain the angle of the arrow to 15 degree intervals.

These controls let you modify the intermediate colors of your fill. Enable Two Color to make the fill a blend of two colors that you select. Enable Custom to create a fountain fill that includes more colors.

When you enable Custom, the color blend preview ribbon and the color palette are displayed. Above the preview ribbon you see two small square markers which represent the start and end colors of the custom fill. Double-click anywhere between these markers, or anywhere in the color blend preview ribbon, to place an intermediate marker shown as a small triangle. To choose a color for the fill, click the marker, or click the color blend preview ribbon at the location of a marker, and click the color you want in the color palette on the right. When you click a marker or the color blend, the Current color button displays the corresponding color. Drag the markers to adjust the location of colors in your fill.

Displays controls to set the starting and ending colors of your fill, and the path that the colors follow across the Color Wheel.

Displays controls that let you customize your fountain fill by adding intermediate colors. You can add up to 99 intermediate colors to your custom fountain fill. You can also specify where you want the intermediate colors to appear.

Shows the position of the selected intermediate color, indicated with a color marker. You can change a marker's position by adjusting the value displayed in this box.

Opens a Color Palette from which you can assign an intermediate color for the selected marker. Click the Others button to create or select a custom color.

Changes the intermediate color for the selected marker. Click the color you want, or use the scroll bars to see more of the Color Palette.

Previews your custom fountain fill. You can add, remove, or edit color markers by clicking just above the preview ribbon. You can add up to 99 intermediate colors to your fountain fill.

Indicate the positions of intermediate colors in a custom fountain fill. Each triangle marks a peak of color in your fountain fill. Add a new marker by double-clicking a blank spot above the preview ribbon; reposition it by dragging along the preview ribbon; change its color by clicking a color from the Color Palette; delete it by double-clicking.

Determines the intermediate fill colors, according to hue and saturation changes along a straight line, beginning at the From color and continuing across the Color Wheel to the To color.

Determines the intermediate fill colors, according to hue and saturation changes, using a counterclockwise path around the Color Wheel.

Determines the intermediate fill colors, according to hue and saturation changes, using a clockwise path around the Color Wheel.

Opens a Color Palette from which you can choose a color for the start of the fountain fill's color progression. Click the Others button to create or select a custom color.

Opens a Color Palette from which you can choose a color for the end of the fountain fill's color progression. Click the Others button to create or select a custom color.

Shows the color path that determines your intermediate fill colors.

An imaginary line that appears between two colors in a fountain fill. The value of the mid-point represents the position of the mid-point in relation to two fountain fill colors. By adjusting this value, you can set the point at which two colors in a fountain fill converge.

Displays a list of pre-generated fountain fills. Save a modified fountain fill by typing a name in this field and clicking the Add button.

Saves the current custom fountain fill. If you have created the fill from scratch, you must first type a name in the Presets field. New patterns are added to the pattern list and placed in alphabetical order.

Deletes the selected custom fountain fill from the Presets list.

Opens the PostScript Options dialog box, where you can adjust the halftone screen settings for spot colors.

Shows the current texture library. Click in this field to get a drop-down list of available texture libraries.

Opens the Save Texture As dialog box, where you can add a new texture to one of your libraries, or overwrite an existing texture with the current one.

You cannot overwrite textures in the Style Library, but you can modify them and then save the modified textures in other libraries.

Deletes the selected texture. You can delete textures from any Library except the Styles library.

Shows a list of the textures in the current texture library. Click on the texture you want, or use the scrollbars to see the entire list.

Displays a preview of the texture with the current parameters. Click the Preview button to update the preview after making changes to the texture parameters.

Updates the texture preview to reflect any changes to the texture parameters.

If you have not made any changes, the Preview button varies the selected texture by randomly changing all unlocked parameters. Click a parameter's Lock icon to lock or unlock it.

Opens the Texture Options dialog box, where you can set the resolution and maximum tile width of your texture fill.

Lists parameters for the current texture. Changing one or more of these parameters alters the appearance of the texture.

To see the effect of your changes to the texture parameters, click the Preview button. If you have not made any changes since the last time you updated the preview, clicking the Preview button randomizes all unlocked parameters. Click a parameter's Lock icon to lock or unlock it.

Each texture can have up to eleven numeric parameters that control different aspects of the texture generation. To change a numeric parameter, enter a value in the text box.

Each texture can have up to eleven color parameters that control the different shades used to create the texture. To change a color, click on the color button and select a new one from the pop-up palette. Click the More button to create a color or to choose it by name.

Locks and unlocks the texture parameters.

If you have not made changes to any parameters, clicking the Preview button varies the selected texture by randomly changing all unlocked parameters. Locked parameters are not randomized when you click the Preview button.

Sets the resolution at which your pattern will print.

Sets the maximum width of your pattern at full resolution. Larger tile widths take more memory to draw.

Displays the amount of memory your bitmap will use at its maximum tile width. Reduce the Maximum Tile Width value to conserve memory.

Returns the texture options to their default settings.

Lists the available PostScript textures by name. Click a PostScript texture, or use the scroll bars to see the entire list.

Displays the name of the current PostScript texture. Enable Preview fill to preview the texture, and click Refresh to regenerate the texture after changing the parameters.

Regenerates the PostScript texture preview with the current parameters.

Previews the PostScript texture. Click Refresh to regenerate the texture after changing the parameters.

Each texture can have up to five numeric parameters that control different aspects of the texture generation. To change a numeric parameter, enter a value in the text box.

Stroke Mask dialog box

Centers the stroke on the selection's edge.

Places the stroke just inside the selection's edge.

Places the stroke just outside the selection's edge.

Repeat Stroke dialog box

Displays the brush stroke that will be applied to the current image.

Type a scaling factor to apply to the selected brush stroke. Values below 100 shrink the stroke height and width proportionately, values above 100 increase them. The starting point of the stroke does not move when the stroke is scaled.

Type the maximum variation acceptable for the size of the stroke when applying several repetitions of the stroke in a single click or when you plan on clicking several times. If you leave the stroke scale at 100%, choose a variation of 20% and choose several repetitions, the repeated strokes will be between 80% and 120% of the original size (100% plus or minus 20%). Using the same example, let's suppose you set the repeat number to 1, each successive click of the tool in the image will also result in a stroke that is between 80% and 120% of the original.

Type the number of strokes you want to create with each click in the Image Window, or each time you click and drag to define an area in the image. Set an angle variation to have each repetition of the stroke at a different angle. If the angle variation is zero, all repetitions of the stroke are performed over the same area in the image. This makes a non-opaque stroke progressively darker.

Type a rotation angle for the selected brush stroke. The starting point of the stroke is the center of rotation, or the pivot, around which the brush stroke is rotated.

Type the maximum angle variation you want between each stroke created in the image. This makes the angle of individual strokes differ when you have set several repetitions per click, or with a single repetition, when you click several times in the Image Window.

Type an angle increment to add to each repetition of a stroke to the angle of the previous stroke. This distributes the repetitions of a stroke evenly, creating a fan-like result.

Type an angle increment to add to each repetition of a stroke to the angle of the previous stroke. This distributes the repetitions of a stroke evenly, creating a fan-like result.

Lists brush strokes that have been previously saved. Click to select a brush stroke.

Lists brush strokes that have been previously saved. Click to select a brush stroke.

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

Enable to place each repetition of a saved brush stroke that is applied to a path, tangent to the path.

Applies the selected stroke and options to the current path in the image. Paths are created with the Path Node Edit tool.

Applies the selected stroke and options to the current mask in the image.

Undoes the last operation performed on the image.

Displays or hides custom color options for the brush stroke you are applying to the image. These options allow you to use colors from the current image, to use the current paint color, and to set the hue, saturation, and lightness variance levels of the color you use.

Enable to create a brush stroke using colors found in the image instead of the colors used when you saved the brush stroke.

Enable to create a brush stroke using the current paint color instead of the color used when you saved the brush stroke.

Set the variation in the hue of the stroke color between each repetition of a stroke.

Set the variation in the hue of the stroke color between each repetition of a stroke.

Set the variation in the color purity of the stroke between each repetition of a stroke.

Set the variation in the color purity of the stroke between each repetition of a stroke.

Set the variation in the brightness of the stroke color between each repetition of a stroke.

Menu items

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

Opens the Undo Or Checkpoint dialog box, which lets you increase the number of Undo levels, checkpoint the image in its current state, or continue without changing the number of Undo levels or checkpointing the image. Enable the Increase Undo Levels To button to make the Undo command available for all the objects included in the Repeat command. The last effect filter applied to the active image is repeated on all visible objects, and retains the same settings (the filter's dialog box won't reopen). If you haven't used a filter since you opened Corel PHOTO-PAINT, this command is not available.

If one or more objects are selected, the Undo Or Checkpoint dialog box opens, which lets you increase the number of Undo levels, checkpoint the image in its current state, or continue without changing the number of Undo levels or checkpointing the image. Enable the Increase Undo Levels To button to make the Undo command available for all the objects included in the Repeat command. The last effect filter applied to the active image is repeated on all selected objects, and retains the same settings (the filter's dialog box won't reopen). If you haven't used a filter since you opened Corel PHOTO-PAINT, this command is not available.

Lets you ignore the active object when you choose the Repeat, Last Effect To All Visible, or the Repeat, Last Effect To All Selected command.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Opens the Boss dialog box, which allows you to create a raised area on your image based on the edges of a masked selection.

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

Opens the Glass dialog box, which allows you to make your image appear as if a three-dimensional, semi-transparent glass object has been placed over it.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Opens the Remove Moire dialog box, which allows you to remove undesired wave patterns created by conflicting halftone dot patterns.

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

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

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

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

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

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

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

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

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

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

Common controls

Toggles between the on-screen preview and a preview within the dialog box.

Enables the single, large Result Window Preview mode, or disables the on-screen preview.

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

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

Click to open a menu, which allows you to access effects filters. The filters displayed in the menu vary depending on the dialog box from which you access them.

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

Displays how your image looks before you apply the effect.

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

Enable to display Original and Result windows.

2D Effects

Band Pass

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

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

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

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

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

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

Displace

Click to tile the displacement map over your image.

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

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

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

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

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

Displays the selected displacement map.

Displays the name of the selected displacement map.

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

Edge Detect

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

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

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

Click the down arrow, and click a color from the color picker to choose a color. Click the Others button to create or select a custom color.

Click to ignore the empty areas and leave them unfilled.

Use to select a color from the image.

Move the slider to set the intensity of the effect.

Offset

Move the slider to adjust the amount of horizontal shifting.

Move the slider to adjust the amount of vertical shifting.

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

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

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

Click to fill the empty areas with the color you choose.

Pixelate

Click to break up your image into square blocks.

Click to break up your image into rectangular blocks.

Click to break up your image into concentric arcs.

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

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

Move the slider to adjust the opacity of the effect.

Puzzle

Click to fill in empty areas with black.

Click to fill in empty areas with white.

Click to fill in empty areas with the original image.

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

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

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

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

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

Ripple

Click to apply the effect of a ripple created by one wave on the image.

Click to apply a ripple effect of two identical waves perpendicular to each other.

Click to apply a ripple effect of two waves perpendicular to each other, with one wave having twice the amplitude of the other.

Enable this check box to apply distortion to the ripple.

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

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

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

Shear

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

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

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

Click to fill empty areas with the color you choose.

Click to load saved shear maps.

Displays the name of the selected Shear map.

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

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

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

Click to display the response curve from left to right.

Click to display the response curve from top to bottom.

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

Swirl

Click to swirl your image in a clockwise direction.

Click to swirl your image in a counterclockwise direction.

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

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

Displays the filter's settings as you change them.

Enable to set the center point. Click this button, then click where you want to place the center point. Disable to access the Hand and Zoom tools.

Tile

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

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

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

Trace Contour

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

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

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

User Defined

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

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

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

Type a description or name for the User Defined filter.

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

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

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

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

Wet Paint

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

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

Wind

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

Whirlpool

Move the slider to adjust the spacing between swirls.

Move the slider to adjust the smear length.

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

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

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

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

Click to save the currently used style.

Click to delete the currently used Whirlpool style.

3D Effects

3D Rotate

Displays a preview of the rotated image.

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

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

Move the slider to rotate the image horizontally.

Move the slider to rotate the image vertically.

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

The Boss

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

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

Click to delete the current style.

Move the slider to adjust the width of the bevel.

Move the slider to adjust the smoothness of the bevel.

Move the slider to control the height of the bevel.

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

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

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

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

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

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

Emboss

Click to create a relief using the original image colors.

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

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

Click to create a relief using the color you choose.

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

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

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

Glass

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

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

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

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

Map To Object

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

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

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

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

Provides a list of preset quality levels that you can use when applying the filter.

Mesh Warp

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

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

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

Click to open the Save Meshwarp Files dialog box.

Click to delete the current Mesh Warp style.

Page Curl

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

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

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

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

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

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

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

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

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

Use to select a color for the curl from the image.

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

Use to select a color for the background from the image.

Click to make the curl completely opaque.

Click to change the transparency of the curl.

Perspective

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

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

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

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

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

Pinch/Punch

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

Zig Zag

Click to use distortion waves that resemble pond ripples.

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

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

Move the slider to adjust the number of distortion waves. The maximum number of waves that can be produced depends on the dimensions of your image. If you choose a number of waves that causes the Result window to not display the effect, the number is too high. This will occur mostly when you work with images that have small dimensions.

Move the slider to set the intensity of the distortion.

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

Adjust

Blur Control

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

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

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

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

Move the slider to set the intensity of the effects.

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

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

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

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

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

Noise Control

Move the slider to set the intensity of each effect.

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

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

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

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

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

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

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

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

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

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

Sharpen Control

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

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

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

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

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

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

Artistic Effects

Canvas

Move the slider to adjust the transparency of the effect.

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

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

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

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

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

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

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

Displays the current canvas map.

Displays the name of the selected canvas map.

Click to open the Load Canvas Map Files dialog box.

Glass Block

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

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

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

Impressionist

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

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

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

Smoked Glass

Move the slider to adjust the opacity of the tint.

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

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

Vignette

Click to use black as the frame color.

Click to use white as the frame color.

Click the down arrow, and click a color from the color picker for the frame color. To choose from a larger selection of colors, click Others, which opens the Select Color dialog box.

Click to use an oval fame.

Click to use a circular frame.

Click to create a rectangular frame.

Click to create a square frame.

Move the slider to adjust the size of the frame.

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

Blur Effects

Jaggy Despeckle

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

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

Low Pass

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

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

Motion Blur

Move the slider to determine the intensity of the effect.

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

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

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

Click to have the blurring start with the paper color.

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

Radial Blur

Use to set the center point. Click this button, then click where you want to place the center point. Disable to access the Hand and Zoom tools.

Move the slider to adjust the range of the effect.

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

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

Click to apply a high-quality level, but at a slightly slower speed.

Click to apply a low-quality level, but at a faster speed.

Color Transform Effects

Bit Planes

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

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

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

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

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

Halftone

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

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

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

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

Noise Effects

Add Noise

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

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

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

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

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

Dust And Scratch

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

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

Remove Moire

Type an output dpi value in the box to set the resolution of the image after the filter is applied.

Displays the image's original resolution.

Remove Noise

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

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

Render Effects

3D Stereo

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

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

Lens Flare

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

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

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

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

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

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

Displays a preview of your image with the current settings applied to it.

Lighting Effects

Click to add a light source.

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

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

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

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

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

Click to open the Save Preset dialog box, which allows you to save your settings as a preset lighting style.

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

Lists the two available types of light sources.

Click to apply the Spotlight light source type.

Click to apply the Directional light source type.

Click to turn the light source on.

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

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

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

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

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

Click the edge of the dial to set the direction of the light source.

Click to apply the Omni preset light source type.

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

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

Click to turn the ambient light on.

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

Move the slider to adjust the brightness of the image.

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

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

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

Sharpen Effects

Find Edges

Click to create a smooth, blurred outline.

Click to create a sharp, crisp outline.

High Pass

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

Sharpen

Move the slider to determine the amount of edge sharpening.

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

Fancy Effects

Alchemy

Click one of the tabs to set controls for the Alchemy effect.

Displays the name of the current brush.

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

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

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

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

Displays the current brush shape.

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

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

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

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

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

Move the slider to control the density of the brushstrokes.

Displays the number of strokes.

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

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

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

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

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

Click to base all brushstrokes on the color displayed below.

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

Click to apply the brushstrokes to your image.

Click to apply the brushstrokes to a solid colored background.

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

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

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

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

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

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

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

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

Displays the brush variation.

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

Displays a cross hair where the center point is located.

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

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

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

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

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

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

Displays the angle variation.

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

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

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

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

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

Displays the transparency variation.

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

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

Terrazzo

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

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

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

Displays the dimensions of the tile.

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

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

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

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

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

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

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

Move the slider to adjust the opacity of the effect.

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

Displays the number of undo levels that must be increased to make the Undo command available for all objects included in the Repeat operation.

Click to increase the undo levels to the specified number.

Click to checkpoint the image at its current state.

Click to repeat the effect without increasing the undo levels or checkpointing the image.

special overview help topic for Undo Or Checkpoint dialog box

Undo Or Checkpoint dialog box

Once you have applied an effect filter to your image, you can choose one of the Repeat commands (Effects menu) to reapply the most recently used filter. The settings you chose for the filter are retained, and the filter's dialog box does not reopen.

If you choose either the Last Effect To All Visible or the Last Effect To All Selected command from the Repeat flyout, the Undo Or Checkpoint dialog box opens. In this dialog box, you can choose to increase the number of Undo levels, checkpoint the image in its current state, or continue without changing the number of Undo levels or checkpointing the image. Enabling the Increase Undo Levels To button makes the Undo command available for all the objects included in the Repeat command.

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

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

Opens the Open A Low Res Image dialog box, which allows you to open a low-resolution copy of an existing image.

Renders the operations that you performed on the low-resolution copy of an image to the original image.

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

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

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

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

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

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

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

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

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

Launches any plug-in import filters that you have added.

Opens the Export dialog box, which allows you to save your image in a format that other programs can read.

Launches any plug-in export filters you have added.

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

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

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

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

Opens the Tag WWW URL dialog box, which allows you to define objects as clickable areas for use on the Internet. You can then specify the name, location, and file format of the image in the Export An Image To Disk dialog box, set export options for the image in the appropriate Export dialog box, and define image map settings in the Save Map File dialog box.

Opens the Document Info dialog box, which shows you the image's name, size, resolution, file format, type of compression, color mode, and whether it has been changed since you opened it.

Opens the New Archive Properties dialog box, which allows you to set the archiving properties for a file. You can specify whether to preserve the first version of your file as the permanent archived version. You can also specify the compression options and the location for the archived files.

Opens the Choose A Version To Retrieve dialog box, which allows you to open an archived version of the active image. You can also use the Choose A Version To Retrieve dialog box to view other archived versions of an image or to compare two archived version of an image.

Opens the Open An Image dialog box, which allows you to retrieve an archived version of another image.

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

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

Create A New Image dialog box

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

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

Enable to create an image that does not have a background. If the No Background command is disabled, the image is created with a white background by default.

Displays controls which allow you to set the width, height, and resolution of the image that you are creating.

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

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

Click to change the page orientation to portrait.

Click to change the page orientation to landscape.

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

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

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

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

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

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

Displays the resolution of the image in dots per inch (dpi). To change the resolution, type new values in the Resolution box or use the scroll arrows to adjust the existing values.

Displays the resolution of the image in dots per inch (dpi). To change the resolution, type new values in the Resolution box or use the scroll arrows to adjust the existing values.

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

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

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

Displays the size of the image.

Displays the size of the image.

Displays the size of the image.

Displays the system memory currently available.

Displays the system memory currently available.

Displays the system memory currently available.

Partial Load dialog box

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

Displays the filename and extension.

Displays the currently selected grid. Click the down arrow to display a list of available preset grids or choose Custom to define your own grid. Click and drag the nodes to resize the panels, or move a panel by clicking and dragging it.

Displays the currently selected grid. Click the down arrow to display a list of available preset grids or choose Custom to define your own grid. Click and drag the nodes to resize the panels, or move a panel by clicking and dragging it.

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

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

EPS Export dialog box

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

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

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

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

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

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

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

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

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

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

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

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

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

Document Info dialog box

Displays the name and file extension of the active image.

Displays the width of the active image using the units of measurement you selected in the Options dialog box. The width is also displayed in pixels.

Displays the height of the active image using the units of measurement you selected in the Options dialog box. The height is also displayed in pixels.

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

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

Displays the system resources required while the file is open.

Displays the amount of space the file takes up on your hard drive.

Displays the file format of the image.

Displays the file's compression type.

Displays the color mode of the active image.

Indicates whether the image contains objects, and also how many objects it contains.

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

Indicates the number of frames the movie contains, as well as how many frames are currently loaded.

Save Map File dialog box

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

Choose a map file type from the list.

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

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

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

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

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

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

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

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

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

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

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

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

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

Partial Load Movie dialog box

Click and drag to select the range of frames that you want to load. The left arrow sets the first frame in the range; the right arrow sets the last frame in the range.

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

Resets the range of frames to include all frames.

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

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

Moves to the first frame of the movie.

Moves back one frame at a time.

Click to play the movie in the Preview window.

Stops the movie from playing in the Preview window.

Moves forward one frame at a time.

Moves to the last frame of the movie.

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

Displays the selected frame of the movie.

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

Open dialog box

Displays a thumbnail of the currently selected file if the check box below is enabled. If the file is not a graphics file, the Preview window appears with an X through it.

Enable the check box to view a thumbnail of the selected file. If the file is not a graphics file, the Preview window appears with an X through it.

Click the down arrow to display a list of the different methods you can use for opening files. You can load the whole image, crop the image as it opens, resample the image as it opens, or load only a section of the image.

Click to view file information such as image size, file format, keywords, and notes.

Displays the image's dimensions and color mode.

Displays the image's dimensions and color mode.

Displays the image's file format.

Displays the image's file format.

Displays any notes that are associated with the selected file.

Displays any notes that are associated with the selected file.

Enable this check box to suppress the filter's dialog box. The filter's default settings will be used.

Enable this check box to maintain layers and pages when importing files.

Enable this check box to link the bitmap externally instead of saving it in the image file. This saves disk space and allows the image to be loaded and edited faster.

Enable this check box when importing TIFF (or CT) files to link a low resolution place holder image to a high resolution file. These TIFF (or CT) images become known as OPI images. When your service bureau receives your print file, the OPI server substitutes the high-resolution images for the low-resolution images. If there are no OPI images in your file, the Maintain OPI Links option will not be available at print time.

Enable this check box to check for a watermark when importing files. This option 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.

Crop Image dialog box

These controls allow you to define and perfect the cropping area.

Displays the path, filename, and extension of the image.

Displays the image with a cropping box around it. Click and drag the nodes to perfect the size of the cropping box. Use the Hand tool to move the cropping box to a different part of the image.

Displays the height of the cropping box. To change the height, type in a value or adjust the existing one using the scroll arrows.

Defines the height of the cropping box. To adjust the height of the cropping box, type in a value or adjust the existing one using the scroll arrows.

Defines the width of the cropping box. To adjust the width, type in a value or adjust the existing one using the scroll arrows.

Displays the width of the cropping box. To change the width, type in a value or adjust the existing one using the scroll arrows.

July 7, 97 The following CS topics in the Crop Image dialog need to be rewritten. Compile without this rtf and figure out which IDs correspond to which UI items.

Displays the amount on top of the image area to be cropped off.

Displays the amount on top of the image area to be cropped off.

Displays the amount of the area on the left side of the image to be cropped off.

Displays the amount of the area on the left side of the image to be cropped off.

Click to select the entire image.

Displays the unit of measurement used to calculate the size and position of the cropping box. To use another, click the down arrow and choose one from the list.

Displays the unit of measurement used to calculate the size and position of the cropping box. To use another, click the down arrow and choose one from the list.

Displays the size of the new, cropped image.

Displays the size of the new, cropped image.

Resample dialog box

Displays the path, filename, and extension of the image.

Displays the width of the image using the unit of measurement selected in the units box. You can adjust the width using either of two methods: you can type in a new value or use the scroll arrows to adjust the current value in the number box, or you can type in a value in the Percentage box. The change is reflected in both boxes.

Displays the width of the image using the unit of measurement selected in the units box. You can adjust the width using either of two methods: you can type in a new value or use the scroll arrows to adjust the current value in the number box, or you can type in a value in the Percentage box. The change is reflected in both boxes.

Displays the height of the image using the unit of measurement selected in the units box. You can adjust the height using either of two methods: you can type in a new value or use the scroll arrows to adjust the current value in the number box, or you can type in a value in the Percentage box. The change is reflected in both boxes.

Displays the height of the image using the unit of measurement selected in the units box. You can adjust the height using either of two methods: you can type in a new value or use the scroll arrows to adjust the current value in the number box, or you can type in a value in the Percentage box. The change is reflected in both boxes.

Displays the current width of the image as a percentage of its original width.

Displays the current height of the image as a percentage of its original height.

Displays the current width of the image as a percentage of its original width.

Displays the current height of the image as a percentage of its original height.

Displays the image's current width.

Displays the image's current height.

Displays the unit of measurement used to calculate image height and width.

Displays the unit of measurement used to calculate image height and width.

Displays the horizontal resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Identical Values control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the vertical resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Identical Values control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the horizontal resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Identical Values control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the vertical resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Identical Values control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the horizontal resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Identical Values control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the vertical resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Identical Values control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the original vertical resolution of the image in pixels, or dots per inch (dpi).

Enable this check box to force the horizontal and vertical resolution values to be identical. When you enter a value in one box, the other changes automatically.

Displays the original file size of the image in bytes.

Displays the size the file will be after resampling.

Displays the original file size of the image in bytes.

Displays the size the file will be after resampling.

These controls allow you to change the resolution of your image.

Enable to maintain equal horizontal and vertical values. When this check box is enabled, when you enter a value in one box, the other will change automatically.

Bitmap dialog box

This group of controls allows you to change color characteristics of your image.

Displays the selected color mode. The number of bits a color mode uses determines both the horsepower it requires from your system as well as the number of colors or shades it is capable of producing. One bit can either be on or off, so 1-bit color is capable of creating just two colors: 0 (off) is black, and 1 (on) is white. To use another color mode, click the down arrow and choose one from the list.

- black and white = 1-bit
- 256 shades of gray = 8-bit
- 16 colors = 4-bit
- paletted color = 8-bit
- 16 million colors = 24-bit
- CMYK = 32-bit

Enable this check box to use image dithering. Dithering is a method of enhancing the color in images that use 16 or 256 colors or shades of gray.

Enable this check box to use a color profile when exporting the image.

This group of controls allows you to change the dimensions of your image.

Displays the image's export dimensions. To use another dimension, click the down arrow and choose one from the list. If you don't select a size, the original file dimensions are used.

Displays the width of the file in pixels. To change the file width, type in a new value, or use the scroll arrows to adjust the existing one.

Displays the height of the file in pixels. To change the file height, type in a new value, or use the scroll arrows to adjust the existing one.

Displays the width of the file in pixels. To change the file width, type in a new value, or use the scroll arrows to adjust the existing one.

Displays the height of the file in pixels. To change the file height, type in a new value, or use the scroll arrows to adjust the existing one.

This group of controls allows you to change the resolution of your image.

Displays the resolution of the file. To use another resolution, click the down arrow and choose one from the list, or type new values in the Horizontal and Vertical boxes below.

Displays the vertical resolution of the file. To use another, type a new value in the box, or use the scroll arrows to adjust the existing one.

Displays the horizontal resolution of the file. To use another, type a new value in the box, or use the scroll arrows to adjust the existing one.

Displays the horizontal resolution of the file. To use another, type a new value in the box, or use the scroll arrows to adjust the existing one.

Displays the horizontal resolution of the file. To use another, type a new value in the box, or use the scroll arrows to adjust the existing one.

Displays the vertical resolution of the file. To use another, type a new value in the box, or use the scroll arrows to adjust the existing one.

Displays the vertical resolution of the file. To use another, type a new value in the box, or use the scroll arrows to adjust the existing one.

Enable to maintain equal horizontal and vertical values. When this check box is enabled, when you enter a value in one box, the other will change automatically.

This group of controls allows you to select a method of anti-aliasing for your image. Anti-aliasing removes jagged edges from bitmap images by adding intermediate colors or shades of gray, thereby smoothing the transition between colors.

Click if you don't want to use anti-aliasing. Anti-aliasing removes jagged edges from bitmap images by adding intermediate colors or shades of gray, thereby smoothing the transition between colors.

Click to use the Normal method of anti-aliasing. Anti-aliasing removes jagged edges from bitmap images by adding intermediate colors or shades of gray, thereby smoothing the transition between colors. The Normal option works well for images composed of straight lines－curves and text are excluded from the process.

Click to use the Super-sampling method of anti-aliasing. Anti-aliasing removes jagged edges from bitmap images by adding intermediate colors or shades of gray, thereby smoothing the transition between colors. The Super-sampling option anti-aliases both curves and text, but is more memory intensive than the Normal option.

Displays the estimated size of the file before it is compressed. Compressed files will be smaller than the displayed value.

Displays the estimated size of the file before it is compressed. Compressed files will be smaller than the displayed value.

Selects the number of fountain steps used when exporting the image.

Selects the number of fountain steps used when exporting the image.

Enable this check box to mask an area outside of the current selected objects.

Enable this check box to maintain the aspect ratio between the height and the width of the image. When this check box is enabled, the dimensions will automatically change to reflect the original image size.

Resets the bitmap properties to their default settings.

Save dialog box

Displays the compression type that will be used when you save the file. To use another type of compression, click the down arrow and choose one from the list.

Enable this check box to save only selected objects.

Enable this check box to suppress the filter's dialog box. The filter's default settings will be used.

Allows you to add notes that will be saved with the file.

Allows you to add notes that will be saved with the file.

Type in any keywords you want to associate with the file. You can use keywords to search for files on your system. You can type single words, phrases, or combinations of both. Separate keywords with commas.

Type in any keywords you want to associate with the file. You can use keywords to search for files on your system. You can type single words, phrases, or combinations of both. Separate keywords with commas.

Enable this check box to embed fonts in the file. Use this option if you aren't sure what fonts are available on other systems or output devices you will be using with this file.

Click to open the Advanced Settings dialog box.

Displays the version of the Corel application you are running.

Displays the version of the Corel application you are running.

Displays the file size of the file's thumbnail. To change the file size, click the down arrow and choose a size from the list.

Displays the file size of the file's thumbnail. To change the file size, click the down arrow and choose a size from the list.

Displays the selected compression type. To use another, click the down arrow and choose one from the list.

Click to save the image.

Click to close the dialogue box without saving any changes you've made.

File Types dialog box, Associate tab

Displays the name of the Corel application you are running.

Lists all the file extensions you can associate with the Corel application you are running. To associate a file extension with the application, enable its check box.

Provides a description of the selected filter.

Provides a description of the selected filter.

Resets the Associate page properties to their default settings.

File Types dialog box, Filters tab

Lists the available filter types. Double-click a filter type to open a list of available filters. To add a filter to the active filters list, select it and click Add.

Lists the active filters. To add a filter to the active filters list, select it in the window to the left and click Add.

Lists the active filters. To add a filter to the active filters list, select it in the window to the left and click Add.

Use to add a filter to the list of active filters. Select the file in the window to the left, and click Add.

Use to remove a filter from the list of active filters. Select a file in the list, and click Remove.

Use the Move Up and Move Down buttons to rearrange filters in the active filters list. Select the filter you want to move, then click Move Up or Move Down until it is positioned in the list as you wish.

Provides a description of the selected filter.

Resets the file format properties to their original default settings.

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

Click to change the mouse pointer to a question mark. Then you can click any command or screen area to view help for that item.

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

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

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

The Corel on the Web flyout lists websites that may be of interest when working with Corel applications. When you click one of the links listed in the flyout, Corel PHOTO-PAINT automatically launches your web browser and displays the site.

You can also use this menu to store a listing of your favorite sites on the web by adding new links using the Edit Link command. The flyout can list a maximum of 25 sites.

Displays a dialog box in which you can edit the names and the URLs (Universal Resource Locator) of existing World Wide Web links that are listed in the Corel On The Web flyout, delete them, rearrange their order in the flyout, and add new links to the flyout.

About dialog box

Displays the trademarking, copyright, and other information for Corel PHOTO-PAINT 8. Hold down the left mouse button to stop the scrolling screen at a particular point. Click and drag to pan across the screen.

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

Opens the System Info dialog box, which displays detailed information about any of the following five categories: system, display, printing, Corel .EXE and .DLL files, and system .DLL files.

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

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

Displays the version number of the application you are running.

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

Serial/PIN dialog box

Displays the serial number, which is located on your proof of purchase.

Displays your personal identification number (PIN). The PIN is not required to run this software, but is necessary to receive customer support.

System Info dialog box

Provides a list of categories that display information about the current state of you computer. These categories let you see details about your computer, display, printers, Corel .EXE and .DLL files, and system .DLL files.

Displays the system information contained in a particular category.

Saves your system information in text file called SYSINFO.TXT.

Copyright dialog box

Displays copyright or license information for the application.

Prints the copyright or license information.

Edit Links dialog box

Displays the World Wide Web (WWW) addresses that you have added to the Corel On The Web flyout menu in the Help menu. You can add new addresses to create direct links to the Web sites that you visit most often. You can also specify the text that appears in the flyout menu for each link.

Opens the Link Details dialog box, which lets you edit the text or Uniform Resource Locator (URL) for the selected link.

Opens the Link Details dialog box, which lets you add the text or Uniform Resource Locator (URL) for a new link.

Deletes the selected link from the Edit Links dialog box and from the Corel On The Web flyout in the Help menu.

Moves the selected link up one level in the Corel On The Web menu list.

Moves the selected link down one level in the Corel On The Web menu list.

Edit Links Dialog Box

Edit Links Dialog Box

The Corel On The Web menu flyout in the Help menu contains a list of links that can launch and point your Internet browser to a World Wide Web site. Using the Edit Links dialog, you can add, update, or remove, links to sites containing tips and tricks, graphics, or technical support information. You can also use the Edit Links dialog box to move links to your favorite World Wide Web sites up or down in the Corel On The Web menu flyout.

With the Edit Links dialog box, you can manage all of your links so that any World Wide Web site is quickly and easily accessible through the Corel On The Web menu flyout in the Help menu.

Link Details Dialog Box

Link Details dialog box

The Link Details dialog box lets you add links to the Edit Links dialog and to the Corel On The Web menu flyout. The name you assign to a link appears in the Corel On The Web menu flyout, and the corresponding Uniform Resource Locator (URL), tells your Internet browser which World Wide Web page to load.

Displays the text that appears in the Corel On The Web flyout in the Help menu.

Displays the Uniform Resource Locator (URL) or Internet address to add to the Corel On The Web flyout in the Help menu.

LEVEL EQ

Click to enable the eyedropper tools to set input values.

Use to set input and output values for your lightest and darkest pixels. Set values by clicking either the Set Input Values or Set Output Values button, clicking an eyedropper tool, and selecting a sample color in your image.

Displays the channel you are currently editing. Click the down arrow to select a different channel. You can edit each channel separately, or you can adjust them simultaneously in the composite channel.

Enable this control to redistribute the pixel values throughout the entire tone range automatically. Selecting this option has the same result as selecting the Auto Levels command (Image, Adjust).

Type a value to set a clipping range for the darkest pixels in your image. All pixels that fall between this value and the value you set as the darkest pixel value in the output range will map to the darkest pixel value. For example, if you set 20 as your darkest pixel value and 40 as your Input Value Clipping for the low end of the range, the pixels that fall between 0 and 40 will all map to 20.

Type a value to set a clipping range for the brightest pixels in your image. All pixels that fall between this value and the value you set as the brightest pixel value in the output range will map to the brightest pixel value. For example, if you set 240 as your brightest pixel value and 220 as your Input Value Clipping for the high end of the range, the pixels that fall between 220 and 255 will all map to 240.

Displays the output brightness value of the darkest pixels in your image. To adjust this value, type a value or adjust the existing value using the scroll arrows. All pixels in your image that are darker than this value will map to it after equalization.

Displays the output brightness value of the lightest pixels in your image. To adjust this value, type a value or adjust the existing value using the scroll arrows. All pixels in your image that are lighter than this value will map to it after equalization.

Move these handles to set a threshold based on the output range, which you control by moving the handles that area below the histogram. The brightness values that fall outside the Input Value Clipping range will map to the brightness values specified in the output range. For example, if the output range spans the values 20 to 240, and you type 40 and 220 in the Input Value Clipping boxes, the values between 0 and 40 will all map to 20, and the values between 220 and 255 will all map to 240. This increases the number of pixels at each extreme of the brightness scale.

Move these handles to adjust the values of the darkest and lightest pixels in your image. The handle on the left represents the value of the darkest pixels, and the handle on the right represents the value of the lightest pixels. To compress the tonal range of your image, move the handles closer together. The pixels that fall outside the new tonal range will map to the output values you set here.

LEVEL EQ SETTINGS DIALOG BOX

Type a value or adjust the existing value using the scroll arrows.

Displays the Input Value Clipping and Output Range Compression values and the increment by which the processing range can be altered.

LEVEL EQ   AUTO ADJ. RANGE DB: THE HELP BUTTON INVOKED THE WRONG WINDOW. CONSEQUENTLY, THE TOPIC WAS REMOVED FROM THE ALIAS FILE AND INCLUDED HERE.

The Auto-Adjust Range dialog box lets you limit the range of tonal values used in the calculation process using the Level Equalization and Tone Curve dialog boxes. By default, 5% of the darkest and lightest pixel values are ignored.

Images with large numbers of light or dark pixels will benefit from adjustments to the Black and White limits. Reduce the White limit values to improve the tonal makeup of a dark image; reduce the Black limit image to improve the tonal makeup of light images.

SAMPLE/TARGET

Use these eyedropper tools to select sample colors from the shadow, midtone, and highlight areas of your image. To set the target colors using the Select Colors dialog box, double-click the colors in the target column, below.

A graphic representation of the number of pixels at each of the 256 possible brightness values.

A graphic representation of the 256 possible brightness values. The histogram above indicates how many pixels are at each level in your image.

Enable this check box to have Corel PHOTO-PAINT automatically clip the outlying brightness values in your image; that is, to ignore a percentage of the most extreme brightness values when identifying the lightest and darkest pixels in the histogram. Disable this check box if you want to set the clipping percentage yourself.

TONE CURVE

Displays the channel whose response curve you are currently editing. Click the down arrow to select a different channel. Each channel has its own response curve, although you can adjust them simultaneously by working in the composite channel.

Displays the selected curve-editing style. Click the down arrow to display a list of available editing styles.

·   Curve allows you to shape the curve by clicking and dragging, and smoothes the distribution of values. Drag the curve to adjust its shape.

·   Linear allows you to draw the curve by clicking and dragging, but it keeps the segments between nodes straight.

·   Freehand allows you to draw the curve by clicking and dragging.

·   Gamma corrections are weighted toward the midtones. You can adjust the gamma curve value in three ways: move the slider, adjust the number in the box, or drag the curve.

Allows you to adjust the gamma values when you select gamma as the curve-editing style. You can adjust the gamma curve value in three ways: move the slider, adjust the number in the box, or drag the curve.

Displays the name of the response curve, if it has been previously saved.

Click to open the Load Tone Map File dialog box, which allows you to load preset and previously saved response curves. Response curve files are saved with the extension .MAP.

Click to open the Save Tone Map dialog box, which allows you to save customized response curves. Response curve files are saved with the extension .MAP.

Displays the selected response curve. The response curve is a visual representation of the balance between shadows, midtones, and highlights in your image that extends from the shadow range to the highlight range. By adjusting the curve, you affect the relationship between these ranges in your image. Curve-based editing allows you to pin-point a problem area and to produce subtle or pronounced change in that area. The changes you make dissipate according to the curve as you move away from the targeted area.

Represents the tonal range of the channel on the vertical plane.

Represents the tonal range of the channel on the horizontal plane.

Click to flip the response curve vertically.

Click to flip the response curve horizontally.

Resets the response curve to the default shape, which is a straight line that extends between the darkest and lightest values in your image.

Click to invert the response curve.

Click to smooth the shape of the response curve you have drawn in Freehand editing style. Keep clicking until the curve is as smooth as you want.

Click to balance the response curve so that the colors in your image appear solid with hard edges.

Click to open the Auto-Adjust Range dialog box, which lets you set black and white limits.

Enable this check box to display the response curves for all channels at once.

B-C-I

Move the slider or type a value in the box to adjust the intensity of your image. Increasing the intensity brightens the lighter areas of your image without washing out the dark areas. Contrast and intensity usually go hand-in-hand, because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

Move the slider or type a value in the box to adjust the brightness values of the pixels in your image. This control shifts all pixel values up or down the tonal range, lightening or darkening all colors equally.

Move the slider or type a value in the box to adjust the contrast in your image. Adjusting the contrast increases or decreases the difference between the lightest and darkest pixels in your image.

Move the slider or type a value in the box to adjust the intensity of your image. Increasing the intensity brightens the lighter areas of your image without washing out the dark areas. Contrast and intensity usually go hand-in-hand, because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

COLOR BALANCE

Move the slider to shift the balance of cyan and red in your image.

Move the slider to shift the balance of magenta and green in your image.

Move the slider to shift the balance of yellow and blue in your image.

Enable this check box if you want the changes applied to the lightest pixels in the image.

Enable to maintain the brightness values of your image. If you leave this check box unchecked, the overall lightness or darkness of your image may be affected by color correction.

Enable this check box if you want the changes applied to the midtones in your image.

Enable this check box if you want the changes applied to the darkest pixels in your image.

HUE/SAT/LITE

Move the slider or type a value in the box to shift the saturation of all colors in your image. Saturation refers to the purity of your colors. Fully saturated colors contain no black, whereas fully desaturated colors appear as their grayscale equivalents. Compare the Original Color and New Color spectrums to see how the changes will affect the colors in your image.

Displays the original colors in your image. Compare with the New Color spectrum to see how the changes will affect the colors in your image.

Displays the adjusted color spectrum. Compare with the Original Color spectrum to see how the changes will affect the colors in your image.

REPLACE COLORS

Displays the color you want to use as a replacement. Click the down arrow and click a color on the color picker. For a larger selection of colors, click Others and choose a color from the Color dialog box. Move the Hue, Saturation, and Lightness sliders to fine-tune this color.

Move the slider to control the hue of the replacement color. Hue is the main attribute in a color that distinguishes it from other colors. Blue, green, and yellow, for example, are all hues.

Move the slider to shift the saturation of all colors in your image. Saturation refers to the purity of your colors. Fully saturated colors contain no black, whereas fully desaturated colors appear as their grayscale equivalents. Compare the Original Color and New Color spectrums to see how the changes will affect your image's colors.

Move the slider to increase or decrease the range of colors that is replaced in your image.

COLOR HUE CONTROL

Displays how your image looks before you apply the effect.

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

Displays what your image will look like if you add more red.

Displays what your image will look like if you add more green.

Displays what your image will look like if you add more blue.

Displays what your image will look like if you add more cyan.

Displays what your image will look like if you add more magenta.

Displays what your image will look like if you add more yellow.

Enable this check box if you want to affect the shadow range of your image.

Enable this check box if you want to affect the midtone range of your image.

Enable this check box if you want to affect the highlight range of your image.

Enable this check box if you want to maintain the current brightness values of your image. If you disable this check box, your image could be lightened or darkened by the color effects you apply.

Move the slider to control the intensity of each color application.

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

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

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

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

Enable to display Original and Result windows.

COLOR TONE CONTROL

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

Displays how your image will look if you darken it.

Displays how your image will look if you darken it.

Displays how your image will look if you increase the saturation.

Displays how your image will look if you increase the saturation.

Displays how your image will look if you increase the contrast.

Displays how your image will look if you lighten it.

Displays how your image will look if you decrease the saturation.

Displays how your image will look if you decrease the contrast.

Move the slider to control the intensity of each effect.

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

DEINTERLACE

Click to remove even horizontal lines from scanned or interlaced video images.

Click to remove odd horizontal lines from scanned or interlaced video images.

Duplication fills in the spaces with copies of the adjacent lines of pixels.

Interpolation fills in the spaces with colors created by averaging the surrounding pixels.

POSTERIZE

Move to control the intensity of the posterization. Posterization simplifies the gradations of color in your image.

THRESHOLD

Click to have all the values that fall below the threshold map either to black (the default) or to the low-level value you set.

Click to have all the values that fall above the threshold map either to white (the default) or to the high-level value you set.

Click to convert your image to black and white. The values that fall below the threshold level map to the low level value, and the values that fall above the threshold level map to the high level value. If you do not set low and high levels, the defaults are 0 (black) and 255 (white).

Displays the current clipping percentage; that is, the percentage of the most extreme brightness values Corel PHOTO-PAINT will ignore when identifying the lightest and darkest values in the histogram. To change the percentage, type a value or adjust the current value using the scroll arrows. This option is only available if you have disabled the Automatic check box.

A graphic representation of the number of pixels at each of the 256 possible brightness values.

Move the pointers to adjust the threshold values.

Displays the current low-level value. To adjust the value, type a value in the box, or drag the pointer that is below the histogram.

Displays the current high-level value. To adjust the value, type a value in the box, or drag the pointer that is below the histogram.

RESAMPLE

Displays the width of your image using the unit of measurement selected in the units box. You can adjust the width using either of two methods: you can either type a value in the box or use the scroll arrows to adjust the current value, or you can type a value in the Percentage box. No matter which method you use, the change is reflected in both boxes.

Displays the height of your image using the unit of measurement selected in the units box. You can adjust the height using either of two methods: you can either type a value in the box or use the scroll arrows to adjust the current value, or you can type a value in the Percentage box. No matter which method you use, the change is reflected in both boxes.

Displays the image's current width.

Displays the image's current height.

Displays the new width of your image as a percentage of the original image width. To adjust the width, type a value in the box or adjust the existing value using the scroll arrows.

Displays the new height of your image as a percentage of the original image height. To adjust the width, type a value in the box or adjust the existing value using the scroll arrows.

Displays the unit of measurement used to calculate image size. Click the down arrow to display a list of the available units.

Displays the unit of measurement used to calculate image height and width.

Displays the horizontal resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type a value in the box, or use the scroll arrows to adjust the existing value. Ensure the Maintain Aspect Ratio control is enabled if you want to force the horizontal and vertical resolutions to be identical.

Displays the vertical resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type a value in the box, or use the scroll arrows to adjust the existing value. Ensure the Maintain Aspect Ratio control is enabled if you want to force the horizontal and vertical resolutions to be identical.

Displays the original horizontal resolution of the image in pixels, or dots per inch (dpi).

Displays the original vertical resolution of the image in pixels, or dots per inch (dpi).

Enable this check box to force the horizontal and vertical resolution values to be identical. When you enter a value in one box, the other changes automatically.

Displays the original file size of the image in bytes.

Displays the size (in bytes) the file will be after resampling.

Click an option to determine the process used to resample the image. When you increase the resolution of an image, Corel PHOTO-PAINT must add pixels that weren't originally in the image. If you select the Anti-Alias option, Corel PHOTO-PAINT averages the adjacent pixels and creates new pixels based on these average values.

Enable this control to maintain current image proportions, both in dimension and resolution. When you type a value in one box, the value in the other box will adjust automatically.

Maintains the original file size of the image; that is, the amount of space it takes up on your hard drive. Changing the resolution without changing the image dimensions will affect the image size.

STITCH 1: SELECT IMAGES

Lists each of the images open in the Image Window. Choose the images you want to stitch from this list.

Click to stitch the images vertically.

Click to stitch the images horizontally.

Click to change the order of the images in the Selected Files list.

Displays the image selected in the Source Files list.

Click to add the selected image in the Source Files list to the Selected Files list.

Click to remove an image from the Selected Files list.

Click to add all images included in the Source Files list to the Selected Files list.

Click to remove all images from the Selected Files list.

List the files you have selected to be stitched.

STITCH 2: EDIT OVERLAP

Displays the images and the overlap markers. The images change position as the Vertical and Horizontal Adjust sliders are moved.

Indicates the relative position of an overlap.

Click to select the overlap to be adjusted.

Click to return to the previous overlap in the stitch sequence.

Click to advance to the next overlap in the stitch sequence.

Enable to create an object of the composite stitched image in the Image Window.

Adjust to align the overlapping images vertically.

Adjust to align the overlapping images horizontally.

PAPER SIZE

Displays the current position of the image on the paper.

Click to select a preset placement from the list.

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

Displays the original paper width using the unit of measurement selected in the units box.

Displays the original paper height using the unit of measurement selected in the units box.

Displays the width of the paper using the unit of measurement selected in the units box. To adjust the paper width, type a value in the box or use the scroll arrows to adjust the existing value.

Displays the height of the paper using the unit of measurement selected in the units box. To adjust the paper height, type a value in the box or use the scroll arrows to adjust the existing value.

Displays the unit of measurement used to calculate paper height and width. Click the down arrow to display a list of the available units.

Enable this control to maintain the current proportions. When you type a value in one box, the value in the other box adjusts automatically.

Displays the name and location of the original file. This is the file that will be duplicated.

Type a filename and path for the duplicate image in the As box, or click OK to accept the default filename.

Enable to merge all objects with the background in the duplicate image. Disable to duplicate the image without merging all objects.

CHANNEL CALC.

Displays the selected first-source image. Click the down arrow to choose from a list of all open images.

Displays the selected channel of the first-source image. Click the down arrow to choose from a list of all available channels. To use all the channels in an image, enable the Use All Channels check box, below.

Enable to invert the colors of the selected first-source image.

Displays the selected second source-image. Click the down arrow to choose from a list of all open images.

Displays the selected channel of the second-source image. Click the down arrow to choose from a list of all available channels. To use all the channels in an image, enable the Use All Channels check box, below.

Enable to invert the colors of the selected second-source image.

Displays the selected Paint mode. Paint modes determine the way the paint is applied to the colors that already exist in your image. Click the down arrow to choose from a list of all available modes.

Displays the current transparency of the source images in relation to the destination image. To adjust the transparency level, type a value in the box, or adjust the existing value using the scroll arrows.

Displays the selected calculation method. Stretch expands or reduces the combined source images and mask to fit the destination image. Clip places the combined source images and mask in the destination image at their actual sizes.

Enable to use either a masked selection from an open image or a channel from an open image as a mask during calculations.

Enable to use all channels of the source images and the destination image.

Displays the image that will be used as a mask in the calculations. If no masked selection is defined in this image, you can use one of the image's channels as the mask. Click the down arrow to choose from a list of all open images.

Displays the selected mask. If no masked selection is defined in this image, you can use one of the image's channels as the mask. Click the down arrow to choose from a list of all available masks and channels.

Enable to invert the values of the selected channel or mask.

PREVIEW NO ID Displays a preview of the destination image with the combined source images applied to it.

Click to preview the destination image with the combined source images applied to it.

Displays the selected destination image. You can create a new image from the combined source images, or you can add the combined source images to an existing image. Click the down arrow to choose from a list of all open images.

Displays the selected channel of the destination image in which you want to place the combined source images. You can use color or mask channels, or create a new mask channel. Click the down arrow to choose from a list of all available color and mask channels.

Use the Hand tool to move to an area of the image that falls outside the Preview window. Drag the image in the Preview window.

Use the Zoom tool to magnify the image in the Preview window. Click to zoom in; right-click to zoom out.

ROTATE CUSTOM

Displays the angle of rotation. To adjust the rotation angle, type a value in the box, or use the scroll arrows to adjust the existing value.

Click to rotate the image clockwise.

Click to rotate the image counter-clockwise.

Enable this control to rotate the image without changing its size. Otherwise, the image is resized so that all of the image is visible in the Image Window.

Enable this control to prevent jagged edges from appearing around the edges of your image after it is rotated.

CONVERT TO B/W

Click to convert the image to black and white line art.

Click to produce an image using just black and white values, but using Ordered dithering to create the illusion of varying shades of gray. This option is less expensive in terms of system requirements than the Error Diffusion method of dithering.

Click to produce an image using just black and white values, but using the Error Diffusion method of dithering to produce the illusion of varying shades of gray. This method is more expensive in terms of system requirements than the Ordered method of dithering.

Click to produce a black and white image using dots of various sizes. On printers that cannot print dots of different sizes, the halftone is produced by printing different numbers of dots in a given area.

Displays the selected halftone screen. The halftone is produced by printing different numbers of dots in a given area. The halftone screen determines the shape of that given area.

Controls the line frequency of the halftone screen.

Controls the screen angle of the halftone screen.

Displays the selected unit of measurement that is used to calculate the line frequency. Click the down arrow to choose a different unit of measurement.

Controls the screen angle of the halftone screen.

Displays the selected halftone screen. The halftone is produced by printing different numbers of dots in a given area. The halftone screen determines the shape of that given area.

Displays the selected threshold value. All color values in your image that fall below the threshold will map to black, and all values that fall above the threshold will map to white. To adjust the threshold, type a value in the box, or adjust the existing value using the scroll arrows.

Displays the selected threshold value. All color values in your image that fall below the threshold will map to black, and all values that fall above the threshold will map to white. To adjust the threshold, type a value in the box, or adjust the existing value using the scroll arrows.

Controls the line frequency of the halftone screen.

CONVERT TO PALETTED

tab 1

Click a tab to access image conversion options.

Creates a softly blurred appearance on the image. When you smooth an image, Corel PHOTO-PAINT analyzes the color differences around each pixel and blends the color transitions where abrupt color changes occur. Smoothing often creates a more accurate color palette.

Provides a list of palette types that you can use to convert an image. You can choose a preset palette or choose Custom to create your own customized color palette.

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

Provides a list of dithering types. Dithering is the process of arranging adjacent pixels of various shades to achieve a particular color. Choose None to disable dithering. Choose Ordered to approximate color blends using fixed dot patterns. Choose Error Diffusion to approximate color blends by scattering pixels irregularly, making edges and colors softer. Ordered dithering type applies more quickly than Error Diffusion but is less accurate.

Displays the number of colors you want to include in an Adaptive or Optimized palette. Additional colors will not be added if you select more colors than are used in the image. Black and white images are the exception: a palette with 256 shades of grays is created when the image is converted.

Specifies a target color for an Optimized conversion, which means that more colors in the specified color's range are used in the conversion.

Enable to choose a range sensitivity color from the image in the Image Window.

Displays a target color for the paletted conversion, which means that more colors within this color's range are used in the conversion. You can choose the range sensitivity color in two ways: open the color picker and click a color or open the color picker and click the Other button to choose additional colors or create your own.

Resets the range sensitivity color. A default color is displayed, based on the dominant tones in the current image.

Provides a list of preset conversion options. You can add or delete settings from the Preset list box using the Add and Remove buttons.

Saves the conversion options that you've specified in the Presets list box. You can then use these conversion options on different images or in different Corel PHOTO-PAINT sessions.

Deletes the selected preset options from the Preset list box. These options are no longer available and cannot be retrieved.

tab 2

Displays the color that you've specified as the range sensitivity color for your Optimized conversion. More colors within this color's range are used in the Optimized palette.

Returns the Importance and Lightness sliders to their default values.

Determines how much emphasis is placed on this color (and others related to it) in the Optimized conversion. Higher importance values mean that more shades of this color (and those related to it) are included in the color palette — to the point where other colors in the image are excluded.

Move the slider toward the minus sign to lower the emphasis that is placed on this color (and others related to it) in the Optimized conversion.

Move the slider toward the plus sign to raise the emphasis that is placed on this color (and others related to it) in the Optimized conversion.

Returns the Importance slider to its default value.

Determines the tolerance or sensitivity of the conversion process to the lightness component of the range sensitivity color.

Move the slider toward the minus sign to lower the sensitivity of the conversion process to the lightness component of the range sensitivity color.

Move the slider toward the plus sign to raise the sensitivity of the conversion process to the lightness component of the range sensitivity color.

Returns the Lightness slider to its default value.

Determines the tolerance or sensitivity of the conversion process to the green/red component of the range sensitivity color.

Move the slider toward the minus sign to lower the sensitivity of the conversion process to the green/red component of the range sensitivity color.

Move the slider toward the plus sign to raise the sensitivity of the conversion process to the green/red component of the range sensitivity color.

Returns the A (Green Red Axis) slider to its default value.

Determines the tolerance or sensitivity of the conversion process to the blue/yellow component of the range sensitivity color.

Move the slider toward the minus sign to lower the sensitivity of the conversion process to the blue/yellow component of the range sensitivity color.

Move the slider toward the plus sign to raise the sensitivity of the conversion process to the blue/yellow component of the range sensitivity color.

Returns the B (Blue Yellow Axis) slider to its default value.

tab 3

Displays the colors in the processed palette that you are using to convert the current image.

Opens the Color Table, which lets you customize a selected color in the processed palette. You can

Opens the Save Palette As dialog box, which lets you save the processed palette that you've created for use on other images in future Corel PHOTO-PAINT sessions. You can open the palettes that you save by clicking the Open button on the Options page of the Convert To Paletted dialog box. Custom palettes are saved with the .CPL file extension.

tab 4

Provides a list of the other images that are currently open in Corel PHOTO-PAINT. You can add these images to the column on the right side of the Batch page to convert them to the 8-bit Paletted color mode along with the active image.

Provides a list of the images that you are converting to the 8-bit Paletted color mode. You can add and remove images from this list using the Add and Remove buttons on the Batch page.

Adds the images that you've selected in the left column to the column on the right side of the Batch page. These images are added to the batch of images that will be converted to the 8-bit Paletted color mode.

Adds all of the images that are currently open in Corel PHOTO-PAINT to the batch of images that will be converted to the 8-bit Paletted color mode. After you click the Add All button, the images displayed in the left column are moved to the right column.

Removes selected images from the batch list on the right side of the Batch page.

Removes all of the images from the batch list. Only the active image remains in the list on the right side of the Batch page.

Provides a list of the images that you've included in the batch conversion. You can choose an image to preview in the Convert To Paletted dialog box.

CONVERT TO DUOTONE

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

Displays how each ink is applied along the grayscale model. This allows you to visually review the percentage of color that is added to each grayscale pixel.

Enable to display all dynamic ink curves in the tone curve grid. The number of ink curves varies with the Duotone conversion Type: Monotone, Duotone, Tritone, and Quadtone.

Displays the selected ink mode. Click the down arrow to choose from all available ink modes.

- A monotone is a grayscale image that is printed with a single ink. The single ink produces all the shadows, midtones, and highlights in the image. A monotone is like a conventional grayscale image.
- A duotone is a grayscale image that is printed with two inks, usually a black ink and a colored ink. The black ink is applied to shadow areas and the colored ink is applied to midtones and highlight areas. This adds a colored tint to the grayscale image.
- A tritone is a grayscale image that is printed with three inks, usually a black ink and two colored inks.
- A quadtone is a grayscale image that is printed with four inks, usually a black ink and three colored inks.

Displays the selected ink colors. The default ink is a PANTONE Process color. To choose a different color, double-click the ink's name to open the Color dialog box.

Displays the selected overprint ink colors and how they will appear when printed to a composite printer. To choose or create a new color, double-click a color in the list, which opens the Select Color dialog box.

Displays how much ink is applied to each point on the ink curve. Position indicates the grayscale value of each point, whereas value indicates the percentage of ink that is applied to the pixels at each point.

Resets the selected item to the settings that were present when you first opened the tab.

The functionality of the Load button depends on which tab of the Duotone dialog box is selected. On the General tab, the Load button opens the Load Duotone File dialog box, where you can access duotone (.CPD) files. On the Inks tab, the Load button opens the Load Ink File dialog box, where you can access ink (.CIK) files.

The functionality of the Save button depends on which tab of the Duotone dialog box is selected. On the General tab, the Save button opens the Save Duotone File dialog box, where you can save the current set of ink curves. On the Inks, tab, the Save button opens the Save Ink File dialog box, where you can save the selected ink file.

Enable this check box to view overprint areas onscreen.

Click to reset the selected ink curve to its default settings.

Resets all items in the overprints list to the settings that were present when you first opened the tab.

Displays all variations of the current ink colors.

Combine db

Click to combine the channels using the RGB color mode. Your image does not have to be in RGB mode to use this option; however, the combined image will not look like the original.

Click to combine the channels using the CMYK color mode. Your image does not have to be in CMYK mode to use this option; however, the combined image will not look like the original.

Click to combine the channels using the HSB color mode. Your image does not have to be in HSB mode to use this option; however, the combined image will not look like the original.

Click to combine the channels using the HLS color mode. Your image does not have to be in HLS mode to use this option; however, the combined image will not look like the original.

Click to combine the channels using the YIQ color mode. Your image does not have to be in YIQ mode to use this option; however, the combined image will not look like the original.

Click to combine the channels using the Lab color mode. Your image does not have to be in Lab mode to use this option; however, the combined image will not look like the original.

Displays the first channel of the mode you have chosen to use when combining the channels. To assign this channel to one of the channels you are combining, click the button, and click the channel in the list to the right.

Displays the second channel of the mode you have chosen to use when combining the channels. To assign this channel to one of the channels you are combining, click the button, and click the channel in the list to the right.

Displays the third channel of the mode you have chosen to use when combining the channels. To assign this channel to one of the channels you are combining, click the button, and click the channel in the list to the right.

Displays the fourth channel of the mode you have chosen to use when combining the channels. To assign this channel to one of the channels you are combining, click the button and click the channel in the list to the right.

Displays the .CPT images that were created when the image was split into channels.

CROP TO BORDER COL.

Click to crop a paper-colored border from your image.

Displays the current paper color.

Click to crop a paint-colored border from your image.

Displays the current paint color.

Click to crop a colored border from your image that is neither the paint nor paper color. You can click a color on the color picker, or click the Eyedropper tool and then click the color on your image.

Displays the selected "other" color; that is, a color that is neither the paint nor paper color. There are two ways of selecting a different "other" color. You can click the down arrow and click a color on the color picker, or you can click the Eyedropper tool and then click the color on your image.

Use to sample a color from your image. Click the Eyedropper tool, and click the color you want to use in your image.

The Crop Border Color dialog box crops an image based on similarities between adjacent pixels. You can determine the color tolerance in two ways:

- Normal: Determines the cropping area based on the color similarity between adjacent pixels. Move the slider to determine the sensitivity of the color tolerance. If you increase the tolerance, more colors will be cropped. If you reduce it, fewer or no additional colors will be cropped.
- HSB: Determines the cropping area based on the similarity of hue, saturation, and brightness levels between adjacent pixels. Move the sliders to determine the sensitivity of the color tolerance. If you increase the tolerance, more colors will be cropped. If you reduce the tolerance, fewer or no additional colors will be cropped.

HISTOGRAM

The histogram is a read-only horizontal bar chart that plots the brightness value of every pixel in your image. Values range from 0 to 255, and the histogram indicates how many pixels are at each brightness level. Use the histogram to diagnose tonal problems and decide how to deal with them.

Displays all the possible brightness values, ranging from 0 (black), to 255 (white). The histogram above indicates how many pixels are at each brightness level.

Displays the channel whose values are plotted on the histogram. Click the down arrow to select a different channel. You can view the values of each channel separately, or you can view them simultaneously in the composite channel.

Displays the current clipping percentage; that is, the percentage of the most extreme brightness values Corel PHOTO-PAINT will ignore when identifying the lightest and darkest values in the histogram. To change the percentage, type a value in the box or adjust the current value using the scroll arrows. This option is only available if you have disabled the Automatic check box.

LENSES: CON. SENS.

BCI

Move the slider or type a value in the box to adjust the brightness values of the pixels in your image. This control shifts all pixel values up or down the tonal range, lightening or darkening all colors equally.

Move the slider or type a value in the box to adjust the contrast in your image. Adjusting the contrast increases or decreases the difference between the lightest and darkest pixels in your image.

HSL

Move the slider or type a value to shift the hues along the color wheel. Hue is the most basic of color components in that it is what makes red, blue, etc. Compare the Original Color and New Color spectrums to see how the changes will affect your image's colors.

Move the slider or type a value to shift the lightness of all colors in your image. Lightness refers to the amount of black or white your colors contain. Compare the Original Color and New Color spectrums to see how the changes will affect the colors in your image.

Enable the image channel to be affected by the lens. Each channel can be altered separately in the same lens application. Master refers to a general overall effect on all channels. Working on individual channels allows for finer adjustments.

Enable to edit an image channel. Master refers to a general overall effect on all channels. Working on individual channels allows for finer adjustments.

Displays the channel whose response curve you are currently editing. Click the down arrow to select a different channel. Each channel has its own response curve, although you can adjust them simultaneously by working in the composite channel.

Displays the selected curve-editing style. Click the down arrow to display a list of available editing styles.

- Curve allows you to shape the curve by clicking and dragging, and smoothes the distribution of values. Drag the curve to adjust its shape.
- Linear allows you to draw the curve by clicking and dragging, but it keeps the segments between nodes straight.
- Freehand allows you to draw the curve by clicking and dragging.
- Gamma corrections are weighted toward the midtones. You can adjust the gamma curve value in three ways: move the slider, adjust the number in the box, or drag the curve.

Click to flip the response curve vertically.

Click to flip the response curve horizontally.

Resets the response curve to the default shape, which is a straight line that extends between the darkest and lightest values in your image.

Click to create an editable curve based on an analysis of the histogram.

Click to open the Auto-adjust Range dialog box

AUTO AD RANGE: FROM LEV. EQ

Displays the sample and target colors side-by-side. To edit a target color using the Select Color dialog box, double-click it.

Displays the channel in which you are working. Click the down arrow to select a different channel. You can edit the values of each channel separately, edit them simultaneously in the composite channel, or view the value of one channel while applying the changes to all channels.

Enable this check box if you always want to adjust all channels, even if you are viewing just one. For example, if you are working in the red channel and have this check box enabled, the changes are applied to all channels.

Displays the channel in which you are working. Click the down arrow to select a different channel. You can edit each channel separately, or you can edit them simultaneously in the composite channel.

Move the pointers to adjust the low-level, high-level, and threshold values.

Displays the current threshold value. To adjust the value, type a value in the box, or drag the pointer that is below the histogram.

Click to enable the eyedropper tools to set output values.

Click to open the Auto-Adjust Range dialog box, which allows you to adjust the percentage of outlying pixels on either end of the tonal range that Corel PHOTO-PAINT will ignore when you use either the Auto-Adjust option in this dialog box or the Auto Levels command in the Image menu.

Move the slider or type a value in the box to set the gamma curve value. Adjusting the gamma curve value allows you to pick up detail in a low contrast image without significantly affecting the shadows or highlights. This adjustment does affect all the values in your image, but is curve-based so the changes are weighted toward the midtones.

Displays the current gamma curve value. To adjust this value, type a value or adjust the existing value using the scroll arrows. Adjusting the gamma curve value allows you to pick up detail in a low contrast image without significantly affecting the shadows or highlights. This adjustment does affect all the values in your image, but is curve-based so the changes are weighted toward the midtones.

Displays the current clipping percentage; that is, the percentage of the most extreme brightness values Corel PHOTO-PAINT will ignore when identifying the lightest and darkest values in the histogram. To change the percentage, type a value in the box or use the scroll arrows. This option is only available if you have disabled the Automatic check box.

GAMMA

Move the slider or type a value in the box to set the gamma curve value. Adjusting the gamma curve value allows you to pick up detail in a low contrast image without significantly affecting the shadows or highlights. This adjustment does affect all the values in your image, but because it is curve-based, the changes are weighted toward the midtones.

Move the slider to shift the balance of magenta and green in your image.

Move the slider to shift the balance of yellow and blue in your image.

Enable this check box if you want the changes applied to the darkest pixels in your image.

Enable this check box if you want the changes applied to the midtones in your image.

Displays the color you want to replace in the image. Use the Eyedropper tool to sample a specific color from the image, or click the down arrow and click a color on the color picker. For a larger selection of colors, click Others and choose a color from the Color dialog box.

Click to choose the color you wish to replace. The color bar on the Old Color in the color picker section changes to that color.

Click to choose the new, replacement color. The color bar on the New Color in the color picker section changes to that color.

Move the slider to control the lightness of the replacement color. Lightness refers to the amount of black or white in a color.

Check the Ignore Grayscale check box to ignore all gray pixels. All gray pixels will remain gray if checked; if unchecked, these pixels will be changed to the replacement color based on saturation and lightness values alone.

Check the Single Destination Color check box to replace all colors that fall within the current range with the new color. If unchecked, the application of the new color will appear in transparent proportions as represented by the white areas in the Mask Preview.

Displays the areas of your image that are affected by the color replacement. White areas are fully affected, gray areas are partially affected, and black areas are unaffected. To adjust the tolerance, move the Range slider.

SELECTIVE COLOR

Move the (CMYK) process color sliders to increase or decrease the percentage of that process color inherent in the selected color spectrum.

Enable to modify the process colors in the color spectrum.

Displays the original colors in your image. Compare with the New Color spectrum to see how the changes will affect the colors in your image

Displays the adjusted color spectrum. Compare with the Original Color spectrum to see how the changes will affect the colors in your image.

Enable to modify the process colors in the color spectrum.

Relative adds or removes a percentage of the process color to or from the selected color spectrum.

Absolute adds or removes the absolute value of the process color to or from the selected color spectrum.

Click to add process color to the Shadows, Midtones, or Highlights areas of the image.

ADD NOISE

IDS in Effect dialog.

IMPRESSIONIST

IDS in Effect dialog.

JAGGY DESPECK

PIXELATE

PSYCY

SHARPEN

SMOOTH

SOFTEN

SOLARIZE

F1 MENU

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

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

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

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

Opens the Brightness-Contrast-Intensity dialog box, which allows you to lighten or darken your image, and to adjust the distinction between light and dark areas.

Opens the Color Balance dialog box, which allows you to adjust the mixture of colors in your image. For example, in an RGB image, you can increase or decrease the amount of red, green, or blue tones.

Opens the Gamma dialog box, which allows you to adjust the midtones in your image without affecting the shadows or highlights.

The Hue/Saturation/Lightness command allows you to adjust the hue, saturation, and lightness values of the colors in your image.

Opens the Selective Color dialog box, which lets you perform color modifications by adjusting the percentage of the component process colors (CMYK values) in a color spectrum option (Reds, Yellows, Greens, Cyans, Blues, Magentas) and lets you add process color to the grayscale tonal component of an image.

Opens the Replace Colors dialog box, which allows you to select specific colors from your image and replace them.

Reduces the saturation of each color in your image to 0, which converts each color to its grayscale equivalent. This allows you to make your image appear as grayscale without converting its color mode.

Opens the Color Hue Control dialog box, which allows you to adjust manually the levels of red, green, blue, cyan, magenta, and yellow in your image.

Opens the Color Control Tone dialog box, which allows you to adjust the lightness, contrast, and saturation levels of your image.

Opens the Deinterlace dialog box, which allows you to smooth video images by removing the odd or even scan lines and filling them in with detail taken from the rest of the image.

Inverts the colors in your image. Use this command to turn an image into a negative.

Opens the Posterize dialog box, which allows you to reduce the number of tonal values and to map all existing colors to the closest match. This process simplifies the image by removing tonal gradations and creating larger areas of flat color.

Opens the Threshold dialog box, which allows you to set a specific brightness value as a threshold. All pixels that fall below this threshold will become black; all pixels above the threshold won't be affected. You can set an image-wide threshold, or you can set a threshold in a specific color channel.

Opens the Resample dialog box, which allows you to modify the size or resolution of your image.

Opens the Select Images dialog box, which allows you to stitch together two or more images.

Opens the Paper Size dialog box, which allows you to adjust the color and size of the paper (background) behind your image. This allows you to alter the printed dimensions of your image without changing its resolution.

Adds a paper-colored background to an image without a background.

Opens the Duplicate Image dialog box, which allows you to duplicate the active image. The duplicate image opens in its own window.

Opens the Channel Calculations dialog box which allows you to merge combinations of channels from open grayscale, 24-bit, or 32-bit images that do not contain objects. Images that contain objects cannot be used to perform image calculations. You can merge some or all of the channels from one or more open images. This option is not available if the background of your image is locked.

Flips the image horizontally.

Flips the image vertically.

Rotates the image 90° clockwise.

Rotates the image 90° counter-clockwise.

Rotates the image 180°.

Opens the Custom Rotate dialog box, which allows you to select the angle and direction of rotation.

Opens the Convert to 1-bit dialog box, which allows you to convert your image to a 1-bit black-and-white image using any of four conversion methods: Line Art, Ordered, Error Diffusion, or Halftone.

Converts the image to an 8-bit grayscale image.

Opens the Duotone dialog box, which allows you to convert a grayscale image into a monotone (one ink), duotone (two ink), tritone (three ink), or quadtone (four ink) image.

Opens the Convert To Paletted Image dialog box, which allows you to convert your image to 8-bit paletted color.

Converts the image to 24-bit RGB color.

Converts the image to 32-bit CMYK color.

Converts the image to a Multichannel image.

Converts the image to video color mode for use in a television broadcast,

Converts the image to 16-bit Grayscale.

Converts the image to 48 bit RGB.

Splits the image into channels that correspond to the components of the RGB color model: red, green, and blue. You can then edit each channel independently.

Splits the image into channels that correspond to the components of the CMYK color model: cyan, magenta, yellow, and black. You can then edit each channel independently.

Splits the image into channels that correspond to the components of the HSB color model: hue, saturation, and brightness. You can then edit each channel independently.

Splits the image into channels that correspond to the components of the HLS color model: hue, lightness, and saturation. You can then edit each channel independently.

Splits the image into channels that correspond to the components of the YIQ color model: a luminance value (Y) and two chromaticity values (I and Q). You can then edit each channel independently.

Splits the image into channels that correspond to the components of the Lab color model: luminosity, green to red, and blue to yellow. You can then edit each channel independently.

Opens the Combine dialog box, which allows you to merge channels into a single image.

Opens the Color Table dialog box, which displays each color of a 16 or 256 color image. Use this dialog box to add, edit, and save individual colors or blocks of colors.

Crops the image around the mask marquee.

Opens the Crop Border Color dialog box, which allows you to crop the border color from an image according to color tolerance levels you set.

Positions skewed or imperfectly positioned images squarely onscreen.

Opens the histogram, which is a read-only horizontal bar chart that plots the brightness value of every pixel in your image. Values range from 0 to 255, and the histogram indicates how many pixels are at each brightness level. Use the histogram to diagnose tonal problems and decide how to deal with them.

Creates a mask selection that has the exact shape and size of the selected object.

Opens the Load A Mask From Disk dialog box that lets you load a previously saved mask or any importable image. Corel PHOTO-PAINT converts the imported image to a grayscale image that will be used as a mask over the image. Any bitmap image, except movie files, can be used as a mask.

Displays each loaded mask channel. Click a mask channel to apply it to the image.

Saves a defined mask as a grayscale bitmap. The Save A Mask To Disk dialog box appears so that you can choose the drive, folder, and file format, and type a file name. The mask can be saved using any bitmap file format that supports grayscale images.

Opens the Save Mask As Channel dialog box that lets you save a mask in a mask channel. Once saved, the mask channel can be viewed in the Channels Docker window.

Displays each loaded mask channel. To save an updated mask channel, click on the appropriate item/name in the list.

Places a mask marquee around the entire image area just inside the window frame. The entire image is selected and is editable. Even if the image is only partially visible because it has been zoomed in, the entire image is still selected. The resulting selection can be edited with any tool in the Paint On Mask mode.

Removes the current mask from the Image Window. If the mask was not saved in a channel or to disk, it is removed permanently.

Makes the area that is protected by the current mask editable, and makes the currently editable area, called the selection, become protected. If the current mask's transparency has been edited to protect some pixels more than others, using Invert makes the less protected areas more protected, and the more protected areas more editable. This changes the areas of the image that can be altered with tools and effects.

The Normal mask mode lets you create a single mask selection shape in the Image Window. Only one mask is visible on screen at a time; creating a mask in this mode removes all other existing masks from the image.

The Additive Mask mode lets you add areas to the existing mask selection on the active image. This creates complex, composite masks. The dimensions and shape of the added areas are defined by the mask tool you select after enabling this command.

The Subtractive command lets you remove areas from an existing mask selection. The removed areas become part of the protected area. The dimensions and shape of the areas subtracted are defined by the mask tool you select after enabling this command.

Use this mask mode to create a selection which consists of several areas you define by using various mask tools, but excludes the overlapping sections of those areas, i.e., the overlapping areas are protected from changes made to the image. If there are no overlapping sections, all the areas you define are included in a single selection and can be edited using the various mask tools.

The Float command creates a temporary layer that floats above the background; this layer contains the current mask selection and the image pixels enclosed by its marquee. You can move the selection and its contents without affecting the underlying image. When the selection is at the appropriate location, click this command again, now called Defloat, to remove the temporary layer; the pixels enclosed by the marquee are merged with the image replacing the background pixels. The mask marquee is still visible and can be moved using the Mask Transform tool. Note that while in Float mode, some Mask menu commands, such as Feather, will cause the mask to defloat.

Lets you select or protect portions of an image based on the pixel colors. You can proceed by defining colors to be protected by the mask or to be unprotected by it. Use the Eyedropper tool in the dialog box to choose the colors in the image itself. For each color you choose, you set a tolerance range by assigning a tolerance value between 1 and 100. All pixels that are within the defined color range are either protected or unprotected, depending on the choice you made. This command lets you create complex, intricate masks that would otherwise be extremely difficult to define using any one of the standard mask tools.

Launches any plug-in mask filters that you have added.

Opens the Mask Align dialog box, which lets you align a mask marquee on an image. You can align mask marquees horizontally or vertically, to the center of the page, to the active object, to the selected object, or to the entire document.

Opens the Feather dialog box that lets you set mask feathering options. Feathering is the blending of the edge of a mask selection with an underlying object or background. The transition between one and the other becomes more gradual. Feathering partially selects pixels along the selection's edge and assigns them decreasing grayscale values as they get closer to the protected area. Editing changes applied to a feathered selection will fade gradually toward the rest of the image.

Expands a mask selection to include areas of the image with similar pixel colors. The selection continues to expand until all of the adjacent pixels that have colors that meet the selection criteria are included. The criteria for including pixels is set using the Magic Wand Tool Settings Roll-Up Tolerance slider. You also enable or disable Anti-Aliasing in the Magic Wand's Tool settings Roll-Up or Property Bar.

Creates a new, color-sensitive mask based on the current mask. When you choose this command, the current selection expands to include all of the areas in the image that have similarly-colored pixels as those that fall along the edges of the mask marquee. The difference between this command and the Grow command is that Similar includes the pixels that match the color criteria regardless of their location in the image, i.e., they do not have to be adjacent pixels to the current selection.

Opens the Border dialog box that lets you create a border-shaped mask selection. This border selection is based on the shape of an existing mask selection displayed on the image. The dialog box lets you specify the width of the border in pixels and the harshness of the edges of the selection. Use the Mask Overlay command in the Mask menu to see the effect of using different edges settings.

Removes protected areas that are completely surrounded by a mask selection. Those areas, called holes, are often created by tools such as the Magic Wand and Lasso Mask tools. When working with a Photo CD image, for example, these tools can often create a complex selection that encloses areas of the image that were not selected. This is due to the color or HSB tolerance that was set before the mask was applied.

Opens the Smooth dialog box, which lets you include or remove stray pixels in the selection. This results in a smoother, more fluid marquee shape. The degree to which the sharp angles are reduced is set in the Radius number box.

Removes the smooth transition between a mask selection that has been feathered and the image background. It places the mask marquee along the pixels, found in the feathered section, that have the grayscale value you specify in the Threshold dialog box. It converts the grayscale value of pixels located on either side of the marquee to either 0 or 255 (black or white). This results in very clear, sharp mask edges.

Opens the Expand dialog box that lets you increase the size of a mask selection. In the box, type the number of pixels to add along the perimeter of the marquee. The edges of the mask selection move a distance equal to the chosen number of pixels to increase the size of the mask.

Opens the Reduce dialog box that lets you decrease the size of a mask selection. In the box, type the number of pixels to remove along the perimeter of the marquee. The edges of the mask selection move a distance equal to the chosen number of pixels to reduce the size of the mask.

Displays a grayscale version of a mask in the Image Window. While in Paint On Mask Mode, you can use the paint or effect tools to modify the size, shape, and transparency of the mask. Painting with black decreases the size of the selection by adding more pixels to the protected area. Painting with gray edits the transparency of the pixels you affected in the mask. (The degree of transparency is relative to the tone of gray selected. A darker tone is more transparent than a lighter tone.) Painting with white increases the size of the selection by making more pixels editable; the area protected by the mask is therefore reduced.

Superimposes a red-tinted semi-transparent sheet over the entire image. When the overlay is applied, the masked areas on your image are displayed in varying degrees of red (according to their transparency) and the editable areas on your image are transparent. The deeper the saturation of the red tint, the greater the degree of protection. You choose the color of the Mask Overlay color in the Display tab in the Options dialog box accessed from the Tools menu.

Toggles the mask marquee on and off. If enabled, the marquee is visible. If disabled, the marquee is invisible.

Save Mask As Channel dialog box

Type a mask channel name or accept the default filename (Alpha 1, Alpha 2, etc.). The channel name you choose will appear in the Channels Roll-Up.

Color Mask dialog box

The Normal mask mode lets you create a single mask selection shape in the image window. Only one mask is visible on screen at a time; creating a mask in this mode removes all other existing masks from the image.

Selects colors from an open image. Use the left mouse button to select a paint color. Use the right mouse button to select a fill color. Hold down CTRL and click either mouse button to select a paper color.

Choose Sampled Colors to create the mask using the colors you choose in the image with the Eyedropper tool. Other options are used to quickly add a specific color to the list below, to avoid having to select it in the image itself. For example, the Reds option adds a red to the color list, the Shadows option adds black to the list. Once you have sampled a color, or selected from this list of presets, you can edit it using the Options button in this dialog box and set the tolerance value in the mode of your choice.

Displays or hides custom color options for the brush stroke you are applying to the image. These options let you use colors from the current image, to use the current paint color, and to set the hue, saturation, and lightness variance levels of the color you use.

Enable to make the preview area update automatically after every selection or adjustment you make in the dialog box.

Provides a list of preview options, which let you determine how the color mask is displayed in the Image Window. The options are: Overlay, Grayscale, White Matte, and Black Matte. The pixels that are protected by the mask are represented with the option you choose. The overlay color is set in the Options dialog box (Tools menu).

Click to clear the color list; do this to start the mask creation from scratch.

Displays the RGB values of the color you've selected in the Image Window.

Lists all colors selected in the image with the Eyedropper tool, the specific colors chosen in the list box above, and the tolerance setting assigned to each one. The checkbox located on the left-hand side of each color is used to include or exclude a selected color when creating the mask; add the checkmark to include the color, remove it to exclude the color. This allows you to experiment with your color selections without having to reset all the colors each time.

Drag to smooth out the edges of the mask selection resulting from your color and tolerance choices. Smoothing lets you include or remove stray pixels in the selection. This results in a smoother, more fluid marquee shape.

Enable to determine the color tolerance based color similarity. Color tolerance determines the range of effect for color-sensitive tools such as the Magic Wand Mask tool, the Lasso Mask tool, the Scissors Mask tool, and the Fill tools.

Enable to determine the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels. Color tolerance determines the range of effect for color-sensitive tools such as the Magic Wand Mask tool, the Lasso Mask tool, the Scissors Mask tool, and the Fill tools.

Determines the color tolerance. You can set the color tolerance in two ways: move the slider or type a value in the color tolerance box. Color tolerance determines the range of effect for color-sensitive tools such as the Magic Wand Mask tool, the Lasso Mask tool, the Scissors Mask tool, and the Fill tools.

Enable to determine the color tolerance in HSB mode, based on the similarity of hue values between adjacent pixels. If you disable this check box, only the saturation or brightness values are used to determine the color tolerance.

Determines the color tolerance in HSB mode, based on the similarity of saturation values between adjacent pixels. You can set the color tolerance in two ways: move the slider or type a value in the Saturation box. Color tolerance determines the range of effect for color-sensitive tools such as the Magic Wand Mask tool, the Lasso Mask tool, the Scissors Mask tool, and the Fill tools.

Enable to determine the color tolerance in HSB mode, based on the similarity of saturation values between adjacent pixels. If you disable this check box, only the hue or brightness values are used to determine the color tolerance.

Determines the color tolerance in HSB mode, based on the similarity of brightness values between adjacent pixels. You can set the color tolerance in two ways: move the slider or type a value in the Brightness box. Color tolerance determines the range of effect for color-sensitive tools such as the Magic Wand Mask tool, the Lasso Mask tool, the Scissors Mask tool, and the Fill tools.

Enable to determine the color tolerance in HSB mode, based on the similarity of brightness values between adjacent pixels. If you disable this check box, only the hue or saturation values are used to determine the color tolerance.

Enable to convert the selected color to black on the image. The To Black Command uses black to display the pixels with a brightness value that is below the threshold that you set using the Threshold slider.

Enable to convert the selected color to white on the image. The To White command uses white to display the pixels with a brightness value that is above the threshold you set using the Threshold slider.

Specifies the brightness level at which the selected colors are converted to black or white. If To Black is enabled, a value of 0 is black; higher values are shades of gray. If To White is enabled, a value of 255 is white; lower values are shades of gray. You can set the threshold in two ways: move the Threshold slider or type a value in the Threshold box.

Click to see a menu of commands to use when creating or editing a color-sensitive mask. You can load an existing mask, save the current color mask to disk or in a mask channel, and set a default color tolerance value.

Specifies the default color tolerance values for the colors you use to create the color-sensitive mask.

Mask Align dialog box

Enable to align the current mask to the left side of the active object, the selected object, the entire image, or the grid.

Enable to align the current mask to the center of the active object, the selected object, the entire image, or the grid.

Enable to align the current mask to the right side of the active object, the selected object, the entire image, or the grid.

Enable to align the current mask to the top of the active object, the selected object, the entire image, or the grid.

Enable to align the current mask to the bottom of the active object, the selected object, the entire image, or the grid.

Enable to apply the mask's vertical and horizontal alignment options to the active object in the image. The active object is the object that is surrounded by a red outline in the Objects Docker window.

Enable to apply the mask's vertical and horizontal alignment options to the selected object(s) in the image. The selected object(s) are surrounded by a blue outline in the Objects Docker window.

Enable to apply the mask's vertical and horizontal alignment options to the entire image.

Enable to apply the mask's vertical and horizontal alignment options to the nearest grid line.

Resets all values in the Mask Align dialog box to their default settings. By default masks are aligned vertically and horizontally to the center of the entire image.

Feather dialog box

Type the number of pixels to use along the perimeter of the mask selection in the feathering transition. Feathering replaces opaque pixels with semi-transparent ones. A large number produces a wide feathering transitional area, which makes the feathering effect more gradual.

Controls the location of the feathered section of the mask. Average, samples all the pixels in the defined width and assigns an average color value to each pixel. Inside, feathers toward the inside of the selection's edge and appears to blend the background into the selection. Outside, feathers toward the outside of the selection's edge and blends the selection so that it appears to overlap the background area. Middle, places the feathered section on the selection's edge; there are as many feathered pixels inside the original hard edge as there are outside of it.

Choose the edge type for the feathered portion of the mask selection. Linear uses the sharp bends found in the selection when producing the feathered section, whereas Curved tends to round them off. Edging options are not available when you choose Average from the Direction list box.

Border dialog box

Determines the number of pixels between the original mask marquee and the position of the second mask marquee required to create a border-shaped mask selection.

Displays a list box where you can choose a soft or hard border edge. A soft edge produces a more gradual blend with the background image than a hard edge.

Smooth dialog box

Determines the intensity of mask selection smoothing. Smoothing tones down differences in adjacent pixels along the edges of the mask.

Threshold dialog box

Type the grayscale value of the pixels on which you want the mask selection edge or object edge to be located. Grayscale values range from 0 (black) to 255 (white). Pixels on either side of the new edge location will change to either 0 or 255. Those with a value of 0 are excluded from the selection or object; those with a value of 255 are included in it. The resulting selection or object has a crisp and obvious edge.

Expand/Reduce dialog box

Type the number of pixels that you want to add with the Expand command or remove with the Reduce command. The pixels are added or removed along the perimeter of the mask selection. The selection will be larger or smaller but will retain its shape.

Customizable toolbar options

When enabled, perspective handles appear along the selected object or current mask marquee in the Image Window depending on which tool is active: the Object Picker or Mask Transform tool. Drag the handles to apply perspective to the object or mask marquee.

When enabled, displays controls for changing the location of the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for rotating the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for scaling and flipping the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for changing the dimensions of the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for skewing the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, distortion handles appear along the selected object or current mask marquee in the Image Window depending on which tool is active: the Object Picker or Mask Transform tool. Drag the handles to distort the object or mask marquee.

Type the angle of rotation you want to apply to the current mask marquee or selected object. Type a value between 1 and 360 degrees. This control is available for both the Object Picker tool and the Mask Transform tool.

Click this button to flip the mask marquee or selected object vertically. The transformed marquee or object has the same dimensions it had before the transformation. This control is available for both the Object Picker tool and the Mask Transform tool.

Click this button to flip the mask marquee or selected object horizontally. The transformed marquee or object has the same dimensions it had before the transformation. This control is available for both the Object Picker tool and the Mask Transform tool.

Enable this option to maintain the height-to-width ratio of the mask marquee or selected object when it is scaled or flipped. This control is available for both the Object Picker tool and the Mask Transform tool.

Enable to place the center of rotation at the coordinates you specify in the Center Of Rotation boxes, relative to the current position of the center of rotation instead of relative to the rulers. This control is available for both the Object Picker tool and the Mask Transform tool.

Click to rotate the mask marquee 90 degrees in a counter-clockwise direction.

Click to rotate the mask marquee 90 degrees in a clockwise direction.

Click to rotate the mask marquee 180 degrees.

FRAME OVERLAY

slider Move to increase and decrease the opacity of the combined object.

Click to show position of the object in the previous frame.

Click to show position of the object in the next frame.

INSERT FRAME

Type the number of frames to be inserted.

Enable to insert the new frame(s), or move existing frame(s), immediately before the frame whose number you specify in the Frame box.

This control appears in both the Insert Frames and Move Frames dialog boxes.

Enable to insert the new frame(s), or move existing frame(s), immediately after the frame whose number you specify in the Frame box.

This control appears in both the Insert Frames and Move Frames dialog boxes.

Enable if you want all the frames you are inserting in this operation to be copies the frame that is visible in the Image Window.

Enable to make the new frames you are inserting only display the current paper color.

Type the number of the frames before or after which you want to insert new frames. The frame you choose is not overwritten.

Insert From File

Enable to insert the new frame(s), or move existing frame(s), immediately before the frame whose number you specify in the Frame box.

This control appears in both the Insert Frames and Move Frames dialog boxes.

Enable to insert the new frame(s), or move existing frame(s), immediately after the frame whose number you specify in the Frame box.

This control appears in both the Insert Frames and Move Frames dialog boxes.

Type the number of the frame before or after which you want to insert new frames. The frame you choose is not overwritten.

DELETE FRAME

Type the number of the first frame to be affected by the operation. This number box is inclusive. The frame corresponding to the number appearing in the box will be deleted, moved, or affected by the script you play.

The Delete Frame(s), Move Frame(s), and Apply Script to Frame(s) dialog boxes share this control.

Type the number of the last frame to be affected by the operation. This number box is inclusive. The frame corresponding to the number appearing in the number box will be deleted, moved, or affected by the script you choose.

The Delete Frame(s), Move Frame(s), and Apply Script to Frame(s) dialog boxes share this control.

MOVE FRAMES

Type the number of the frames before or after which you want to place the range of frames you are moving. The frame you choose here is not overwritten by the frames you move. It remains intact.

FRAME RATE

Type the number of milliseconds you want the selected frame to appear on screen in the movie. Click the Select All button to apply this number to every frame in the movie.

Displays each of the frames in the movie in sequence.

Click to play and stop the movie.

Click to select all movie frames in the Frames window for batch-editing operations.

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

GO TO FRAME

Type the number of the movie frame you want to display in the Image Window.

Customizable menu command

Drag the slider to display a different movie frame in the Image Window. The number of the frame appears in the box to the right of the slider.

Menu F1

Creates a movie file using the active image. The active image is automatically assigned the .AVI file extension and becomes the first and only frame of the new movie file. Use the other commands in the Movie menu to add new frames to the new movie.

Opens the Insert Frames dialog box where you insert one or more frames into a movie. You can insert a copy of the current frame appearing in the movie window, or a paper colored frame. Choose the frame insertion point and number of frames to be inserted by using the dialog box options.

Opens the Insert A Movie From Disk dialog box where you can add a previously-saved file into the body of the current movie. This file may be a single .BMP image or an entire movie file. After you select the file and click Open, the Insert File dialog box appears where you choose the frame location at which the file is to be inserted.

If the current movie and the inserted file are different sizes, the inserted file always conforms to the image dimensions of the current movie.

Opens the Delete Frames dialog box where you delete one or more frames from a movie using the From Frame and To Frame boxes.

Opens the Move Frames dialog box where you re-order frames in a movie. You can move single or multiple frames to any point in the sequence of the movie.

Opens the Frame Rate dialog box where you control the time that frames to appear onscreen in the movie.

Opens the Go To Frame dialog box where you select a particular movie frame. Enter the frame you want in the box and click OK. The selected frame is immediately displayed in the Image Window.

Plays the current movie. Once the movie is started, it continues to play until it is stopped using the Stop Movie command.

Stops movie play and freezes the last active frame in the Image Window.

Rewinds the movie to the first frame and freezes it in the Image Window.

Rewinds the movie one frame and displays it in the Image Window.

Advances the movie to the last frame and freezes it in the Image Window.

Advances the movie one frame and displays it in the Image Window.

Opens the Frame Overlay dialog box which displays the relative position of an object in frames before and after that which is currently showing.

Creates an object in the Image Window. An object is an independent bitmap that floats above the image.

Copies a selection to the Clipboard and then creates an object from the Clipboard's contents. The object is positioned directly above the selection in the Image Window and can be edited as a separate image component. You can select image areas using any of the mask tools.

Cuts a selection from the image and copies it to the Clipboard. The contents of the Clipboard are then used to create an object in the Image Window. If the selection is cut from an existing object, the background appears where the selection used to be. If the selection is cut from the image background, the paper color appears where the selection used to be.

Converts the current background image to an object, so that you can edit and transform it in ways that you were unable to before. You can duplicate the background before you convert it to an object to make it available for use in other images.

Opens the New Lens dialog box, which lets you create a lens object that covers the entire image. Lenses are objects that protect part or all of an image when you perform color or tonal corrections. You can view the effect of a correction through a lens without actually affecting the underlying pixels. If you move a lens, the correction is applied to the pixels at the new location. You can choose from over 20 lens types.

Opens the New Lens dialog box, which lets you convert the selected area on an image to a lens object. Lenses are objects that protect part or all of an image when you perform color or tonal corrections. You can view the effect of a correction through a lens without actually affecting the underlying pixels. If you move a lens, the correction is applied to the pixels at the new location. You can choose from over 20 lens types.

Creates a duplicate of the selected object(s). The duplicate object is superimposed over the original and becomes the active object in the Image Window. There is no limit to the number of duplicates that can be made.

Deletes the selected object(s) from the Image Window. To undelete an object that has been mistakenly deleted, click Edit, Undo immediately.

Opens a dialog box, which lets you edit the properties of a lens object. You can also edit the type of effect displayed by the lens in the Image Window. The dialog box that opens varies according to the type of lens that you are editing.

Opens the Object Properties dialog box, which lets you specify a name, select a merge mode, and set the opacity for the active object. You can also enable or link a clip mask to the object or clip the object to its parent object. If you want to link the active object to a World Wide Web page, you can define the clickable area on the WWW URL page of the Object Properties dialog box. You can also open the Object Properties dialog box by double-clicking the active object in the Objects Docker window.

Converts the selected area on an image to a clip mask. Clip masks act like transparent sheets that cover the selected area on an image. You can change the transparency values of the clip mask's pixels without affecting any other areas on the image. Because clip masks cover your image like a transparent sheet, you can cancel the changes you make to them even after saving the image.

Inverts the mask on an image so that the area on your image which was originally protected or masked becomes editable, and the area which was originally editable is protected by a mask. The selected area is then converted to a clip mask. Clip masks act like transparent sheets that cover the selected areas on an image. You can change the transparency values of the clip mask's pixels without affecting any other areas on the image. Because clip masks cover your image like a transparent sheet, you can cancel the changes you make to them even after saving the image.

Creates a clip mask based on the transparency values of the active object in an image. If you change the transparency values of an object's pixels, you can use this command to apply the transparency to a clip mask that can then be disabled or removed from the image. Disabling a clip mask that was created based on the transparency values of the pixels in the active object temporarily removes the effect from the image. Removing a clip mask that was created based on the transparency values of the pixels in the active object permanently removes the effect from the image. Pixels that have a grayscale value of zero are totally transparent and are not affected by the clip mask.

Creates a clip mask that reveals the object you are editing. When the object is revealed, any subsequent editing to the clip mask increases the transparency of the object pixels it covers.

Creates a clip mask that hides the object you are editing. When the object is hidden, any subsequent editing to the clip mask increases the opacity of the object pixels it covers.

Temporarily removes a clip mask from the active image. When you disable a clip mask you can edit the object directly in the Image Window but you can no longer edit the clip mask. You can enable the clip mask again by clicking Object, Clip Mask, Disable again.

Applies the effects of a clip mask to an image permanently, and removes the clip mask thumbnail from the Objects Docker window.

Permanently removes a clip mask from the active image.

Opens the Align And Distribute dialog box, which allows you to align objects together, to selected image areas, or to the nearest grid point. You can also use the Align And Distribute dialog box to adjust the spacing and distribution of objects in an image. Distribute objects horizontally, vertically, or both so that the distance is always the same from a specified are of one object to the corresponding area of the next object.

Groups all selected objects so that they can be selected and transformed as a single object. When an object in a group is selected, a single highlighting box appears around the entire group. You can also collect groups into larger groups with other objects and/or groups. The thumbnails associated with each object in the group are linked by a thick black line in the Objects Docker window.

Breaks the selected group into its component objects.

The Order commands allow you to control the stacking order of each object in your image, i.e., which object will be on top of or below other objects. To Front moves the selected object(s) to the front of the screen. If the front object has a fill, Corel PHOTO-PAINT "knocks out" the area underneath the front object wherever it overlaps other objects in your drawing so that it does not print.

The Order commands allow you to control the stacking order of each object in your image, i.e., which object will be on top of or below other objects. To Back moves the selected object(s) to the back of the screen. Areas of the object that are overlapped by other objects with fills are "knocked out" so that they will not print.

The Order commands allow you to control the stacking order of each object in your image, i.e., which object will be on top of or below other objects. Forward One moves the selected object(s) forward one position.

The Order commands allow you to control the stacking order of each object in your image, i.e., which object will be on top of or below other objects. Back One moves the selected object(s) back one position.

The Order commands let you control the stacking order of each object in your image above the base image; or, which object will be on top or below other objects. Reverse Order reverses the stacking order of the selected objects.

Combines selected objects so that they become a single object. Although the component objects can be physically separated from one another, they remain linked.

Combines the selected object(s) with the background image. After an object is combined it becomes a permanent element in the background image. You can choose how the colors of the objects merge with the colors of the image background by selecting a merge mode. All merge modes are listed at the bottom of the Objects Docker window.

Combines all objects that are visible on the screen with the background image, even objects that are not selected. After the objects are combined they become permanent elements in the background image. You can choose how the colors of the objects merge with the colors of the image background by selecting a merge mode. All merge modes are listed at the bottom of the Objects Docker window.

Lets you change the shape of an object by using a mask as a clipping tool. Use a mask tool to define the area of an object you want to keep, then choose this command. The area outside the mask selection is deleted. If you no longer need the mask, click Mask, Remove. Only the object marquee remains visible in the image.

Creates a copy of the selected object that is placed behind the original object and offset according to the distances you specify in the dialog box. You can choose the color and opacity for the shadow object and apply feathering. The shadow object is represented in the Objects Docker window by a thumbnail and the word "shadow" in the object's name.

Feathers the edge of the selected object. Feathering is a gradual increase in the transparency of the pixels that are located along the edge of an object. Feathering makes the transition between the object and the surrounding image more gradual and less obvious. You decide how wide the feathered section of the object will be and the type of edges to use.

Removes the gradual transition between an object that has been feathered and the image background. This command places the object marquee along pixels in the feathered section that have the grayscale value you specify in the Threshold dialog box. The command converts the grayscale value of pixels located on either side of the marquee to either 0 or 255 (black or white). This results in very clear, sharp object edges.

Replaces the color of the stray or unwanted pixels that are sometime found near an object's edges when a mask selection was used to create the object. The object's colors are applied to these pixels so that they no longer stand out from the image.

Changes the transparency of pixels in an object that are not opaque. The pixels may have been feathered or had their transparency changed by the Object Transparency tools or the opacity slider of the Objects Docker window. The affected pixels will show more white.

Changes the transparency of pixels in an object that are not opaque. The pixels may have been feathered or had their transparency changed by the Object Transparency tools or the opacity slider of the Objects Docker window. The affected pixels will show more black.

Flips the selected object(s) horizontally.

Flips the selected object(s) vertically.

Rotates the selected object(s) 90° clockwise.

Rotates the selected object(s) 90° counterclockwise.

Rotates the selected object(s) 180°.

Displays the controls used to rotate objects in both the Tool Settings Roll-Up and the Property Bar. Rotation and Skew handles appear around the object. Drag a corner handle to determine the degree of rotation. Double-click inside the object to apply the rotation. Drag the small circle to change the center of rotation.

Places distortion handles at each corner of the object's highlighting box. Drag an arrow to determine the amount of distortion. Double-click inside the object to apply the distortion.

Use to apply perspective to the selected object(s). This gives the illusion of depth, like the object is placed in three-dimensional space. When you select this command, circular handles appear at each corner of the object's highlighting box. Drag one of the handles to make one side of the object larger, so that it looks closer than the rest of the object, or smaller, so that it looks further away. Double-click inside the object to apply the perspective.

Use the Tool Settings Roll-Up's object Size and Scale tabs, or the Property Bar to stretch object(s). Selection handles appear around the object(s). Drag a middle selection handle to control the amount of stretching. Double-click inside the object to apply the transformation.

Use the Tool Settings Roll-Up's object Skew tab, or the Property Bar to control the degree of object skewing. Rotation and Skew handles appear around the object(s). Drag a middle handle to control the degree of skewing. Double-click inside the object to apply the skewing.

Use when you are creating an image map for a World Wide Web page. Assigns a link to a URL (Universal Resource Locator) from an object. The dialog box lists all objects on the image so that you can assign links to several objects in a single operation.

Selects all objects in the active image. Places handles along the border of the highlighting box that encloses all of the objects to let you manipulate the entire range simultaneously.

Lets you turn the display of the object marquee on and off. If enabled, the marquees are visible.

New Lens dialog box

Provides a list of lenses that you can create on the current image. Lenses are objects that protect part or all of an image when you perform color or tonal corrections. You can view the effect of a correction through a lens without actually affecting the underlying pixels. If you move a lens, the correction is applied to the pixels at the new location. You can choose from over 20 lens types.

Specifies the name of the lens that is applied to the current image. You can create a new lens name for each lens type or you can use the same name for all lens types. Lenses are objects that protect part or all of an image when you perform color or tonal corrections. You can view the effect of a correction through a lens without actually affecting the underlying pixels. If you move a lens, the correction is applied to the pixels at the new location. You can choose from over 20 lens types.

Enable to name the lens according to the lens type you specify in the Lens Type list box. If you disable this check box, the same name is used for all lens types.

Object Dropshadow dialog box

Enable to preview every selection or adjustment you make in the dialog box.

Enable to create a drop shadow effect that silhouettes the object. Flat drop shadows are objects that look like shadows behind the original objects in the Image Window. You can create drop shadows that give objects a three-dimensional appearance by clicking the Perspective button in the Object Dropshadow dialog box.

Enable to add perspective to the drop shadow that you are creating for the active object. When you add perspective to a drop shadow, the sides of the shadow converge to a vanishing point and the object appears to stand up on screen. You can create flat drop shadows, that silhouette objects by clicking the Flat button in the Object Dropshadow dialog box.

Determines the location of the drop shadow relative to its original position in the Image Window. You can specify the direction of the drop shadow in two ways: click a point on the Direction wheel or type a value in the Direction box. Direction is measured in degrees.

Enable to constrain the angle of the drop shadow to 45 degree increments.

Specifies the distance that appears between the edge of the original object and the outside edge of the drop shadow object. The offset is specified in the units of measurement that you specify on the General page in the Options dialog box. If you enable the Relative Values check box at the bottom of the Object Dropshadow dialog box, this value is measured in percent.

Specifies the units of measurement for the offset. If you enable the Relative Values check box at the bottom of the Object Dropshadow dialog box, this value is measured in percent.

Specifies the angle of the light source used to add perspective to the object's drop shadow. You can specify the angle of the light source in two ways: click a point in the Light arc or type a value in the Light box. The angle of the light source is measured in degrees.

Determines the percent by which the drop shadow fades as it extends away from the object. You can set the Fade value in two ways: move the Fade slider or type a value in the Fade box. The Fade feature is only available when you add perspective to a drop shadow.

Specifies the opacity of the shadow object. Zero is completely transparent; 100 is completely opaque. The value typed here also modifies the opacity of any feathered pixels.

Click to choose the color to apply to the shadow object. This is only available when you select the Use Custom Color option.

Type the width, in pixels, of the shadow's feathered edge. A feathered edge makes the shadow object blend gradually from its color to the colors of the image background. This makes the shadow object's edges less noticeable. Type 0 if you want the sharpest edges possible for the shadow object.

Choose the location of the feathered pixels relative to the shadow object. Inside places the feathered portion inside the shadow's edges, outside adds pixels just outside the shadow's edges, and middle places approximately as many feathered pixels inside the edge as outside. Average samples all pixels in the defined width and assigns a color value to each one individually. This results in some pixels being inside and some being outside, and creates a more gradual transition in color between the shadow object and the background, much like a gradient.

Choose the edge type for the feathered portion of the shadow object. Linear uses the sharp bends found in the object when it produces the feathered section; whereas, Curved tends to round them off. This option is unavailable if you select Average for the location of the feathered section.

Provides a list of predefined drop shadow settings that you can apply to the current drop shadow. You can also add your own settings to the Preset list box for use on other objects and images.

Opens the Save Preset As dialog box, which allows you to add the current settings in the Object Dropshadow dialog box to the Preset list. You can type a name for the drop shadow in the Save New Preset As box.

Removes the selected drop shadow settings from the Preset list box.

Enable to measure the drop shadow's offset and feather width in percent.

Save Preset As dialog box

Specifies a name for the drop shadow settings that you are adding to the Preset list box.

Feather dialog box

Controls the number of pixels that are included in the feathered edge. A higher number produces a more gradual feathering effect between the object and the background.

Choose the type of gradient to use when feathering the object. Linear makes the gradient progress in even increments of added transparency from the beginning to the end of the feathered section. Curved makes the gradient follow a slanted S-shaped curve; this results in small transparency increments at the beginning of the feathered edge, larger ones in the middle, and small ones at the end. This makes the feathering look more concentrated.

Defringe dialog box

Determines the width of the Defringe effect. The Defringe command gradually blends an object with the background by replacing the color of the pixels on the edges of the object with the color of adjacent pixels that do not contain any background color. A larger value creates a more gradual transition between the edges of the object and the background.

Tag WWW URL dialog box

Click to select the object on which you want to define a clickable area. All objects in the image are listed using the same object names that appear in the Objects Docker window.

Type the alternative text for the clickable area you are defining. This text will appear when a user accesses your page on the World Wide Web but uses a browser that does not support graphics or that cannot display your image(s).

Choose the shape of the clickable area on the object. The clickable area can be a polygon that closely follows the object's shape, a rectangle that matches the object's highlighting box, an oval shape that fits within the object's highlighting box, or a circle that has a radius equal to the object's longest dimension from its center to its edges.

Displays the coordinates, in pixels, of the clickable area relative to the top left corner of the image. The first set of coordinates defines the area's top and left edge. The second set of coordinates defines the area's bottom and right edge.

Type the Universal Resource Locator (URL) you wish to link to when the object is clicked.

Displays the height and width of the clickable area in pixels.

Click to clear the Universal Resource Locator (URL) address and comments for the selected clickable area.

Customizable menu commands

Use the Tool Settings Roll-Up's object Position tab, or the Property Bar to position object(s). Selection handles appear around the object(s).

Use the Tool Settings Roll-Up's object Size tab, or the Property Bar to resize object(s). Selection handles appear around the object(s). Drag a middle selection handle to control the amount of stretching. Double-click inside the object to apply the transformation.

Enable to maintain the current shape and transparency of objects when you edit them.

Align And Distribute dialog box

Align tab

Aligns the selected objects' left edges vertically.

Aligns the selected objects' center points vertically.

Aligns the selected objects' right edges vertically.

Aligns the selected objects' top edges horizontally.

Aligns the selected objects' center points horizontally.

Aligns the selected objects' bottom edges horizontally.

Aligns the selected objects to the active object.

Aligns the selected objects at the center of the image document based on the settings you make. For example, if you enable the Left check box, the object's left edges line up at the center of the page.

Aligns the objects to the selected objects in the image.

Aligns the selected objects to the nearest grid line. This option moves the selected objects so that they line up with the grid based on the settings you make. For example, if you enable the Left check box, the objects move so that their left edges line up with the nearest grid point.

Distribute tab

Distributes the selected objects horizontally by spacing their left edges evenly.

Distributes the selected objects horizontally by spacing their center points evenly.

Distributes the selected objects horizontally by placing equal spaces between them.

Distributes the selected objects horizontally by spacing their right edges evenly.

When enabled, distributes the selected objects vertically by spacing their top edges evenly.

Distributes the selected objects vertically by spacing their center points evenly.

Distributes the selected objects vertically by placing equal spaces between them.

Distributes the selected objects vertically by spacing their bottom edges evenly.

Distributes the selected objects to the extent of the box that surrounds them when they are selected.

Distributes the selected objects to the extent of the Image Window.

Object Properties dialog box

Displays the object's name. You can change the object's name by typing a new name in this box.

The Merge Mode box lets you choose the way in which the colors of the object and the colors of the background image are combined when the object is merged with the background. You can preview the result of using each merge mode directly in the Image Window. Highlight each merge mode sequentially and look at the selected object in the Image Window. When you find the mode you want to apply, select the Combine, Objects with Background command in the Objects menu.

Sets the overall opacity of the selected object. You can change the object's opacity in two ways: move the slider or type a value in the Opacity box.

Enable to display the object in the Image Window. If this check box is disabled, the object is hidden.

Enable to clip the active object to its parent object. When you clip an object to its parent, a paper clip icon appears beside the parent object's icon in the Objects Docker window.

Enables the object's clip mask. If this check box is disabled, the clip mask is temporarily removed from the active image. When you disable a clip mask you can edit the object directly in the Image Window but you can no longer edit the clip mask.

Enable to link the clip mask to the object. Any changes that you make to the object's transparency also affect the clip mask when it is linked to the object.

Returns all values to their default settings.

Screen elements

Displays the application name and the name of the file that is currently open. The Title Bar also contains the Minimize, Maximize, and Exit buttons, which allow you to display and hide the Application Window or exit the application.

Reduces the Application or Image Windows to icons, which are displayed at the bottom of your screen. To restore the window to its previous size and location, double-click the icon.

Restores a minimized window to its previous size and location. You can also restore a window to its previous size and location by clicking Restore in the window's control menu.

Displays a series of menus, which list the corresponding application commands and operations. The Corel PHOTO-PAINT menus include, File, Edit, View, Image, Effects, Mask, Object, Movie, Tools, Window, and Help.

A docking area for toolbars and the Property Bar. You can dock any toolbar or the Property Bar by clicking and dragging the Title Bar to the top of the Application Window. By default the Standard toolbar is docked at the top of the Application Window.

A docking area for toolbars and the Property Bar. You can dock any toolbar or the Property Bar by clicking and dragging the Title Bar to the side of the Application Window. By default, the Toolbox is docked to the left side of the Application Window.

Displays accelerator key information related to the task you are currently performing. The Status Bar also 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. Choose the swap disks using the Options command in the Tools menu.

Shows the amount of RAM reserved for images you open and edit in Corel PHOTO-PAINT. You choose the amount using the Options command in the Tools menu.

Switches the current paint and paper colors. The paint color becomes the paper color and the paper color becomes the paint color.

Displays the current paint color. Double-click this color swatch to open the Paint Color dialog box.

Displays the current paper color. Double-click this color swatch to open the Paper Color dialog box.

Displays the current fill color. Double-click this color swatch to open the Select Fill dialog box.

Displays the icon associated with the active mask mode: Normal, Additive, Subtractive, or XOR mask mode. Choose the mask mode from the Toolbars or in the Mask menu.

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

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

Displays the default paint, paper, and fill colors in the Paint, Paper, and Fill color swatches on the Status Bar.

OPTIONS

WORKSPACE: NOTHING OPEN

LEFT WINDOW Display the option categories and sub-categories you can choose to customize, i.e., Workspace, Document, and Global.

Displays the name of the current workspace and the workspaces available.

Click to open the New Workspace dialog box where you can type a name for a new workspace.

Click to make the workspace highlighted in the Workspaces Available box the new, current workspace.

Deletes the workspace highlighted in the Workspaces Available list.

NEW WORKSPACE DIALOG

Type a name for the new workspace. This workspace is added to the Workspaces Available list on the Workspace page.

Displays a list of existing workspaces that can be used as a foundation for the new workspace.

Type description that characterises the new workspace.

Enable to use the new workspace as the default workspace used when Corel PHOTO-PAINT is opened.

WORKSPACE: GENERAL

Choose the units of measurement for both the Horizontal and Vertical rulers in all images. The units you select are also used when applying object and mask transformations with the controls for the Object Picker and Mask Transform tools, and are used by the Image Info command found in the Image menu and the Crop tool.

You can also choose the units in the Grid and Ruler Setup dialog box. This dialog box allows you to set different units for the Horizontal and Vertical rulers; the units chosen are only applied to the active image's rulers. The units you choose in the Options dialog box are used for the active image as well as all new images.

Type the distance in pixels you want objects and mask marquees to move when you press an Arrow key on your keyboard.

Type a multiple of the nudge distance you want to use when moving objects and mask marquees by holding down SHIFT and pressing an Arrow key on your keyboard.

Determines the level of magnification when files are opened in the Corel PHOTO-PAINT Image Window. The default is 100% which is recommended if you have a slow graphics board. If you have a fast graphics board, then we recommend you choose the Best Fit option so that you always see the entire image.

Choose to have one of four dialog boxes open automatically when you launch Corel PHOTO-PAINT. By default, the Welcome screen is displayed each time you launch the application. From the Welcome screen you can start a new image or open an existing one among other options. If you use Corel PHOTO-PAINT mostly for image editing, you can choose to have the Open An Image dialog box displayed immediately when you launch the application.

Choose the appearance of the cursor when you use tools in the Image Window. The Object Picker and Text tools always keep their default shape.

Shape

Displays the current shape and size of the tool's nib (which varies with the tool selected). For example, if the Effect tool is selected, the cursor changes to reflect the current nib shape based on the settings you choose in that tool's Property Bar or Tool Settings Roll-Up.

Tool

Displays a representation of the selected tool. For example, if the Paint tool is selected, the cursor is a miniature paint brush.

Crosshair

Displays a cursor in the shape of a crosshair for positioning the tool on the image precisely.

Enable this option to make the cursor for all tools that use a brush appear in the shape and current size of the brush. This option overrides the Tool or Crosshair option chosen in the Cursor Type box for brush tools only. Brush tools are the Paint, Effect, Clone, Object Transparency Brush, Mask Brush, Local Undo, Color Replacer, and Eraser tools.

Enable to perform multiple Windows operations at once. When enabled, the Task Progress command becomes available for you to set priority ratings for various tasks.

Enable this check box to display a message asking you to confirm that you want to apply changes performed on the image using tools. This message appears when you edit your image using tools such as the Text tool and the Gradient Fill tool. Disabling this option makes the changes permanent as soon as they are performed. They can only be reversed using the Undo or Undo List commands found in the Edit menu.

Enable to display a message advising you when you are opening an image that is Read Only. Read Only files cannot be saved because saving would overwrite the image. You can, however, make changes to a Read Only file and use the Save As command to save it with a different name and/or in a different location. The original file still exists and is not modified.

Enable to display a warning when opening Corel PHOTO-PAINT 6 RGB .CPT color files in Corel PHOTO-PAINT 8. The latter uses an updated color management system that may change the colors of the older .CPT file in the conversion process.

Enable to make Image Windows conform to the size of the image when it is resampled, cropped, or in any way sized. This eliminates the border area that typically surrounds a resized image.

Enable this check box so that each time the cursor is over a tool or button, a label identifying the interface component is displayed.

Enable to make Corel PHOTO-PAINT remember where you placed each dialog box and which tab was displayed. The next time you access the dialog boxes, they are displayed where you last placed them instead of the default position which is in the center of the screen, and the dialog box tab you last used is displayed.

Type a value to control the amount of space outside the viewing area when using the scroll bars.

WORKSPACE: DISPLAY

Choose the color of the guidelines you set up using the Guidelines Setup command. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Choose the color of the grid you set up using the Grid And Ruler Setup command. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Choose the color of the mask overlay used to show a mask in the Image Window and in the Color Mask dialog box. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Click to display a window used to calibrate on-screen rulers. Place a clear plastic ruler against the screen and adjust the horizontal and vertical pixel values until the measurements defined by the on-screen rulers match the plastic ruler. This ensures that distances on your screen match real-world distances.

Controls the sensitivity of the Snap To Guidelines command. Type a distance in pixels. When the Snap To Guidelines command is enabled, if you move an object within the specified distance of a guideline, the object snaps to that guideline.

Choose a style for the grid. The grid can consist of solid horizontal and vertical lines, dashed lines, or dots where gridlines intersect. You make the grid visible by choosing the Grid command in the View menu.

Choose the color of mask marquees. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Choose the color of object marquees. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Choose the colors used in the checkerboard pattern used to represent transparency. Click the color pickers and choose the two colors that make up the pattern. Click Others to see more colors or to create your own. The transparency pattern is seen in the Image Window when you hide the image background in the Objects Roll-Up.

Displays the colors you have selected in the checkerboard pattern. This pattern is used in the Image Window to represent transparency; transparency occurs when you hide the image background using the Objects Roll-Up controls.

Fine-tunes the position of mask marquees for mask selections that you have feathered. Choose a threshold value between 1 and 255. A value of 255 places the mask marquee on the most transparent pixels in the selection's feathered edge which are also the innermost pixels of that edge. A value of 1 places the mask marquee in the most opaque pixels in the selections' feathered edge which are the outermost pixels of that edge.

Fine-tunes the position of object marquees on objects that have been feathered. Choose a value between 1 and 255. A value of 255 places the marquee on the outermost pixels of the object that are opaque i.e. not modified by the feathering of the object. A value of 1 places the object marquee on the outermost pixels that have been modified by the feathering.

Enable to use the standard Windows color palette when you are running Windows in 256 color mode.

Enable this check box to display color channels using their respective colors in both the Channels Roll-Up and in the Image Window. Disabling this option displays the color channels in grayscale.

Use to make sure one unit of measurement on the horizontal ruler is really the length of that unit in real life. Hold up a clear plastic ruler over the horizontal ruler on the screen and increase or decrease the value in this box until one unit on the screen equals one unit on your ruler. You can use inches or centimeters to calibrate your screen. To change the units displayed here, click Cancel to return to the Options dialog box and choose the units on the General tab.

Use to make sure one unit of measurement on the vertical ruler is really the length of that unit in real life. Hold up a clear plastic ruler over the vertical ruler on the screen and increase or decrease the value in this box until one unit on the screen equals one unit on your ruler. You can use inches or centimeters to calibrate your screen. To change the units displayed here, click Cancel to return to the Options dialog box and choose the units on the General tab.

WORKSPACE: SCANNING

Enable this check box to make the scanning dialog box, associated with your TWAIN driver, close automatically after the image is scanned. Disable the check box if you want the TWAIN driver's dialog box to remain on screen until you close it yourself.

WORKSPACE: SAVE

Enable to have the Save or Checkpoint command performed automatically on your image at a specific time interval.

Type a value to control the duration of time between each automatic save or checkpoint.

Enable to have the Auto-Save feature save your file as a checkpoint. A checkpoint temporarily saves your image at its current state but does not overwrite the file saved to disk. You can revert to the checkpoint version of your image by choosing the Restore To Checkpoint command in the Edit menu. When you enable this option, the Auto-Save feature updates the checkpoint version of the image at the time interval you specify in the box above.

Enable to have the Auto-Save feature save your file to disk and overwrite the saved version at the time interval you specify in the box above.

Enable to display a message to confirm whether you want the Auto-Save feature performed each time the set time interval has elapsed.

Enable to have a backup copy of your images created and updated automatically every time you save the image. The backup files are saved with the same file extension as the original file; therefore, they must be saved in a different location than the original.

Displays the folder used to store the backup copies of your images. If you want to change the folder, enable the check box, click inside the text box, and type the complete path of the new folder you want to use to store backup copies of your images.

Click to Browse through all drives and folders when choosing the backup location.

WORKSPACE MEMORY

Choose the drive and folder you want to use as the primary swap disk. The swap disks are used by Corel PHOTO-PAINT to store temporary files not currently in use.

Choose the drive and folder you want to use as the secondary swap disk. The swap disks are used by Corel PHOTO-PAINT to store temporary files not currently in use.

Displays the amount of available RAM on your system.

Type the maximum percentage of available memory you want to reserve for images you are creating or editing in Corel PHOTO-PAINT. Once you have typed the percentage, the amount of memory it represents appears to the right of this box.

Click to let Corel PHOTO-PAINT automatically choose the amount of RAM that will be reserved for the images you open and edit.

Enable this check box to make the Undo command available. If you disable this check box, the Undo command is grayed out, i.e., not available The Undo command is used to undo the last executed command. The Undo command is located in the Edit menu.

Enable this check box to make the Undo List command available. Enabling this option uses more of your system's resources. The Undo List command, located in the Edit menu, allows you to undo a sequence of actions you just applied to the image.

Type the number of actions you want the Undo command to be able to reverse. The Undo command reverses one action each time it is used. If you repeatedly use the Undo command, you can undo several of the last actions performed. The maximum number of Undo levels is 30. Keep in mind that the more levels you use, the more swap disk space Corel PHOTO-PAINT requires to keep track of the state of the image as you edit it.

WORKSPACE PLUGINS

Displays a list of folders where Plug-In filters are located. You can insert a directory or delete an inserted folder using the Add and Remove buttons located to the right.

Opens the Select A Plug-In Folder dialog box that lets you select a Plug-In filter from the default directory. If you have placed filters in another drive or directory, you can also access them using this dialog box.

Deletes the folder highlighted in the Plug-In Folders list.

Enable to initialize all Plug-In filters when you launch Corel PHOTO-PAINT. When disabled, Plug-In filters are not initialized until you click the Effects menu in your next Corel PHOTO-PAINT session. This process may take a few minutes.

Workspace Customize

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

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

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

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

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

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

Enable to have the toolbar button name appear below each button.

WORKSPACE CUSTOMIZE SHORTCUT KEYS

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

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

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

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

Automatically replaces the old keyboard assignment with the new keyboard assignment.

Erases the old keyboard assignment and prompts you to assign a new combination to the old command.

Displays any existing shortcut keys for the current command.

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

Assigns the new keyboard combination to the current command.

Deletes the selected shortcut keys.

Resets the keyboard assignments to their original configuration.

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

SHORTCUT KEYS DB

Displays a complete list of all keyboard shortcuts showing the program commands and the keystrokes assigned to each.

Click to Save the list to of keyboard shortcuts.

Click to print the list of keyboard shortcuts.

Gives a short description of the selected shortcut.

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

WORKSPACE CUSTOMIZE MENUS

Adds the selected command to the menu.

Removes the selected command from the menu.

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

Adds a new menu.

Moves the current menu or menu entry up.

Moves the current menu or menu entry down.

Resets the menu assignments to their original configuration.

Displays a list of the menus that you can customize.

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

Gives a short description of the selected command.

WORKSPACE TOOLBARS

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

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

Gives a short description of the selected toolbar command.

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

Button Properties

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

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

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

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

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

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

WORKSPACE PALETTE

Toggles between wide and narrow color swatches.

Toggles between large and small color swatches.

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

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

CUSTOMIZE ROLLUPS

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

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

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

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

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

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

DOCUMENT GUIDELINES HORIZONTAL

Displays the selected guideline. When a guideline appears in this box, you can use the controls to the right to edit it. A value displayed here represents the guideline's position relative to the 0 point on the vertical ruler. If you want to add a guideline, type a value here and click Add.

Displays a list of existing horizontal guidelines. If you want to edit a guideline, you need to select it here first.

Lets you choose the unit you want to use to set the position of the guideline displayed in the box to the left.

Enable this check box to have guidelines appear in the Image Window. Disable this check box to hide all guidelines.

Enable this check box to have objects automatically line up with guidelines when you move or create the objects nearby.

Adds a guideline at the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Moves the selected guideline to the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Removes the selected guideline.

Removes all horizontal guidelines from the active drawing.

DOCUMENT GUIDELINES VERTICAL

Displays the selected guideline. When a guideline appears in this box, you can use the controls to the right to edit it. A value displayed here represents the guideline's position relative to the 0 point on the horizontal ruler. If you want to add a guideline, type a value here and click Add.

Displays a list of existing vertical guidelines. If you want to edit a guideline, you need to select it here first.

DOCUMENT GRID

Click this button if you want to set the distance between grid dots according to how many grid dots you want per unit of horizontal and vertical distance. For example, if you want grid dots 0.1 inches apart, you would specify a frequency value of 10 dots per inch.

Click this button if you want to set the distance between grid dots by typing the exact distance you want between each dot. For example, if you want grid dots 0.1 inches apart, you would specify a value of 0.1.

Use this box to specify how much horizontal distance you want between grid dots.

Use this box to specify how much vertical distance you want between grid dots.

Enable this check box if you want to show the grid in the Drawing Window. Disable this check box to hide the grid.

Enable this check box if you want to have objects automatically line up with the grid as you move or draw them.

Use this box to specify how many grid dots you want for each unit of horizontal distance.

Use this box to specify how much vertical distance you want between grid dots.

DOCUMENT RULER

Lets you choose which unit of measurement you want to use for the horizontal ruler.

Lets you choose which unit of measurement you want to use for the vertical ruler.

Lets you move the ruler origin the place where the horizontal and vertical rulers' 0 points meet horizontally. For example, enter 1 inch if you want to move the origin 1 inch to the right. Negative numbers move the origin to the left.

Lets you move the ruler origin the place where the horizontal and vertical rulers' 0 points meet vertically. For example, enter 1 inch if you want to move the origin 1 inch downward. Negative numbers move the origin upward.

Enable to display or hide rulers.

If you're using inches as a ruler unit, use this list box to choose how many division marks ("ticks") you want between each inch mark on the ruler.

Enable this check box to display fractions on the rulers. If you leave this box disabled, the rulers display decimals.

BATCH PLAYBACK DB

Lists all the image files you selected for editing using one or several scripts.

Lists all scripts you selected to play on the image file selected in the list above. If you have more than one image file selected in the image list, the script list is empty because it cannot know which script list you want to see. Select only one image file at a time in the image list to see the scripts scheduled to play on it.

This section of the dialog box lets you choose which actions you want performed on the images once they have been edited by the scripts, i.e., whether you want the files saved over the original image files, saved to a new folder, or as a new type, etc.

You can even use the Save As New Type option as a batch export feature. Each image file listed in the top list of this dialog box will be saved using the file type you specify. This will be done without even having to play a script.

Enable this check box to close all image files after they have been edited by the script(s). Do not use this option if you selected Don't Save in the On Completion box, or you will lose all the changes applied to the images by the scripts.

Click to browse through all the available drives and folders and choose the location where you want the image files saved.

Display the location of the folder where the script is saved.

Choose a file type from the list. The image files are saved using the file type you choose. This option is only available when you choose Save As New Type in the On Completion box.

Click to add image files to the list of images you want to edit using scripts.

Click to remove the image files you have selected from the image list on the left.

Click to add scripts to play on the image file selected in the list above. The script(s) you add appear in the list of scripts in the Batch Playback dialog box.

Deletes the selected script file(s) from the script list on the left.

SCRIPT EDITOR

TASK PROGRESS

LIST Lists the name of the document, the command being performed, the priority rating, and the percentage of the task that is complete. If some information is not visible, place the cursor over the edge of the dialog box until it becomes a two-way arrow, and click and drag to resize the dialog box. You select a task from the list by clicking it.

END TASK Click to cancel the task selected in the task list.

SUSPEND Click to pause the selected task. Click again to restart a paused task.

LH 1 Click to increase the priority of the selected task. The priority ratings are Idle, Low, Medium, and High. When Idle is assigned, your system's resources are relegated to the task only when there is no other task running.

LH2 Click to decrease the priority of the selected task. The priority ratings are Idle, Low, Medium, and High. When Idle is assigned, your system's resources are relegated to the task only when there is no other task running.

F1 MENU

Opens the Options dialog box that lets you customize Corel PHOTO-PAINT.

ROLL-UP CUSTOM

ROLL-UP GROUPS

NONE: HELP TOPIC IN DEV.

PALETTE EDITOR: HELP TOPIC IN DEV.

Allows you to run several scripts one after the other on one or several images. You can also use this command to run one script on a series of images. You choose the images you want to edit and assign one or several scripts to each image. The Batch Playback command also allows you to save several files in a different file format without having to record a script.

Opens the Corel SCRIPT Editor. The Corel Script Editor is a tool you use to create and edit Corel SCRIPT script files. The Corel Script Editor includes features to test, debug, and run script files. Corel SCRIPT script files do not contain a compiled binary component. Before a script is executed, it is compiled internally into a program file.

Lets you control the way your computer's resources are used when running multiple, simultaneous operations (multitasking) in Corel PHOTO-PAINT. This command opens the Task Progress dialog box, in which you can assign more resources to one task than another to maximize efficiency. This is accomplished by assigning a priority rating to each task in the list. This can be useful when printing a large file that takes a long time to print. If the final printout of this file is not immediately required, you can assign a low priority to the task. This frees resources for other tasks.

To use the Task Progress command, you must enable the Enable Multi-Tasking check box in the General tab of the Options dialog box also accessed from the Tools menu.

Opens the Options dialog box, which allows you to select measurement units. You can also set tick divisions and the origin point for the rulers, and grid attributes such as spacing.

Opens the Options dialog box, which allows you to set up, move, or delete Horizontal and Vertical guidelines.

Hides the Title Bar and menus, leaving only the image and toolbars visible. To restore your screen, right-click (or press ALT + V) and disable the Maximize Work Area command.

Hides the PHOTO-PAINT desktop and displays your image as large as possible. To restore your screen, press ESC.

Disables screen dithering, which is a method of enhancing the display of images on monitors that are capable of 16-bit color or less.

Enables the Error Diffusion method of screen dithering, which is a method of enhancing the display of monitors that are capable of 16-bit color or less. In error diffusion, the colors or grays are averaged using the accumulated error over the whole image. This is the most accurate method of screen dithering, but is also the most expensive in terms of file size and system requirements.

Enables the Ordered method of screen dithering, which is a method of enhancing the display of monitors that are capable of 16-bit color or less. Ordered diffusion approximates pixel depth using a fixed dot pattern, much like the printed halftone.

Hides the on-screen Color Palette.

Displays paletted images' colors in the on-screen Color Palette.

Displays the current custom colors in the on-screen Color Palette.

Displays uniform colors in the on-screen Color Palette.

Displays PANTONE MATCHING SYSTEM (R) colors in the on-screen Color Palette.

Displays PANTONE (R) Process Colors in the on-screen Color Palette.

Displays PANTONE (R) Hexachrome (TM) colors in the on-screen Color Palette.

Displays TRUMATCH (R) colors in the on-screen Color Palette.

Displays Netscape Navigator (TM) colors in the on-screen Color Palette.

Displays Microsoft (R) Internet Explorer colors in the on-screen Color Palette.

Displays Lab colors in the on-screen Color Palette.

Opens the Palettes Docker window. Click the Load button to load a custom palette into the on-screen Color Palette.

Opens the Images page of the Scrapbook Docker window, which allows you to search folders for clipart images, objects and photographs to add to your image.

Opens the Photos page of the Scrapbook Docker window, which allows you to search folders for clipart images, objects and photographs to add to your image.

Opens the FTP Sites page of the Scrapbook Docker window, which allows you to connect to your favorite FTP sites, and import files from within Corel PHOTO-PAINT.

Opens the Color Roll-Up, which contains a model of the active color mode, a mixing area, and the numerical values for each of the color's components.

Opens the Image Info Roll-Up, which allows you to view your cursor coordinates and other information such as angle, distance, center, radius, and color model values dynamically, as you move your cursor on screen.

Opens the Brush Symmetry Roll-Up, which allows you to change the operating mode of all brush tools by adding satellite brush nibs called "points" at various distances around the brush tool.

This command is only available when you have installed a pressure-sensitive pen and tablet and its associated driver. The command opens the Pen Settings dialog box that lets you control the relationship between the pressure you apply to the tablet and the effect produced when using different paint tools. As you press down on a drawing tablet with a pen, causing the pressure to change, the paint effect also changes. For example, if you set the Size option to 10 percent, as you apply pressure to the tablet, the nib widens (just as a paintbrush would as you apply more pressure to the stroke) by a maximum of 10 percent.

You can also assign a Corel PHOTO-PAINT tool to the eraser of your pen.

Opens the Recorder Docker window, which allows you to record sequences of commands, so that you can perform the commands on multiple images or frames, or use them in later sessions.

Opens the Scripts Docker window, which allows you to search for your saved scripts and play them.

Opens the Customize page of the Options dialog box, which allows you to select the toolbars you want to display.

Displays or hides the Property Bar, which contains controls and options specific to the tool you are using.

Displays or hides the Status Bar, which displays by default across the bottom of your screen.

Displays or hides the rulers.

Displays or hides the grid.

Displays or hides the guidelines.

Enables or disables the Snap To Grid option. When Snap To Grid is enabled, floating objects and mask selections are constrained to the grid points.

Enables or disables the Snap To Guideline option. When Snap To Guideline is enabled, floating objects and mask selections are constrained to the guidelines.

Cutomizable menu items

Displays the image at a zoom level of 2%.

Displays the image at a zoom level of 5%.

Displays the image at a zoom level of 10%.

Displays the image at a zoom level of 25%.

Displays the image at a zoom level of 33%.

Displays the image at a zoom level of 50%.

Displays the image at a zoom level of 200%.

Displays the image at a zoom level of 300%.

Displays the image at a zoom level of 400%.

Displays the image at a zoom level of 600%.

Displays the image at a zoom level of 1600%.

Displays FOCOLTONE colors in the on-screen Color Palette.

Displays SpectraMaster (R) colors in the on-screen Color Palette.

Displays TOYO COLOR FINDER colors in the on-screen Color Palette.

Displays DIC colors in the on-screen Color Palette.

Displays the on-screen Color Palette.

Creates a duplicate view of the active image. The new Image Window is placed on top of the first Image Window. The two images are linked, and any changes that you make to one are applied to the other.

Layers Corel PHOTO-PAINT Image Windows so that the Title Bar of each Image Window is visible. To make an image active, click the Title Bar of its Image Window.

Arranges Corel PHOTO-PAINT Image Windows horizontally in equal sizes to fit your screen.

Arranges Corel PHOTO-PAINT Image Windows vertically in equal sizes to fit your screen.

Arranges minimized images across the bottom of the Corel PHOTO-PAINT desktop.

Closes the active window. If changes have been made to the image since you last saved it, you will be prompted to save the image.

Closes every open Corel PHOTO-PAINT window. If changes have been made to any of the images since you last saved them, you will be prompted to save the images.

Redraws all open images. System-intensive transformations can leave residue on the screen. Refreshing the Image Window will remove this residue.

The Corel PHOTO-PAINT desktop

The Corel PHOTO-PAINT desktop includes the work area, Image Windows, main Menu Bar, toolbars, Roll-Ups, Corel Dockers and any other screen elements that you choose to display while you work.

The work area

The work area is where all the action takes place. When you open an image, its window sits in the work area. When you open Roll-Ups, this is also where they sit, unless you drag them away. Like a real desktop, you can keep your work area neat to maximize space, or you can leave images, Roll-Ups and toolbars lying around for easy access.

Image Windows

When you open or create an image, it is displayed in its own window in the work area. You can move Image Windows by dragging their Title Bars. You can open as many images as your system's memory will permit, and display them in a variety of fashions (piled one on top of the other, cascaded, and tiled horizontally or vertically). If you have more than one image open, click inside the Image Window to make the corresponding image active.

Toolbars and flyouts

Each button on a toolbar represents a command. Some are shortcuts to menu commands; others are commands that are available only as toolbar buttons. Since it is unlikely that you will ever need to use all the toolbars at once, you can choose which ones to display.

Flyouts are toolbars that you access through other toolbars. A toolbar button with a small black arrow on the bottom right corner indicates a flyout. You can drag a flyout off of its host toolbar by dragging any part of it that is not a button. This doesn't actually remove it from the host toolbar, but it does display it as a separate toolbar, which can be useful if you use the buttons often. You can also display flyouts as separate toolbars in the View menu.

Property Bar

The Property Bar is a context-sensitive command bar that contains the controls and options you need to perform almost any image-editing operation. When you click a tool in the Toolbox, the Property Bar automatically updates to reflect the commands, buttons, and options that corrspond to the precise task that you are performing. Use the Property Bar to access the most popular and important Corel PHOTO-PAINT commands without leaving the work area.

Roll-Ups

A Roll-Up is a dialog box that contains the same operations as most dialog boxes — command buttons, options, and list boxes. Unlike most other dialog boxes, you can keep Roll-Ups open while working on an image to access the options you use most frequently, or to experiment with different effects. If you need to maximize your workspace but wish to keep the Roll-Up handy, click the arrow in the Title Bar to roll it up, leaving just the Title Bar visible. Click the arrow again to unroll it.

Corel Dockers

Corel Dockers are Roll-Ups that can be docked to the left or right side of the work area. When you dock a Docker window, the edges of the dialog box fuse with the edge of the application window, making the Docker window a more permanent part of the work area. Corel PHOTO-PAINT includes four Docker windows — Objects, Scripts, Recorder, and Channels. You can display Corel Dockers with Roll-Ups and the Property Bar to maximize your efficiency.

Status Bar

The Status Bar is the bar at the bottom of the Corel PHOTO-PAINT screen that displays information relevant to whatever you are currently doing, whether you are performing an action, or working with masks, objects, or paths.

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3D Model
3DMF

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3DMF (Three-dimensional Metafile)

The QuickDRAW Metafile file format for importing and exporting 3D models.

3D model

An object that exists in the dimensions of height, width, and depth and can be viewed from all angles.

Accelerator table

Files containing 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 window

The window that contains the document on which you are working. Clicking another window makes that window the active window.

Additive Color Model

A color model that creates color by adding wavelengths of light together. The most common color model, the RGB model, uses red, green, and blue wavelengths to produce a range of colors.

Album

A folder which contains links to multimedia files. Albums contain icons and thumbnails which are linked to source files, allowing you to arrange bitmaps, illustrations, sounds, and video files into groupings that make sense to you.

See also Thumbnail

Alpha (alpha channel)

See Mask Channel.

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. Generally speaking, the brighter the ambient light, the fewer colors you will 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.

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.

AVI

The filename extension of Windows video files.

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, since it can only be white or black. The number of color values 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 programs 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 mode is useful for line art and simple graphics.

Black point

A color printing term that describes the blackness level relative to either a 4-color or a 3-color black. A 4-color black is produced by printing 100% cyan, 100% magenta, 100% yellow, and 100% black. A 3-color black is produced by using 100% of only the CMY inks, and is therefore not as dark.

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.

Bleed control

One of the brush tool settings. The Bleed control works in conjunction with the Sustain Color control to determine the way in which paint is applied throughout the brush stroke. A brush stroke with a bleed value will, during the course of a brush stroke, run out of paint and simply smear the background colors (as though you were painting with a wet brush).

BMP

The filename extension for Windows bitmap files. Although the .BMP file extension is the native bitmap format of Windows, it is also supported by many non-Windows and non-PC applications. The bitmap file format is a binary file format that is used to store 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.

Brightness, Contrast, and Intensity filter

The Brightness, Contrast, and Intensity filter is used to lighten or darken a picture (brightness) or to alter the distinction between light and dark areas (contrast). Intensity affects the brighter areas of a picture by making them brighter or darker.

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 as they appear in the printed output.

Camera

A device that provides viewpoints for viewing 3D models and for renderings.

CDR

The filename extension of CorelDRAW's vector-based native file format.

Center of rotation

The point around which an object rotates. In the following graphic, (1) indicates the center of rotation.
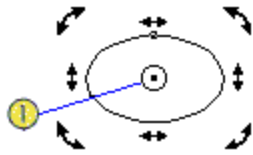
CERN

CERN (Conseil Europeen pour la Recherche Nucleaire) 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.

CGI

The standard for the methods that Web servers and external programs and scripts use to communicate. CGI (Common Gateway Interface) is the command protocol between the server and a program. Imagemaps, forms, and index handling programs use CGI conventions.

If you are creating server-side image maps, you must have the image map CGI program on the server. Confirm with your server administrator that you can create server-side image maps.

CGM

The filename extension for Computer Graphics Metafile, a vector-based 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 Roll-Up 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 inside a check box to enable or disable the option.

Checkpoint
A marked stage in your image's development to which you can return later.

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.

CIE

Commission Internationale de l'Eclairage. An independent organization that sets standards for color and light measurement. CIE has developed a number of device-independent color models (e.g., Lab) to describe the range of visible color.

Click

To press and release a mouse button.

Client application

An OLE (Object Linking and Embedding) compatible 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 client. 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 brought into Corel applications and edited if required. Corel applications offer thousands of Clipart images in many different formats. You can purchase additional images, including some in bitmap format, from commercial suppliers.

Clipboard

A temporary storage area that 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 method of combining the characteristics of objects by clipping the pixels of the child object to the parent. In a clipping group, the parent object retains its shape, but contains the color or texture of the child object. You can separate the features of the child and parent objects after saving them as a clipping group.

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 any ink means that it is being 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.

CMYK255

A subtractive color model created by assembling different densities of cyan, magenta, yellow, and black pigments on a surface. C, M, Y, and K values range from 0 to 255.

Color channel

A 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

Determines the range of colors and tones that are available in an image, and is usually measured by the number of colors displayed, e.g., 256 colors, or 16 million colors.

The color depth you select for your image affects the file size, as well as the quality of the final image that is printed or displayed on a monitor. Color depth is identified by a number of bits. For example, Corel TWAIN allows you to choose from the following color depths: 16 million (24-bit), 256 colors (8-bit), 256 grays (8-bit), and black and white (1-bit). The number of bits a color uses dictates both the horsepower it requires from your system as well as the number of colors or shades it is capable of producing. One bit can either be on or off, so 1-bit color is capable of producing just two pixel depths: 0 (off) results in a white pixel, and 1 (on) results in a black pixel. On the other end of the scale, 24-bit color has more than 16 million possible pixel depths (colors), and requires a great deal more memory.

Color gamut

The range of colors that a device, such as a monitor or color printer, can produce or detect.

Colorimeter

An instrument used to measure color values for device calibration. It is designed to "perceive" colors as the human eye perceives them.

Colorimetric (gamut mapping)

See Illustration Gamut Mapping.

Color management

The process of ensuring that color is reproduced as accurately as possible by all of the devices in your computer system. The major functions of electronic color management are gamut mapping, device characterization, and onscreen color correction.

Color Manager

Corel COLOR MANAGER is an application that works with your Corel software to ensure that color is being plotted as consistently as possible by the devices in your system.

Once it is familiar with your color-producing devices, Corel COLOR MANAGER is able to perform the following within your Corel applications:

- fine tune scanned input based on your scanner's characteristics
- ensure that on-screen simulation of printer colors is accurate
- enable the gamut alarm
- manage color channels
- handle color printing and separation
- regulate conversion between color modes

Color mask

A mask that you use to select colors on an image. Only those pixels that fall within the color range you specify are excluded from the selection. You can use the Magic Wand Mask tool, the Lasso Mask tool, or the Color Mask command to create color-sensitive masks.

Color matching system

A color chart, printed in a swatchbook and stored as part of a computer program, that is used to specify colors for print publishing. Choosing colors from the swatchbook of a proprietary color matching system, such as the PANTONE MATCHING SYSTEM, ensures predictable and consistent color reproduction.

Color measurement device

An instrument that captures colors and defines them numerically, used in device calibration. These devices can also be used to capture colors for use in your Corel applications. Color measurement devices include spectrophotometers, colorimeters, and densitometers.

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 some 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 some 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 Roll-Up to choose colors for fills, outlines, paper, and more. You can use standard color collections like the Uniform Color Palette, fully 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 Composite

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 each of cyan, magenta, yellow, and black) must be made.

Color space

A virtual representation of a device or color model's color gamut in electronic color management. The boundaries and contours of a device's color space are mapped by color management software. See also Color gamut.

Color Table

A feature in Corel PHOTO-PAINT that edits colors in a paletted image.

Color temperature

In monitor calibration, color temperature is the color of light expressed as an absolute temperature (on the Kelvin scale). The white point of your monitor is defined in terms of color temperature. 6500° K is bluish white, like daylight, while 5000° K is a yellowish white, like an incandescent bulb.

Color values (color components)

A set of numbers that define a color within 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) will result in the color red.

Command

A word or control that initiates an action when selected or clicked. Commands can be accessed either 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.

Complex mask

A mask that selects two or more areas on an image. You can create complex masks by increasing an existing selection in the Additive or XOR mode. You can also create complex masks by decreasing an existing selection in the Subtractive mode.

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 current image's color model to represent the image in full color. When viewing an image in the Image Window, you are seeing its composite channel.

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 ━ as 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 them.

Control point

Points extending from nodes along curves and line segments that are being edited with the Path Node Edit tool. Control points determine the angle at which the curve passes through the node. Control points appear when you are creating and editing paths; however, you can only manipulate the control points when editing your path.

CorelDRAW

CorelDRAW is a vector-based drawing program that makes it easy to create professional artwork from simple logos to intricate technical illustrations.

Corel OCR-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 RGB

In Corel Color Manager, Corel RGB is a large RGB color space used as a standard by Corel graphics software.

While Corel RGB is technically a device-dependent color space, it is based on a theoretical monitor, and is therefore large enough to accommodate almost any color that desktop devices are capable of producing.

CPT

The filename extension associated with Corel PHOTO-PAINT's native file format. CPTs are bitmapped graphics that represent shapes as pixels arranged to form an image.

CorelDRAW can import and export files in .CPT format, including those that contain color and grayscale information.

In Corel PHOTO-PAINT, masks, floating objects, and lenses are saved along with the image when you save in the .CPT format.

Crop

The process of cutting away 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 that represents all tools in the Image Window. 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.

Custom color palette

A fully customizable color palette composed of up to 256 solid colors. You can choose, edit, and arrange the colors in your custom palette, then save the collection as a file with a .CPL extension. Custom palettes are useful for setting aside and organizing the colors that you use most often in your work.

See also Color palette.

Default printer

The printing device that is used automatically when you choose the Print command. You can have only one default printer selected at a time.

Default settings

Preset options built into a program. Each new document you open uses the default settings.

Defringe

A command that replaces the color of pixels along an object's edge with the color of pixels inside an object's boundary.

Densitometer

An instrument used to measure the density of tones in printed and photographic output for printer calibration.

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, since 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 driver

A program through which a computer and a device such as a mouse, printer, or scanner communicate. A mouse driver, for example, displays a pointer on the screen and translates clicks into actions.

Device profile

A file that describes the color-producing characteristics of a device in color management. Most color management software, including the Corel Color Manager, use profiles that are in the ICC (International Color Consortium) format.

See also Characterization.

Dialog box

A window that is displayed when the application program needs additional information in order 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 file name and location.

DIC

Offers colors that are available through the DIC Color Guide, DIC Color Guide Part II, and DIC Traditional Colors of Japan. Colors in these palettes are created by mixing DIC-brand inks. Reproduction through Corel applications is achieved through the CMYK color space.

Didot

A unit of measurement equivalent to 1.07 U.S. points. One inch equals 67.567 didots.

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.

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 which use a limited Color Palette.

Dithered color

Colors that are simulated by putting dots of another color very close together. Windows uses dithering to display colors that the graphics adapter can't display.

Dockable window

A type of Roll-Up that attaches or "docks" to the side of the desktop, making some of the most popular commands and controls available at all times. You can float, dock, or roll-up the Dockable window on the desktop. The Dockable window contains four tabs: Objects, Scripts, Recorder, and Channels. Dockable windows are also called Corel Dockers.

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.

dpi

A measure of a printer's resolution in dots per inch. Typical desktop laser printers print at 300 dpi; whereas image setters are capable of printing at resolutions of 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.

Drag

To drag an object to a new location using the mouse. For example, you can drag an object from one document to another. You can also drag files from another application to import them.

Drive

A device in a computer that spins disks that are used to store information. Personal computers normally 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 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 3,368 actual paint chips of the SpectraMaster Solid Color Library can be used for accurate specification and selection of ten types of paint worldwide.

The colors are based on Lab and are converted to RGB for display and CMYK for printing.

Dynamic range

Expresses the difference between the lightest tone (dmin) and the darkest tone (dmax) in an image. Dynamic range also refers to the degree to which a scanning device is capable of reproducing subtle changes in tone and the difference between the darkest and lightest tones it can detect.

Embedded object

Information from a file created in one program (the source program) that has been inserted into a file in another program (the destination program). For example, you can embed a graphic created in CorelDRAW into a Corel WordPerfect document.

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. CorelDRAW can export to the generic .EPS format, as well as to .EPS files with clipping paths. CorelDRAW can also import objects containing .EPS files. The .EPS files CorelTRACE creates can be imported by programs such as Corel VENTURA and Aldus PageMaker.

Equalize filter (auto equalize)

A filter that automatically redistributes shades of color. Equalization makes the darkest colors black, the lightest colors white, and equally distributes the colors in between.

Extension

The characters following 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; while 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

Computer files are often stored in a compressed format to save space on your hard disk. There are several compression techniques that can be used, depending on the original file format. Generally, the more compressed a file is, the slower it is to read from and/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, and so it may be desired when disk space is at a premium.

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 Tool Settings Roll-Up for the Fill tool, in the on-screen Color Palette, or from the image itself by holding down SHIFT while clicking a color with the Eyedropper tool.

Film

In commercial printing, a photo-sensitive transparent sheet onto which images are transferred as either a positive or a negative. These sheets are then used by a commercial printer to create printing plates.

Filter

The general name for a program that translates digital information from one form to another.

Import/Export filters convert files from one format to another. For example, to import a CorelDRAW image into Corel PHOTO-PAINT, the image must be converted from a vector file into bitmap form. When you select a file format in the Export dialog box of CorelDRAW, you are automatically activating the appropriate filter program to take care of 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 either 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.

Flyout

A tool or menu command that displays additional tools or commands when selected. Tools or commands that have a flyout have a small arrow located in the bottom right corner of the tool button, or to the right of the command name. The example shown below illustrates a tool flyout that can be accessed by clicking and holding down the Polygon tool.

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. This 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 your documents, programs, and other files. For example, you could create a folder called "LOGOS" for storing logo designs. In Windows 3.x, folders are known as directories.

Font

A single style, weight, and size of a typeface, such as Times Roman bold, 10 point. Times Roman 18 point is a different font.

10 point

18 point

36 point

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. Fountain fills are applied 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.

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 that are 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.

Gamut mapping

The electronic assessment of the gamut of devices in your system and the reassignment of out-of-gamut colors to others that can be reproduced. Gamut mapping is handled by Corel Color Manager for all Corel graphics applications. Colorimetric gamut mapping is used for spot colors and vector-based art, and photographic gamut mapping is used for bitmap art.

See also Color Space.
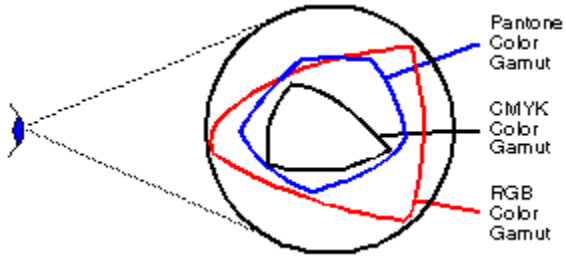
Gaussian

Refers to gaussian distribution, which applies an effect using bell-shaped distribution curves rather than straight lines.

Gaussian blur

Blurs the image according to a bell-shaped distribution curve to spread pixel information outward.

Gaussian drop-off

A drop-off effect in either 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. Originally developed by CompuServe, GIF is a graphic file format designed to take up a minimum of disk space and to be easily read and exchanged between systems. This format is commonly used for publishing 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 the color contains. Since 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, as well as replacing 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 single 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."

Grayscale values can also be thought of in terms of the other color models. In RGB, a grayscale value corresponds to equal amounts of all RGB colors. In CMYK, a grayscale value corresponds to zero C, M, and Y values with a positive K value. In HSB, a grayscale value corresponds to zero H and S values with a positive B value.

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 select a color and style for the grid.

Group

A set of objects that behave as a single unit. Also refers to the command. Most operations you perform on a group apply equally to each of its components.

Guidelines

Non-printing lines used to align objects. Guidelines can be placed 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 into 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 into 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).

Handles

A set of eight black squares that appear at the corners and sides of an object when the object is selected. By dragging individual handles, you can scale, resize, or mirror the object. If you click a selected object, the handles change to arrows that let you rotate and skew the object. The following graphics display selection handles, skewing handles, and rotation handles.
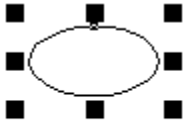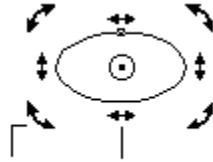
Sizing handles   Rotating & skewing handles

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, black).

Highlighting box

The invisible rectangle, with eight handles, that encloses a selected object or mask selection. When you move or otherwise transform an object or selection, a dotted rectangle representing the highlighting box appears instead of the object or selection.

Histogram

A chart that represents the range of tonal values in a bitmap image.
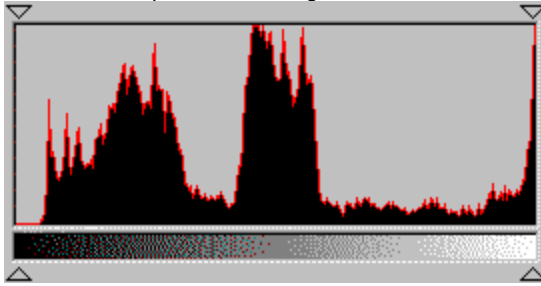
The tonal values are arranged on the histogram from dark to light; the spikes represent the relative number of pixels at any given level. When you adjust tonal values, you can change the level and distribution of dark and light areas of an image by moving the threshold sliders left or right.

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).

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 creating a Web page.

HTML has changed radically over the last few years. The number of HTML tags has grown, allowing Web authors to greatly enhance the design of pages.

Hue

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 program 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.

Illustration gamut mapping

A technique in which only colors that fall outside the color gamut of the printing device you are using are re-mapped, ensuring that in-gamut colors maintain their original color characteristics. The illustration gamut mapping technique (also called colorimetric) is suited to vector graphics.

See also Photographic gamut mapping.

Image colors (palette)

A palette composed of all the colors that appear in your image.

Image map

A hypergraphic found in an 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 describing 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 resolutions greater than or equal to 1200 dpi.

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.

Interlacing

A method of having the image appear on-screen in its entirety, but at a low, blocky resolution as soon as the image appears on-screen. As the image data loads, the image quality improves.

Interpolation

Adding nonexistent pixels to an image by averaging intermediary pixels. Interpolation increases an image's resolution.

IT8 target

In scanner calibration, an IT8 target provides a standard against which to measure scanner output.

An IT8 target has two parts: a photographically reproduced image on paper, which contains a wide range of colors; and a reference file that contains the same image as it was scanned by the manufacturer using a precisely calibrated instrument.

Jaggies

A stair-step effect that often occurs when text and bitmap images are resized. When you enlarge the bitmap, it appears that each pixel is enlarged because extra pixels are added. This makes the graphic look jagged and distorted. Reducing the size of the bitmap also causes distortion because pixels are eliminated to shrink the bitmap to its new size. Jaggies can be reduced with the use of anti-aliasing.

Vector images are defined by two points joined mathematically by lines. As a result, you can resize vector graphics without having to worry about jaggies.

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 shortcuts

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 mode 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 a single printed page.

Lens

Objects that protect 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 actually affecting the underlying pixels. If you move a lens, the correction is applied to the pixels at the new location.

Lights

Light sources that can be added to a three-dimensional model (3D) model for rendering purposes. They simulate lighting, providing photographic realism and the appearance of 3D depth.

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 containing only black and white.

Linear fountain fill

A type of fountain fill that shows a progression of colors in a straight line. You can apply custom or built-in 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 into 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.

Lino

Linotronic (Lino) is a line of PostScript image setters that is used for high-resolution printing. Over the years, the term has come to mean any type of image setter used by service bureaus that output to film.

List box

A control that allows you to select from a list of options. If the list cannot accommodate all available options, scroll bars are provided. List boxes are found on toolbars and Roll-Ups and in dialog boxes.
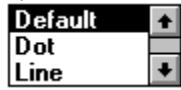
Lock Transparency

A control that lets you maintain the current shape and transparency of an object when you edit it. When Lock Transparency is disabled, an object's shape and transparency change with the effect of the tool or effects that you are using.

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-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 PMTs and film output of continuous-tone images from imagesetters is measured in lpi.

Luminosity

A value corresponding to the brightness of a color.

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 selection box

A box with an outline that appears when you drag diagonally to select objects or nodes on a path. Corel PHOTO-PAINT selects the objects that are enclosed within the box when you release the mouse button.

Mask

Selection tools that isolate the area that you want to protect from change when you apply color, filters, or other effects to an image. Masks act as protective layers or sheets that cover areas on an image. These areas are not affected by editing changes that you apply to the image. The rest of the image is affected by the editing changes that you apply and is outlined by a mask marquee. When you select an area on your image using a mask tool, the area that you select is editable and the rest of the image is protected by a mask. You can create regular and color-sensitive masks.

Mask channel

A temporary storage area for masks. When you create a mask channel, Corel PHOTO-PAINT makes a copy of the current mask and stores it in a channel where you can access and reuse it in the image as many times as you want. You can also save a mask channel to a file or load a previously saved channel onto the current image.

Mask modes

States that allow you to fine-tune the shape and behavior of masks on your image. There are four mask modes: Normal, Additive, Subtractive, and XOR. Normal mode (default) lets you create a single mask on your image. Additive mode lets you expand the editable regions of your image by removing portions of existing masks. Subtractive mode lets you expand the protected regions of your image by enlarging existing masks. XOR mode lets you create complex masks in which the overlapping areas are protected.

Maximize

To enlarge an application's window to full-screen size.

Maximize work area

Maximizing your work area hides the Title and Menu Bars but lets you to continue editing your image (you can still access all the menus using keystrokes).

Measurement file

In Corel COLOR MANAGER, a text file that contains a list of color values as they were measured from printed output using a color measurement device. The information is used to characterize the device that printed it.

Menu

A list of commands that appears when you click a menu name in the Menu Bar. Click a menu name to display a list of commands used to access various functions.

Menu Bar

The bar that contains the names of the program menus. The Menu Bar appears across the top of the Application Window just below the Title Bar.

File   Edit   View   Image   Effects   Mask
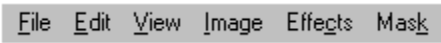
Merge mode

The method by which the selected paint, object, or fill color combines with the colors in the image. Normally, when you apply color to a page or merge an object into the background, the applied color(s) simply replace the original colors in the image. However, the Add merge mode combines the paint and paper colors to produce a brighter resultant color. Corel PHOTO-PAINT offers up to 25 merge modes, depending on the color depth of the image.

Mesa drop-off

A drop-off effect in either 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. By using colors only found on this Color Palette, you ensure that your image colors will display clearly on using this browser.

Minimize

To reduce an application's window to an icon in the task bar.

Moiré pattern

Undesirable wave patterns that are created in an image by conflicting dot patterns. A moiré pattern is created when halftone screens of two different frequencies are superimposed on the same image. For example, if you scan a halftone image, you will likely see moiré patterns on your monitor screen because the original halftone screen is different than the dpi frequency of the scanned image.

These patterns can be especially damaging when they occur in color separations. It is crucial to set the screen angles and frequencies of your halftone screen correctly to avoid this problem.

CorelSCAN provides a moiré removal feature to remove these patterns before opening the scanned image.

Monochrome

An image containing a single color, usually black, on a background that uses a different color, usually white.

Multichannel

A color mode that displays images using multiple color channels, each comprised of 256 shades of gray. If 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 complete multiple tasks simultaneously. You can set multitasking options that let you manage and prioritize your operations.

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, it is not really important to know what NCSA is, but you do need to know whether the server you are using runs CERN or NCSA, as different codes are used in the map files. Contact your server administrator to find this information.

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. By using colors found in this color palette, you can ensure that your image colors will display clearly on systems using this browser.

Nib

The tip of the brush you use to apply color or effects with 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 an existing nib for any of the brush tools.

Nodes

Square points located at the end of each line and curve segment that make up a path. There are three types of path nodes: smooth, symmetrical and cusp. Nodes can also 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.

Noise filters

Filters in Corel PHOTO-PAINT and CorelDRAW used to add or remove unwanted information from an image.

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 object is an independent bitmap that is layered above the background image. Transformations applied to objects do not affect the underlying image.

Object editing modes

States that let you select, edit, delete, and organize objects in your image. They are called Multi (default), Single, and Layer. You select the mode on the Objects page in the Dockable Window.

Object Linking and Embedding (OLE)

A method of bringing data objects from one Windows application to another.

On-screen Color Palette

The Color Palette is a toolbar that displays a series of color swatches. It is used to select colors for use in CorelDRAW and Corel PHOTO-PAINT.

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 is said to have a landscape orientation whereas 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 given device.

See also color gamut.

Outline

The line that defines the shape of an object. You can change outline attributes including color, width, size, and shape using the options in the Outline Tool flyout.

Overlay

A red-tinted, transparent sheet that you can superimpose on your image. Mask overlays make it easy to distinguish between selected and masked regions on your image. When the overlay is applied, the masked areas are displayed in varying degrees of red (according to their transparency) and all editable areas are transparent. 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 mode

Determine the way the paint is applied to the colors that already exist in your image. For example, Normal paint mode simply replaces the base color with the paint color; whereas the Add mode creates a result color by adding the values of the paint and base colors.

Paint On Mask mode

A display state that displays a grayscale representation of a mask. In Paint On Mask mode, white areas are the image areas that are selected, black areas are the image areas that are covered by the mask, and gray areas are the image areas that are partially covered the mask. When working in Paint On Mask mode, you can edit the mask using various tools, such as the Paint, Image Sprayer, Fill, and Gradient Fill tools.

Paint programs

A generic term for computer illustration programs that store graphics as bitmaps－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 programs.

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 allow more precise control over 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 adds 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 additional 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 an image's background. Although normally white, the Paper Color in Corel PHOTO-PAINT can be set to any color you wish. The Paper Color is set in the Create A New Image dialog box but can also be changed by selecting a color from an image. Note that the color you specify as Paper Color will only affect 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.

Path

A series of lines and curves you draw using the Path Node Edit tool. A path can be converted into a mask marquee or highlighted with a border of color.

Path name

Location of a folder or file on your 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 programs such as PC Paintbrush.

Phosphors

The light-producing elements in your monitor display.

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).

Photographic (gamut mapping)

A technique in which the entire range of image color is compressed to fit the color space of the destination device, maintaining smooth transitions between colors.

Photographic gamut mapping (also called photometric) is suited to photographs and continuous tone artwork.

See also Illustration Gamut Mapping.

Preset brush type

A combination of brush attributes such as size, shape, transparency, and texture. A number of preset brush types have been provided for each category of brush to produce different effects when using any of the brush tools. For example, the Pencil brush has two preset brush types: HB and 2B. The difference between the two preset types is that the 2B pencil brush type has a larger nib and more texture, producing a thicker, grainier stroke.

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, for use with Corel PHOTO-PAINT.

Protected area

Sections of the image that are protected by the active mask. It is not affected by editing changes, such the application of paint or a special effect performed on the image. When looking at an image using the mask overlay, the protected area is represented by the overlay's color, red by default. The transparent areas of the overlay correspond to the editable area(s) that make up the selection.

PSD

The file extension of a file in Adobe Photoshop format.

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 such dots, each having a specific color.

See also Resolution.

Point

A unit of measurement used primarily in typesetting to design type sizes. There are approximately 72 points (pts) to an inch and exactly 12 points to a pica.

10 point

18 point

36 point

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.

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; whereas color artwork is often proofed on thermal color printers. High-quality proofing systems such as Chromalin (DuPont) or Matchprint (3M) can be used to proof color separations.

Pure color

Any color that can be assumed by the individual pixels on a monitor. On a monochrome screen, for example, there are only two pure colors, black and white, whereas 24-bit cards display 16.7 million pure colors.

Radial fountain 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 built-in 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.

Reduce Tolerance (path)

Control found in the Tool Settings Roll-Up and on the Property Bar for the Path Node Edit tool. The value typed in this box must be between 1 and 10; it controls the extent of the automatic reduction of nodes on a curve. The higher the value, the more the nodes that are removed from the path or the section of the path you select. A high value may result in significant changes in the path's shape after the Auto-Reduce command has been used.

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.

Regular mask

A mask that protects areas of an image based on a discernible shape. You can use regular masks to protect the pixels that surround a defined shape on your image. To create regular masks, use the Rectangle, Circle, Freehand, Magic Scissors, or Mask Brush mask tools.

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 alter the number of pixels it contains. Upsampling increases the resolution, increasing the number of pixels; downsampling reduces the resolution, decreasing the number of pixels in an image.

Resolution

The amount of detail and information an image file contains, as well as the level of detail an input, output or display device is capable of producing. When you work with bitmaps, resolution affects both the quality of your final output and the file size.

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.

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.

Roll-Up

A floating dialog box that contains a set of related controls. Unlike other dialog boxes, Roll-Ups remain on the screen after you apply changes. This allows you to make adjustments without having to reopen the Roll-Up. When you are not using a Roll-Up, you can minimize it (or "roll it up") to leave only its Title Bar visible.

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 whereas 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 into 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.

Scitex

An export format that saves drawings in a 32-bit color format that can be processed or modified for output by high-end image setters and film recorders. SCITEX is ideal for color-separated images because it is a native, 32-bit CMYK format.

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 which 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.

CorelDRAW also provides an Auto-panning feature that automatically scrolls the Drawing Window when you drag beyond its borders.
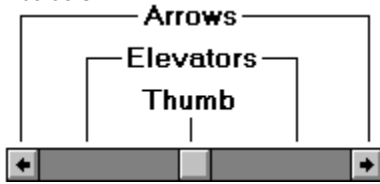
Seed color

The color of the first pixel that you click when defining a 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-sensitive masks.

Segment (path)

Section of a path located between two consecutive nodes. A path is a series of segments.

Selection

Section of the image that is not protected by the current mask and that is, therefore, available for editing. The selection is affected by the use of painting and editing tools, special effects, and image commands. When you apply the mask overlay, the selection is represented by the transparent areas of the overlay.

Server application

An OLE- (Object Linking and Embedding) compatible application that is 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. If you are uncertain about whether an application is capable of performing as a server, check its documentation.

Server-side

Server-side image maps are not dependent on any browser to process the map information, but the server must be able to recognize the code in the map file. NCSA and CERN use different codes, so you 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 will be able to prepare halftones, separations, and proofs using high-resolution PostScript devices.

Shape cursor

Represents all tools that have a nib (Paint, Image Sprayer, Effect, Object Transparency Brush, Clone, Mask Brush tools) as well as the Undo tools, by the current shape or size of the tool as specified in the Tool Settings Roll-Up. The Text tool is always represented by an I-beam, the Object Picker tool by an arrow.

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.

Size

To change an object's horizontal and vertical dimensions while maintaining the aspect ratio (the ratio of height to width). Sizing alters the object's dimensions by specific values.

Skew

To slant an object.

Smooth node

A node where the control points are always directly opposite each other. When you move one of these control points, the other also moves. However, you can vary the distance between the control points and the node independently. Smooth nodes produce a smooth transition between line segments.
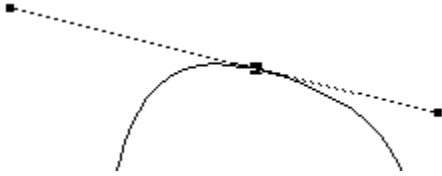
Snap

To force an object that is being moved to align automatically to a grid line or guideline.

Spectrophotometer

An instrument that measures the spectral reflectance of an object. Used for both monitor and printer calibration. Also used to sample colors for use in graphics applications.

Spot color

In commercial printing, a solid ink color printed individually, one plate per spot color.

This is different from a process color, in which each color is expressed as a combination of four separate inks.

Spread

One of the Brush tool settings. The Spread control determines the distance between the dabs of a brush stroke.

Square fountain 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 built-in square fountain fills that use either a direct progression from one color to another or a cascade of different colors.

Stacking order

The sequence in which objects are drawn on the screen. This order determines the relationship between objects and, therefore, the appearance of your drawing. The first object you draw 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.

Stretch

To size an object horizontally or vertically. Stretching changes the size of an object in one direction only, as opposed to sizing, where the aspect ratio (the ratio of height to width) is maintained.

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

A swap disk is hard drive space used by software applications to store temporary files not currently in use. Corel PHOTO-PAINT provides an option for selecting two swap disks. This artificially increases the amount of memory available on your system. It also makes Corel PHOTO-PAINT use the space in bigger increments than Windows, which is better for handling bitmap images.

Swatch

One of a series of solid-colored patches that is 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 containing 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.

Symmetrical node

A node where the control points are always directly opposite each other. Symmetrical nodes produce the same curvature on both sides of the node. The distance between the node and each control point is always the same.

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/plain paper). However, commercial printers will rarely allow a TAC of higher than 300%.

Texture fill

A texture fill is a fractally generated fill such as water, minerals, and clouds that you can use to give your objects a natural appearance. Texture fills, unlike tiling bitmap fills, fill a designated area with a single 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 converting your image to the Black-and-White color mode, the threshold you set determines how many tonal values are converted to black and how many become white. Threshold settings are also used in color-sensitive masks and some Effects filters.

Threshold (path)

Control available when creating a path from a mask. Threshold values range from 1 to 10 and determine the size of the angle required between sections of a mask for a node to be created at the intersection of the sections. A low value produces more cusps, therefore more nodes on the resulting path than does a high value.

Thumbnail

A thumbnail－also called "header"
－is a miniature, low-resolution version of an image or illustration.
Including an image header allows you to see a representation of the file contents when you open the file in a non native application such as Corel VENTURA. The "thumbnail" or header provides the file preview in the Open dialog box.

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 specify whether you want 6, 8, or 10 division marks between each tick.

TIFF

Tagged Image File Format. A file format that was specifically developed for page-layout applications and is supported by all image-editing applications. TIFF files can save RGB, CMYK, and LAB color mode information, but not duotones.

Tightness (path)

Control available when creating 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 to cover. Tiling is often used to create a patterned background for World Wide Web pages.

Tint

Or "color cast". Refers to the application of a specific semitransparent color over an image.

Title Bar

The bar that appears along the top of the application's window. It contains the name of the application or file, the Maximize and Minimize buttons, and the Close button. Dialog boxes and Roll-Up windows in Corel applications also have Title Bars but not Maximize and Minimize buttons.

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Toggle

Alternately enabling and disabling a program 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 percent) that is applied to the corresponding grayscale values.

Toolbar

A group of buttons that provide quick access to a series of related commands. In Corel applications, you can either use any combination of the preset toolbars or create your own toolbar that contains the buttons and button arrangements you find most efficient.
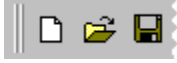
Toolbox

A collection of buttons (normally found on the left side of the application's window) that is used for quick access to an application's set of tools.

Tool cursor

A small version of the tool icon that represents all tools in the Image Window. This lets you quickly see what tool is currently selected by simply looking at the cursor in the Image Window. Shape and Mask tools are displayed as a cross hair cursor with a small representation of the tool on the top right section of the cross hair. The Text tool is always represented by an I-beam, the Object Picker tool by an arrow.

ToolTips

Online ToolTips display the name of an icon or buttons when the mouse pointer 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 those created using TOYO process inks and those that are 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.

Transparent background

When creating Web pages, all bitmapped graphics are rectangular. Since this obscures the background color of the Web window, you need to create a transparent background. Saving a graphic as a .GIF file, allows you to 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. Note that transparency cannot be achieved with HTML tags.

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.

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 referring 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 and, therefore, extra colors do not add additional color separation plates. Colors are organized by hue (red to violet), saturation (deep to pastel), and brightness (adding or removing black).

Tutors

Interactive Help tools that give you step-by-step instructions on selected features. If you prefer, you can choose to have a Tutor apply a feature for you. You can access Tutors either by clicking the CorelTUTOR button on the Toolbar or by clicking Help, CorelTUTOR.

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 a single, solid color to your image.

In CorelDRAW and Corel PHOTO-PAINT, Uniform Fill colors can be chosen from the on-screen Color Palette, Select Color dialog box, or the Color Roll-Up.

See also Fill.

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. 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 does so over a greater color range.

Ungroup

A command that causes a set of objects that behave as a single unit to behave as individual objects.

Uniform Resource Locator (URL)

A Uniform Resource Locator (URL) is a unique address that defines where a document is found on the Internet. An example of a URL is http://www.corel.com/visitors/welcome.htm. A URL is made up of four components.

Vector graphics

Images are stored as algebraic equations defining the various 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 OCR-TRACE. Vector formats are not restricted to certain color depths.

Compare to bitmap images which are created pixel by pixel in paint programs and by scanners.

Visual selector

A graphic representation of a color model that includes an indicator for selecting colors.
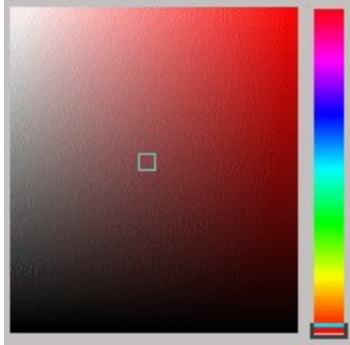
VRML

Virtual Reality Modeling Language. A file format for importing and exporting three-dimensional models.

White point

In monitor calibration white point is the color of "pure" white (RGB 255:255:255) on your monitor, expressed as an absolute temperature (in degrees Kelvin). Adjusting the white point of your monitor allows you to ensure that on-screen colors appear accurately given the lighting in your work environment.

See also Color Temperature.

Wizard

An automated assistant that helps make each task simple and trouble free. The wizard asks you questions and then performs the appropriate actions based on your answers.

Workpath

The path currently displayed in the Image Window, which has not been saved to disk.

WYSIWYG

What-you-see-is-what-you-get. A term that describes a program'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 visual selector defines the I and Q values, and the vertical visual selector defines the Y value. All values are scaled from 0 to 255.

Zoom

To enlarge or reduce the viewing size of a document onscreen. Zooming has no effect on the document; rather, zooming is much like moving toward or away from a picture to get a better look at it.

<u>New features</u>

What's new in

COREL
PHOTO-PAINT™ 8

- On Screen Look and Feel
- Productivity and Performance
- Interactive Tools
- Object Tools
- Image Editing and Special Effects
- Color and Printing
- Object/Document/File Management
- Internet Features

On Screen Look and Feel

Workspace

Flat Look Interface

Docker Windows

CorelTUTOR™

Welcome to Version 8

Basics Tutorials

Workshops

Tips and Techniques

Microsoft IntelliMouse™

Customizability
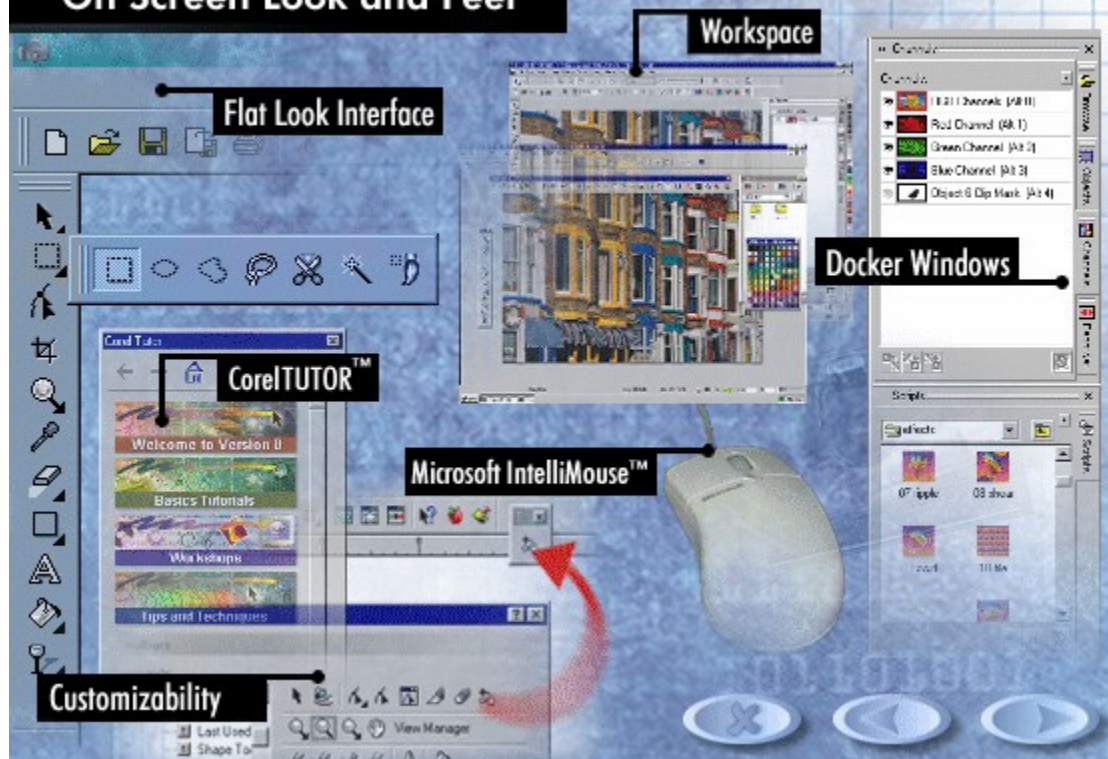
Productivity and Performance

MMX™ Support

Extensive Keyboard Accelerator Support

Command Recording and Script Editing

Low-Resolution Image Editing

Dynamic Image Information

Image Info
RGB 221, 56, 50
CMYK 3, 92, 80, 0

X: 2.47 W:
Y: 2.38 H:

Interactive Tools

Brush and Image Sprayer Orbits

Pressure-Sensitive Pen and Tablet

On Screen Nib Resizing

Clone From Fill

Brush Symmetry

Fill To...

Interactive Fill

Dodge/Burn
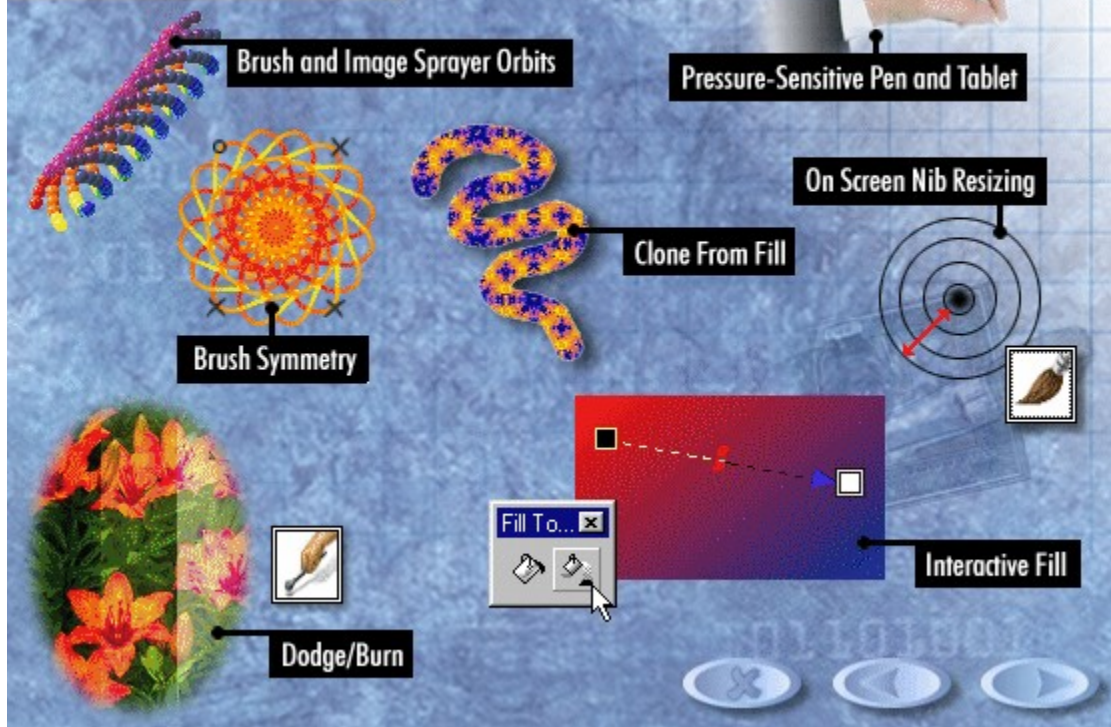
Object Tools

Transparency Tools

Align and Distribute
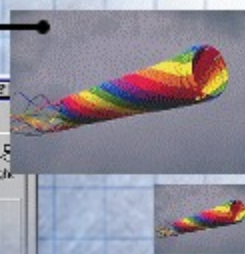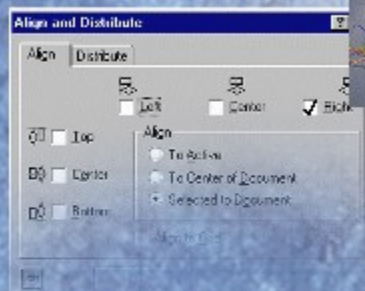
Interactive Drop Shadow
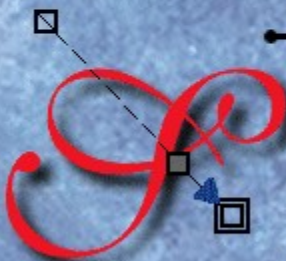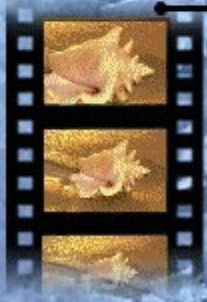
Clip Masks

Lenses
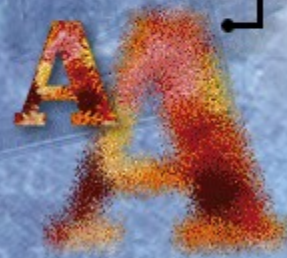
Color and Printing

Pop-up Palette

Palette Editor

48

16
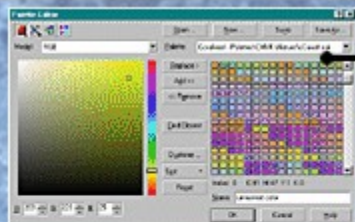
16/48-Bit Image Support

Adobe PostScript 3

Convert to NTSC

Adobe® PostScript® 3 ™

Color Correction

Color Harmonies

Color Management

Object/Document/File Management

Vector Importing

Lossy Export Previewing

*Flash***Pix**®
F O R M A T

AaBbYyZz
AaBbYyZz
AaBbYyZz
AaBbYyZz

Lorem ipsum

Bitstream® Font Navigator™

FLASHPIX Format

Internet Features

8-Bit Image Support

http://www.corel.com

Tag WWW URL

Internet File Formats

GIF

JPG

PNG

Animated GIF

FTP Site Access

On-screen look and feel

Corel PHOTO-PAINT now includes even more leading-edge technology that's easier to use. You can organize on-screen features into personal workspaces, and control almost every aspect of your screen's appearance and functionality. Docker windows streamline your favorite tools into a single, interactive window, while a new "flat look" gives all toolbars and dialog boxes a cleaner, sharper appearance. Navigating your image becomes easy with the added support of the Microsoft Intellimouse, which you can use to zoom, pan, and scroll across your image.

Use CorelTUTOR to gain a basic understanding of the most popular Corel PHOTO-PAINT features and concepts. Tutors present basic image-editing information in a series of simple, hands-on procedures that you can complete at your own pace. You can use tutors to become familiar with basic terminology, to explore new features and concepts, and to guide you through the construction of advanced graphic projects.

A "flat look" updates on-screen elements, such as buttons, with a fresh, uncluttered appearance.

With Corel PHOTO-PAINT 8, you can create different workspace environments for different purposes. You can then save Workspaces and apply them when you require.

Docker windows streamline many frequently used dialog boxes and Roll-Ups. You can dock these windows to the side of the Application Window, or float them anywhere above the active image.

Now that Corel PHOTO-PAINT supports the Microsoft Intellimouse, you can use the center wheel to zoom, pan, and scroll across your image.

CorelTUTOR is an interactive and informative tool that helps you learn about Corel PHOTO-PAINT. CorelTUTOR familiarizes you with the terms and concepts of basic photo-editing tasks and shows you how to set up your Workspace by setting system, display, and printing options. You can use the tutors to learn about many Corel PHOTO-PAINT features, from basic tools to advanced effects. For advanced users, the more complex capabilities of Corel PHOTO-PAINT are revealed in the workshops and the tips and techniques sections.

Corel PHOTO-PAINT 8 includes several powerful customization features that let you create your own unique workspaces and maximize your productivity by placing the menus and commands you use most often at the location of your choice. You can customize the keyboard shortcut keys, menus, Color Palettes, toolbars, Status Bar, and Roll-Ups by changing their appearance, placement on screen, and more. You can also customize your import/export filters and file associations.

Internet features

Whether you are creating animations or preparing documents for publication to the World Wide Web, the time-saving features of Corel PHOTO-PAINT make it easy to develop a professional Internet presence.

Use the Publish To Internet command to link your image to other Web sites or Internet locations.

You can use the Scrapbook Docker window to access FTP sites and import files directly to your document or download files to your local drive.

Corel PHOTO-PAINT offers support for .GIF and .JPG files, and for the relatively new PNG file format. Improved 8-bit support reduces your image file size and ensures optimum quality. The GIF animation file format gives you added control when importing and exporting.

You can create clickable areas in your image, based on objects that can be linked to Internet addresses. Then choose an Internet format for your image, e.g., GIF or JPEG.

Retrieve files and images from the World Wide Web using the Scrapbook Docker window. Connect to a File Transfer Protocol (FTP) site, browse its contents, then download a file from the site directly into your document or save locally on your computer. You can also use the Scrapbook Docker window to automatically monitor your favorite FTP sites.

Quickly create .JPG, .GIF, or .PNG files for display on the World Wide Web. The Tag WWW URL command lets you create clickable areas in your image that can be linked to Internet addresses.

Since 8-bit images are especially suited for Internet operations, use them whenever speed is at a premium. Conversion to 8-bit color mode yields comparable image color quality with small file size.

Corel PHOTO-PAINT now provides increased support for .GIF files, including features such as frame rate control, direct conversion from 24-bit to 8-bit color mode, and frame previewing.

Object/Document/File management

Corel PHOTO-PAINT has enhanced import and export features for many file formats. Now you can preview while saving to GIF, JPEG, PNG, WVL, and FPX formats. A new library from Kodak lets you load and save .FPX files quickly and easily. Increased support has also been added for importing objects and paths from CorelDRAW, and the new Bitstream Font Navigator allows you to manage all of your fonts.

The new export dialog boxes for GIF, JPEG, PNG, and WVL file formats allows you to preview your image before saving. You also have greater control over compression, contrast, edge detail, encoding speed, and path type. With this control and previewing, you can improve image quality.

Corel PHOTO-PAINT now has improved cross-product support and compatibility with CorelDRAW. You can import irregularly shaped CMX objects directly into Corel PHOTO-PAINT, while maintaining the object's shape and transparency. The Import Vector command allows you to import simple objects from CorelDRAW.

The FPX Export dialog box now has previewing capabilities and options for encoding methods and properties.

The Bitstream Font Navigator makes it easy to install, find, or group fonts. The Bitstream Font Navigator also has previewing and printing options, so you can quickly find the best fonts for your projects.

Color and Printing

Choosing colors and printing your work is faster, easier, and more accurate using the new color and printing features. The Palette Editor, enhanced on-screen Color Palette, and Color Harmonies color selector make selecting colors simple. New color-management features ensure that the colors you choose are displayed and printed correctly, and PostScript 3 support enhances the final printed document.

Find the exact color you need with a single click. Right-click a color in the on-screen Color Palette to view a grid of neighboring colors.

Create your own custom color palettes or edit existing custom palettes with the new Palette Editor. Now, all of the tools you need to add, remove, and edit colors are located in one dialog box.

Create professional, high-quality images that are suitable for a television broadcast with the Convert To NTSC RGB command. If you have created an image that you want to use in a television broadcast, you can use the NTSC filter to restrict the image's gamut of colors to those acceptable for television reproduction.

Corel PHOTO-PAINT now supports the 16-bit Grayscale and 48-bit RGB color modes. You can create new images or convert existing images to these color modes.

You can now print PostScript documents using PostScript 3. Linear fountain fills are rendered at the printing device's resolution which improves the image's quality and printing time. PostScript 3 also handles complex objects efficiently without causing errors or reducing quality.

View colors that are out of the printer's color gamut using the new transparent gamut alarm. If you make the gamut alarm color transparent, you can still view the color that lies beneath it.

Select compatible, complimentary colors using the Color Harmonies color selector. This color selector superimposes different shapes on a color wheel. Moving the shapes around the color wheel shows you which colors look best together.

You can now simulate the output of a color separations printer on a composite printer. FOCOLTONE, TOYO, and DIC colors can now be treated as spot colors. You can also create your own custom spot colors using user-defined inks.

Interactive Tools

Corel PHOTO-PAINT 8 includes many powerful and exciting tools that give you increased flexibility and control. You can now use many tools with new options, or you can try some of the new tools. Interactive tools described in this section include: Brush Symmetry, Orbits, On-Screen Nib Resizing, Pressure-Sensitive Pen and Tablet, Dodge/Burn, Clone From Fill, and Interactive Fill.

Brush Symmetry lets you paint kaleidoscopic and symmetrical brush stroke patterns using the brush tools.

Orbits let you create amazing paint twists, pods, rings, and bizarre shapes using the Paint and Image Sprayer tools.

You can now dynamically resize a brush nib directly on screen without having to pause to access the Tool Settings Roll-Up or Property Bar.

Users who employ a pressure-sensitive pen and tablet will now enjoy greater flexibility and achieve more realistic results with the implementation of tilt and rotation functionality.

The new Dodge/Burn tools let you perform sophisticated darkroom techniques previously practiced only by experienced photographers and photographic technicians.

The new Clone From Fill tool lets you paint with the current fill similar to the way you apply paint to an image using the Paint tool.

The Interactive Fill tool floods an area with a color or pattern and lets you alter the fill's transparency.

Image editing and special effects

Corel PHOTO-PAINT 8 includes new functionality that makes editing images and working with special effects easier and faster. You can also create exciting panoramic images using multiple pictures and the Image Stitching tools. Finally, the Movie menu has been supplemented to provide you with even more control over the production of movies.

The functionality of special effects filters has been significantly enhanced with the addition of on-screen previewing functionality, which lets you preview changes on the image in the Image Window instead of in the dialog box.

Image Stitching lets you create a single image using two or more other images. This is especially useful when creating panoramic images of landscapes.

You can now fade previous operations or effects by a specified amount.

Movie creation and editing has been significantly supplemented with two new dialog boxes that let you better control object positioning from frame to frame and control the duration that frames appear on screen.

The Image Adjust dialog box now allows you to dynamically auto-adjust your image.

Effects and Adjust tools include a variety of new controls that let you perform interesting special effects and precise adjustment operations.

Productivity and performance

Corel PHOTO-PAINT improves your productivity and performance by enhancing many time-saving features. You can find important information about your image in the Image Info Roll-Up. Eliminate repetition, and create useful scripts, with the Recorder and Scripts Docker windows. Open a low-resolution copy of an image to save time when editing large, complex graphics. You'll also find that Corel PHOTO-PAINT has extensive, customizable keyboard accelerator support. Improved graphic capabilities, and speed is available with support for MMX technology.

Corel PHOTO-PAINT supports the new MMX technology, taking advantage of abilities such as improved color display, more realistic graphics, and smoother animations. MMX support means Corel PHOTO-PAINT will have enhanced speed, and quicker handling of swap file memory.

To make tasks quicker and easier to perform, Corel PHOTO-PAINT has an extensive list of keyboard accelerator keys. While many conventional keyboard accelerators, such as CTRL+C and CTRL+V, are implemented, a unique set of keyboard accelerators is included to maximize the full capabilities of Corel PHOTO-PAINT. Use the Quick Reference Card to view the default set of keyboard accelerators or print a list of your customized accelerator keys, using the Customize, Shortcut Keys feature in the Options dialog box.

You can eliminate much of the time required to edit large, complex graphics, by using the low-resolution image editing feature in Corel PHOTO-PAINT. A low-resolution copy of your image is opened and any operations performed are recorded as a script. You can save the low resolution image and the accompanying script to edit and apply later, or you can render the edits back to the original image. Low-resolution image-editing results in fewer delays while editing and is especially useful when applying multiple special effects to your image.

The Recorder Docker window, and the Scripts Docker window give Corel PHOTO-PAINT the power and flexibility to record, play, and edit, scripts. Creating your own script is simple when you use the Recorder Docker to automate a series of operations. You can open scripts and play them from the Scripts Docker window, or you can run a script by dragging and dropping it onto an image. You can even save the Undo List as a script. Use scripts to eliminate the manual duplication of repetitious tasks.

You can view dynamic image information in the Image Info Roll-Up. The Image Info Roll-Up provides information about your cursor position, the width and height of the current mask or object, the coordinates for the center and radius of the current ellipse, the distance and change in your cursor's x and y coordinates when dragged, the angle for gradient fills or transparencies, and the color of the current pixel in both the primary and the secondary color models.

Object Editing

Corel PHOTO-PAINT 8 offers a special tools that now lets you change the transparency of objects according to the color of selected pixels. And with the new clip mask feature, you can permanently or temporarily cancel most transparency changes to an object－even after saving them to the image. Several new lenses let you apply all kinds of exciting touches to objects, while the drop shadow feature comes with a choice of a silhouette or a perspective effect. The Align and Distribute feature lets you not only align objects to target options in an image, but to evenly space them across the document.

The Transparent Color Selection tool makes pixels in an object transparent when they are similar in color to any selected pixel in the image. You can keep selecting other pixels in the image to make new colors transparent, so that a multi-colored object looks like it's eroding or disintegrating.

PHOTO-PAINT 8 boasts an expanded selection of lenses ranging from the impressionistic to the psychedelic. There are now about two dozen lenses to choose from, and countless ways in which to use them.

You can now create a drop shadow directly in the Image Window, and update the image as you make the settings. New controls let you set the exact angle of the drop shadow, and to apply the same values to multiple objects so the shadow remains consistent. You can also elevate the source of light and make the shadow appear to fade when you create it in the perspective mode.

Corel PHOTO-PAINT 8 lets you align objects to a selected object, as well as to gridlines, guidelines, and specified areas in the image. You can also distribute them so they are evenly spaced across the document or between selected objects. A preview button updates the Align and Distribute commands in the Image Window as you specify the settings.

The clip mask lets you experiment with transparency changes before applying them to an object. You can then use it to remove the transparency changes at any time without affecting other object features. Or you can make transparency changes directly on an object, and then apply a clip mask to restore it to full opacity.

Working with three-dimensional models

Working with three-dimensional models

Three-dimensional (3D) models can add interesting design elements to your Corel PHOTO-PAINT image. You can import 3D models, saved as QuickDRAW Meta File (.3DMF), QuickDRAW Binary 3D Files (.B3D) or Virtual Reality Modeling Language (.WRL) files, directly into your image. The Corel PHOTO-PAINT 3D Import Filter lets you manipulate a 3D model before you place it in your image. For example, you may want to position the model, change camera settings, or add a light source to create different effects before using it in your image.

Because you are working in three dimensions, you can choose to view your model from any angle and at any degree of magnification. When you work with 3D models in Corel PHOTO-PAINT, you are viewing the models through a camera. You can change the position, lens magnification, and rotation properties of the camera to get a different view of your model.

When you import 3D models to Corel PHOTO-PAINT, they are rendered as two-dimensional (2D) bitmaps for use in your image. These bitmaps cannot be edited once they have been imported.

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{button ,AL(`OVR Working with threedimensional models;',0,"Defaultoverview",)} More Detailed Information

Importing 3D models

Importing 3D models

Import filters are translators that stand between applications. Most applications have a native file format that can be opened without a filter. If you want to open a file that has a non-native format, you must import that file or open it using a filter. Since the 3D file format is not native to Corel PHOTO-PAINT, 3D models must be imported into an image using the Import 3D Model dialog box, which is accessed from the File Menu. The Import 3D Model dialog box lets you size and rotate your model, add light models, and change settings for the rendered image before importing it into Corel PHOTO-PAINT.

When you are satisfied with the view of the 3D model in the Import 3D Model dialog box, you can import the model into your Corel PHOTO-PAINT image. This is called rendering. Rendering captures a view of your 3D model and saves it as a 2D model, much like taking a snapshot using the light and camera settings that you specified. 3D models are imported into Corel PHOTO-PAINT at the same resolution that you specified for the rest of the image. After a 3D model has been rendered in Corel PHOTO-PAINT it cannot be edited, but you can select, size, and rotate it in the same way that you would select, size, and rotate other models.

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{button ,AL(`OVR Working with threedimensional models;',0,"Defaultoverview",)} Related Topics

Importing 3D models

When you open a 3D model file, Corel PHOTO-PAINT opens the Import 3D Model dialog box so you can manipulate the model before placing it in your image.

To import a 3D model

1. Do one of the following:
   - Click File, Open to import the 3D model into a new document.
   - Click Edit, Paste From File to import the 3D model into the active document.
2. Choose the 3D Model format from the Files Of Type list box.
3. Open the folder where the file is stored.
4. Select the file you want to import.
5. Enable the Preview check box (optional).

   A thumbnail of the image appears in the Preview window.

Manipulating 3D models

Manipulating 3D models

Working in three dimensions means that you can move and rotate models precisely in your image. You can combine model manipulation with camera navigation and light settings to create a unique view of a 3D model. The Import 3D Model dialog box lets you manipulate 3D models before importing them into Corel PHOTO-PAINT.

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{button ,AL(`OVR Working with threedimensional models;',0,"Defaultoverview",)} Related Topics

Positioning 3D models

You can move a 3D model to any position within the Import 3D Model dialog box Preview window.

To position a 3D model

1. Click the Object Select button.
2. Select the model.
3. Drag the model to a position along the x- or y-axis.

 Note

- Hold down CTRL while dragging the model to move it along the z-axis.

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{button ,AL(`PRC Manipulating 3D models;',0,"Defaultoverview",)} Related Topics
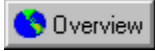
Rotating 3D models

You can rotate a 3D model to view a different side. You can also rotate the camera to view a different side of the model.

To rotate a 3D model

1. Click the Object Rotate button.
2. Select the model.
3. Drag a rotation widget handle.

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{button ,AL(`PRC Manipulating 3D models;',0,"Defaultoverview",)} Related Topics

Using the camera

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Using the camera

The camera provides the viewpoint for previewing and rendering 3D models in Corel PHOTO-PAINT. You can position the camera to give you the best view for working. Because you are working in three dimensions, you can view the model from any angle and at any degree of magnification. The camera position and settings determine the scale and framing of the model.

The default camera view can be manipulated using the camera navigation tools. The <u>rendering</u> of the model to bitmap is taken according to the camera settings.

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{button ,AL(`OVR Working with threedimensional models;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the camera lens magnification

You can zoom a 3D model by changing the camera lens magnification. This does not physically move the camera toward or away from the model.

To change the camera lens magnification

1. Click the Camera Zoom button.

2. Do one of the following in the Image Preview window:

   - Drag the mouse up to zoom in.

   - Drag the mouse down to zoom out.

{button ,AL(`PRC Using the camera;',0,"Defaultoverview",)} Related Topics

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Positioning the camera

You can view a 3D model from a different angle by changing the camera's position along the x-axis and y-axis. This is called sliding.

To position the camera

1. Click the Camera Slide button.

2. In the Image Preview window, click and drag to slide the camera along the xy plane.

{button ,AL(`PRC Using the camera;',0,"Defaultoverview",)} Related Topics

Rotating the camera

Rotating the camera lets you view 3D models from any angle. When rotation is constrained to a particular axis, the cursor is a single circular arrow . In free rotation mode, the cursor is a double circular arrow.

To rotate the camera

1. Click the Camera Rotate button.

2. Drag the mouse to rotate the camera.

{button ,AL(`PRC Using the camera;',0,"Defaultoverview",)} Related Topics

Using lights

Using lights

Light sources in your model enhance 3D effects. Lighting is necessary for the same reasons it is required in photography — nothing can be seen without it! A good set of lighting conditions is an important factor in creating high-quality artwork. The same scene rendered under different light can provide strikingly different results. For example, rendering with all lighting at zero brightness is like taking a photograph
— without a flash
— at the bottom of a coal mine. Conversely, too much lighting washes out subtle effects.

Lights are imported into Corel PHOTO-PAINT with the 3D model in which they were created. You can add as many lights as you want, but as the number increases, so does the time it takes to render the image. Most scenes can be lit with one, two, or three well-placed lights. You can choose from several different types of lights to create the desired effect.

Ambient

Ambient light is uniform. It has no specific origin and casts no shadows. It is the equivalent of daylight in a real-world scene. Ambient light radiates in every direction, has no position, and no source of origin.

Spot

A Spot light is a special model that casts light in a specific direction. The light rays of a spot light diverge based on parameters that you set.

Distant

A Distant light 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.

Point

A Point light is a special model that casts light in all directions.

{button ,AL(`OVR Working with threedimensional models;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding lights

You can add Point lights and Spot lights to your model to create the effect you want.

To add a Point light

1. On the Distant Lights tab, choose Point from the Light Options box.
2. Click the + button in the lower right corner of the dialog box.

To add a Spot light

1. On the Distant Lights tab, choose Spot from the Light Options box.
2. Click the + button in the lower right corner of the dialog box.

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{button ,AL(`PRC Using lights;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting ambient light

Ambient light lets you view 3D models that do not have any specific lights. It is the equivalent of environmental light, without which nothing can be seen. Light setting changes are applied directly to the model for previewing.

To set ambient light

1. Click the Ambient 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 light's brightness.

   For deeper shadows and high contrast with lit areas, use a lower ambient light setting. As you increase the brightness of ambient light, the intensity of shadows and other effects generated by your other lights decreases. This "flattens" the image. To rely exclusively on your other lights, set ambient light to zero. For example, to create the dramatic effect of a spot light on a theater stage, you would use no ambient light.

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{button ,AL(`PRC Using lights;',0,"Defaultoverview",)} Related Topics

Positioning lights

Light position is of great importance to the final rendering of your model. Light setting changes are applied directly to the model for previewing.

To position a light

1. Click the Object Select button.
2. Select the light.
3. Drag the light to a new position.

{button ,AL(`PRC Using lights;',0,"Defaultoverview",)} Related Topics

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Rotating Spot lights

You can rotate Spot lights for different effects. Light setting changes are applied directly to the model for previewing.

To rotate a Spot light

1. Click the Object Rotate button.
2. Select the light.
3. Click one of the rotation widget handles, and drag to rotate the light.

{button ,AL(`PRC Using lights;',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 Object Select button.
2. Click the light to select it.
3. Click the Lights tab.
4. Change the light settings as desired.

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{button ,AL(`PRC Using lights;',0,"Defaultoverview",)} Related Topics

Printing

Printing

If you are looking for basic printing instructions, see <u>"Setting up your print job."</u> This section also contains information about more advanced features such as signature layout styles (used to print specialized documents like greeting cards).

If you want to know how to preview and rearrange your images before you print them, see <u>"Previewing, sizing, and positioning the printed image."</u>

If you are using a PostScript printing device, and are having trouble printing, see <u>"Using PostScript to optimize your print job."</u> You can also fix certain problems by adjusting settings as explained in <u>"Fine-tuning your print job."</u> We recommend that you do not adjust these settings unless you are having trouble printing.

Choosing a printing method

There are several methods for publishing your final document. When deciding which method to use, consider the desired quality of your output and the number of copies you require. These are your options:

- Print on a desktop printer.

  You can print a document using a black-and-white or color desktop printer (e.g., a laser printer); however, this option is impractical when printing more than a few copies. If more copies are needed and you don't require high-quality output, consider using a photocopier to publish your document. Photocopying is ideal for publishing internal documents, such as reports and newsletters, but would be less effective on high-quality color photographs or on print jobs where you plan to use special paper stock (e.g., glossy paper).

- Create camera-ready images on a laser printer and send them directly to a printing shop.

  As long as they are printed on a PostScript laser printer and do not require complicated color work, a printing shop can photograph, make printing plates from, and print your camera-ready images. This method is useful if you are printing a large quantity of material, such as a small newspaper, but would be less effective for print jobs requiring high-quality color output.

- Send your work on disk to a service bureau or printing shop.

  Service bureaus use imagesetters to produce high-resolution film output, which is then used to produce printing plates.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>

Setting up your print job

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Setting up your print job

It is essential that you select and properly configure the appropriate printer driver. Consult the printer manufacturer's instructions, your Windows documentation, or the service bureau or printing shop that will be printing your work to find out how best to set up the printer driver.

Arranging images on the printed page

You can set up your print job so that several different files print on a single sheet of paper. This feature might be useful if you want to create a catalog of the images in a file, or if you are printing relatively small pages on large sheets of paper. Depending on the settings you choose in the Options dialog box and the size of the paper on which you are printing, you have different options for placing several pages on a single sheet of paper. For example, if the paper on which you are printing is much larger than the page size in the Options dialog box, then you may be able to fit several pages on a sheet of paper. If the paper isn't large enough to fit several pages, but you still want more than one page on each sheet of paper, you can choose to shrink the pages to fit on the paper.

Specifying what is printed

You can print specific layers. You can also specify the number of copies you want to print, and whether you want your copies collated. Collating is useful when you are printing multipage documents. 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 the copies of the first page are printed before copies of the second page are printed, and so on.

Signature layout styles

Signature layout styles determine the way multiple documnets are placed on the printed page. For example, if you are printing a brochure, two documents may appear on a single printed page. The type of document you are printing (e.g., greeting cards or a book) determines the signature layout style you choose. There are preset signature layout styles from which you can choose, or you can create your own custom styles.

N-up formats

Although similar to a signature layout, an N-up format lets you arrange multiple copies of a signature layout on a single sheet of paper. This is useful if you are printing on paper that can fit more than one copy of your signature layout.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing a file

You may often find that you can print your work on your desktop printer without changing any of the default settings.

To print a file

- Click File, Print.

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{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Selecting and configuring a printing device

Before you print, you need to select the appropriate printing device and set its properties.

The Printer Color Profile helps to ensure accurate color reproduction. You can enable or disable this feature when you print, but you must initially set it up using the Corel Color Profile Wizard.

Because printer installation is controlled by Windows and because every type of printer has different device properties, refer to the printer manufacturer's documentation and your Windows documentation for more information about installing and setting up your printer.

By default, if you try to print an image with an orientation different from that selected in the device properties, a message warns you and asks if you want to adjust the printer paper orientation. You can disable this warning and the paper orientation is automatically adjusted.

To select a printing device

1. Click File, Print.
2. Choose a printer or imagesetter from the Name list box. If the device driver you require is not listed, install it following the usual Windows procedure.

   If you're proofing or printing a job in-house, choose the device driver for your local printing device.

   If you're sending a file to a service bureau, choose the device driver that's specified by the service bureau.

To set the printing device properties

1. Click File, Print.
2. Click the Properties button.
3. Do one of the following:
   - Set only the Paper Size, Orientation, Tray, and Resolution if you're printing to a PostScript device. Leave all other options at their default settings and set them from the Print Options dialog box instead.
   - Set all relevant options here if you're printing to a non-PostScript device.

To use a printer color profile

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Enable the Use Color Profile check box.

   If you want your print job to be processed using a different profile, click the Set Profiles button to return to the Corel Color Profile wizard.

To disable the Page Orientation Warning

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Choose the Page Orientation Warning from the Special Settings window.
4. Choose Off.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics

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Printing multiple copies

You can print multiple copies of the same document. If you are printing a document with multiple pages, you might want to collate your copies.

Collating allows you to print one full set of the selected pages before printing the second full set (e.g., a set of pages 1 to 10 prints before a second set of pages 1 to 10 prints, and so on).

To print multiple copies

1. Click File, Print.

2. Type the number of copies you need in the Number Of Copies box.

3. Enable the Collate check box if you want the copies collated.

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{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

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Specifying the documents to print

If more than one document is open, you can choose to print all or some of the documents you have open.

To print multiple documents

1. Click File, Print.
2. Choose the documents you want to print from the Documents To Print list box.

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{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Printing large artwork as tiles

If the image you are printing is larger than the paper on which it is being printed, you can choose to print your image as tiles. Portions of your image are printed on separate sheets of paper that you can assemble into one large image.

To print large artwork as tiles

1. Click File, Print.
2. Click the Layout tab.
3. Enable the Print Tiled Pages check box.
4. Type a value (e.g., a quarter of an inch) or a percentage of the page size in the Tile Overlap box to specify by how much you want the tiles to overlap.

To print large artwork as tiles in 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 your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Using signature layout styles

If you choose a layout style in the Options dialog box, then the appropriate signature layout style is automatically selected in the Print Options dialog box. If you change the signature layout style in the Print Options dialog box, you may cause your work to print incorrectly.

If you didn't select a layout style before in the Options dialog box, then the Full Page signature layout style is used by default. You can select a different signature layout style in the Print Options dialog box. This won't effect the original images, only the way they are printed. For example, if you have a four-page document set up as full page but would like to print it as a top-fold or side-fold card, you can choose the appropriate card style in the Print Options dialog box.

To choose a signature layout style

1. Click File, Print.
2. Click the Layout tab.
3. Choose a signature layout style from the Signature Layout list box.

To choose a signature layout style in the Print Preview window

1. Click File, Print Preview.
2. Click the Signature Layout tool.
3. Choose a signature layout style from the Signature Layout list box on the left side of the Property Bar.

To edit a signature layout style in the Print Preview window

1. Follow steps 1 and 2 from the previous procedure.
2. Type the number of pages from your document to include on each printed page in the Pages Across/Down boxes on the Property Bar.
3. Type the size of the gutters (space between pages) in the Gutter Spacing boxes.

   The top box controls horizontal gutter spacing — space between side-by-side pages — and the bottom box controls vertical gutter spacing — space between pages positioned above or below each other.

4. Click each numbered box in the Print Preview window and choose a page number and an angle on the Property Bar.

   The angle determines whether the page is printed top up or top down. For example, if two pages are placed on a single sheet of paper and the first page is printed top up and the second is printed top-down, then one page will always appear to be upside down.

5. Enable the Double Sided Layout button on the Property Bar if you are printing on both sides of the paper.
6. Click the Signature Layout tabs at the bottom of the Print Preview window to view each side of a double-side layout.

— **Note**

- When you choose the Double Sided Layout option and you print on a nonduplex printer, a wizard automatically provides instructions on how to insert the pages.

To save a layout style in the Print Options dialog box

1. Follow the steps from the previous procedure and click the Save Signature Layout button ("+") on the Property Bar.
2. Type a name for the signature layout style in the Save As box.

To delete a layout style in the Print Options dialog box

- Follow the steps from the "To choose a signature layout style in the Print Preview window" procedure and click the Delete Signature Layout button ("-") on the Property Bar.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics

Using N-up formats

You can print several pages on a single sheet of paper using the N-up Format tool. When you use this tool, each page is placed into a single frame which is defined by the intersection of one row and column in your N-up format. The first page is placed in the frame at the top left of the sheet of paper and each subsequent page is placed from left to right and top to bottom.

If you use an N-up format with a signature layout style that already places several pages on a single sheet of paper (for example, tent-card), then the image that would have been placed on an entire sheet of paper without an N-up format (e.g., the entire tent-card) is placed in one frame.

To use a preset N-up format

1. Click File, Print Preview.
2. Click the N-up Format tool.
3. Choose a preset N-up format from the N-up Format list box on the Property Bar.

To create an N-up format

1. Click File, Print Preview.
2. Click the N-up Format tool.
3. Type the number of rows and columns you want printed on each sheet of paper in the Rows/Columns boxes on the Property Bar.
4. Do one of the following if you want to change the margins:
   - Disable the Auto Margins button on the Property Bar and type the size of the margins in the Top/Left Margins, Bottom/Right Margins boxes.
   - Enable the Auto Margins button on the Property Bar.
5. Enable the Equal Margins button on the Property Bar if you want the left and right margins to be equal, and you want the top and bottom margins to be equal.
6. Do one of the following if you want to adjust the gutters (space between rows and columns):
   - Disable the Auto Gutter Spacing button on the Property Bar, and type the size of the gutters in the Gutter Spacing boxes.
   - Enable the Auto Gutter Spacing button on the Property Bar.
7. Enable the Clone Frame button on the Property Bar if you want all the frames on each sheet of paper to contain the same printed page.

   For example, if there are nine frames on a printed sheet of paper, then page one appears nine times on the first sheet of paper, page two appears nine times on the second sheet, and so on. In this way you can print multiple copies of one page on a single sheet.
8. Enable the Maintain Document Page Size button if you want each frame to be the same size as the page size specified in the document.

   For example, if you create a document on an 8.5 by 11 inch page, the frames are constrained to that size. Thus, if you print on an 11 by 17 inch sheet of paper and specify 2 rows by 2 columns, some of the frames will not fit on the page.

To save an N-up format

1. Follow steps the from the previous procedure and click the Save N-up format button ("+") on the Property Bar.
2. Type a name for the settings in the Save As box.

To delete an N-up format

1. Follow steps 1 and 2 from the "To create an N-up format" procedure.
2. Choose an N-up format from the N-up Format list box on the Property Bar.
3. Click the Delete N-up format button ("-") on the Property Bar.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics

Using preset printing options

A print style is a set of saved printing options. Print styles are useful because they let you avoid setting all your printing options each time you print.

To select a print style

1. Click File, Print.

2. Choose a print style from the Print Style list box.

To create a print style

1. Click File, Print.

2. Change the print options.

3. Click the General tab.

4. Click the Save As button.

5. Type a name for the style in the Save Print Style As box.

To edit a print style

1. Click File, Print.

2. Choose a print style from the Print Style list box.

3. Follow steps 2 to 5 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

- When you save a print style, a dialog box opens that includes a section called Settings To Save In Style. The settings in this section correspond to the printing options you've already selected. You can specify which settings to include in a print style in this dialog box.

Tips

- You can also select, edit, save and delete print styles from the Print Preview window.

- If you close the Print Options 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 (i.e., you need to change your work before you print), save your settings as a print style, or click the Apply button before you click the Cancel button.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Previewing, sizing, and positioning the printed image

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Previewing, sizing, and positioning the printed image

Previewing

The full-screen Print Preview lets you see exactly how your work will appear after you send it to a printing device. The Print Preview shows you the position and size of your image on the paper, and you can see printers' marks such as crop marks and color calibration bars. You can use visual aids such as the bounding box, which shows you the edges of the image you are printing, to more accurately assess how your final work will appear.

Sizing and positioning

If you are using a Full Page or Manual <u>signature layout style</u>, you can change the position and size of the images you are printing. If you are printing bitmaps, you should use caution when sizing your images. Enlarging bitmaps may cause your output to appear jagged or pixelated.

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{button ,AL(`OVR Printing;',0,"Defaultoverview",)} <u>Related Topics</u>

Previewing your print job

Print Preview lets you see what your work will look like when printed. You can see, for example, where printers' marks will appear, and how your color separations look.

To preview your print job

- Click File, Print Preview.

To preview individual color separations

1. Click File, Print Preview.
2. Click View, Preview Separations, Separations.

   You can only view individual color separations if you have enabled the Print Separations check box in the Print Options dialog box.

3. Click the appropriate tab at the bottom of the Print Preview window to view each color separation.

To move from page to page in the Print Preview window

- Click one of the page-flipper buttons below the Print Preview window. The button pointing left flips back through the pages and the button pointing right flips forward through the pages.

Tip

- Click View, Go To to open the Go To dialog box. This dialog provides an alternative method for moving from page to page.

To print the page being previewed

- 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:
   - Click one of the preset zoom levels
   - Click the percent button and type a value in the Percent box.

Tips

- You can zoom in on a portion of the Print Preview by using the Zoom tool. To do this, click on the Zoom tool and click the area you want to magnify. Right-click and click Zoom Out to zoom out.
- The Auto (Simulate Output) preview type in the View menu automatically sets your preview type to the settings that match your printer driver. For example, if you are printing to a black-and-white printer, the preview is grayscale. The Auto (Simulate Output) preview type is enabled by default. If you change the preview settings, then Auto (Simulate Output) is disabled. You can revert to the automatic settings by enabling Auto (Simulate Output).

{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} Related Topics

Customizing the Print Preview

If you want to increase the redraw speed of your Print Preview, you can change the quality of the preview image. You can also specify a color or a grayscale preview, and you can choose to display several visual aids that might help you prepare your print job.

To hide the preview image

1. Click File, Print Preview.

2. Click View, and disable Show Image.

   When Show Image is disabled the image is represented by a bounding box.

To specify a color or grayscale Print Preview

1. Click File, Print Preview.

2. Click View, Preview Color, and click Color or Grayscale.

   Displaying individual color separations in grayscale instead of color can be helpful when you are studying color distribution. Yellow in particular can be difficult to discern against a white background. Even magenta and cyan, if sparse, can be easier to discern when displayed in grayscale.

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{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} Related Topics

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Sizing an image when printing

You can alter the size of each page of your document for your print job, leaving the original image unaffected.

To size an image

1. Click File, Print Preview.
2. Click the Pick Tool and click the image preview.
3. Type values in the Width and Height boxes on the Property Bar.

   You can only size an image this way when you are using the Full Page layout style with no rows or columns or when you are using the Manual layout style.

Tip

- You can also size an image by dragging the handles in the Print Preview window.

To fit an image to the page

1. Click File, Print.
2. Click the Layout tab.
3. Enable the Fit To Page button.

   Your image will be distorted if you do not enable the Maintain Aspect Ratio check box.

To maintain the aspect ratio of an image

- Follow steps 1 and 2 from the previous procedure, and enable the Maintain Aspect Ratio check box.

   The height and width ratio of an image is known as its "aspect." If you are sizing or scaling an image using the Print Preview, it is a good idea to enable the Maintain Aspect Ratio check box to prevent image distortion.

{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} Related Topics

Positioning an image when printing

You can alter the position of your image for your print job, leaving the original unaffected.

If you select the Manual Layout style, you can place several pages on a single sheet of paper. Each of these pages can be sized and positioned individually. You can also use the Clone Page option to place several copies of the same page on a single sheet of paper.

To position an image

1. Click File, Print Preview.
2. Click the Pick Tool and click the image preview.
3. Type values in the Top (distance from the top of the printable area) and Left (distance from the left side of the printable area) boxes on the Property Bar.

Tip

- You can also position an image by dragging the "X" in the center of the image to the desired position in the Print Preview window.

To automatically position an image

1. Click File, Print.
2. Click the Layout tab.
3. Enable the Reposition Images To button.
4. Choose one of the following from the list box next to the Reposition Images To button:
   - Center Of Page
   - Top Center
   - Left Center
   - Right Center
   - Bottom Center
   - Top Left Corner
   - Top Right Corner
   - Bottom Left Corner
   - Bottom Right Corner

{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} Related Topics

Using PostScript to optimize your print job

Using PostScript to optimize your print job

PostScript is a page description language used to send instructions to a PostScript device about how to print each page. All the objects in a print job (e.g., curves and fills) are represented by lines of PostScript code that the printer uses to produce your work.

PostScript is not the only method for sending a printer instructions, and some printers are not compatible with PostScript. However, there are several functions that are unavailable if you are not using the PostScript printer language. For example, without PostScript, you cannot adjust color separations and halftone screens.

There are three levels of PostScript. PostScript 1 is the first PostScript language and it has certain limitations (see below). Using PostScript 2 greatly reduces potential printing errors. PostScript 3 is the latest version of PostScript and is faster than the previous versions of PostScript. If you are using a PostScript 2 or PostScript 3 PostScript printing device, make sure that you enable the PostScript 2 or PostScript 3 options on the PostScript tab in the Options dialog box.

When purchasing a printer or choosing a service bureau, find out which level of PostScript language you will be using. If you have a choice, choose PostScript 2 or PostScript 3.

Limitations of PostScript 1

Certain problems may arise when you use PostScript 1 that have been largely eliminated in PostScript 2 and PostScript 3.

- If your print job contains complex vector objects, then a PostScript 1 Device may not be able to print it.

  To create vector curves, a PostScript device prints a series of short straight lines at varying angles. Each of these lines is a segment. Also, any straight line between two nodes is a segment. PostScript 1 devices can't print vector objects 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 (e.g., a texture fill, a PowerClip object, or a PostScript fill) in an object, the allowable number of nodes is reduced to approximately 300.

- If you fill a text object with a texture fill, then a PostScript 1 Device may not be able to print it.

- If you use a texture fill in an object with any subpaths (e.g., a donut made from a circle within a circle), a PostScript 1 Device will not be able to print it.

There are several ways to work around these limitations:

- Break complex objects up into several less complex objects. This may not be possible if you are using complicated line attributes or complex fills.

- Avoid using complex fills on objects that aren't large enough to warrant intricate detail.

- Avoid using complex fills with complex outlines and using complex fills in text objects.

- 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",)} Related Topics

Using PostScript 2 or 3

PostScript 2 and PostScript 3 are more advanced PostScript languages. Using a PostScript 2 or PostScript 3 printing device can reduce printing errors and let you use features that are unavailable if you use a PostScript 1 printing device. If you try to use PostScript 2 or PostScript 3 options and you are not using a PostScript 2 or PostScript 3 device, then your work will not print properly. If you are not certain whether you will be printing on a PostScript 2 or 3 Device, don't enable these options.

PostScript 2 and 3 lets you use JPEG compression to compress the bitmaps in your print job to make the file size smaller. Also, PostScript 2 and PostScript 3 uses a faster method for rendering vector curves and lines.

To enable PostScript 2 or PostScript 3 use

1. Click File, Print.

2. Click the PostScript tab.

3. Choose PostScript 2 or PostScript 3 from the Compatibility list box.

To compress bitmaps in your .PRN file

1. Follow the previous procedure and enable the Use JPEG Compression check box.

2. Move the Quality Factor slider to the right to increase compression and reduce the quality of your bitmaps.

Tip

- You can access the Print Options dialog box from the Print Preview window by clicking the Options button on the Property Bar.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing color bitmaps in RGB

PostScript output normally uses the four-color, 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 device, enable the Output Color Bitmaps in RGB check box. RGB devices receive RGB values, instead of CMYK values. CMY devices have an easier time converting RGB to CMY (three-color model to three-color model) than converting CMYK to CMY (four-color model to three-color model). This option is available for PostScript devices only.

To output color bitmaps in RGB

1. Click File, Print.
2. Click the PostScript tab.
3. Enable the Output Color Bitmaps In RGB check box.

Tip

- You can access the Print Options dialog box from the Print Preview window by clicking the Options button on the Property Bar.

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{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} Related Topics

Fine-tuning your print job

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Fine-tuning your print job

The fine tuning options only need to be adjusted if you encounter a problem. If you are having trouble printing, try and determine what part of your print job is causing the problem. For example, your fonts may not be printing properly, or a bitmap may not print at all. Then, look for a topic that relates to that type of problem.

The Driver Compatibility dialog box contains many of the options you can use to fine-tune your print job. This dialog box lets you set options for each printing device driver individually. You can also view each devices capabilities in this dialog box.

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{button ,AL(`OVR Printing;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Printing bitmaps in small chunks

You can determine whether bitmaps are sent to non-PostScript printers all at once or in smaller blocks (below 64 KB) called chunks. Usually, the driver tells the application which method it can or cannot handle. If you find that bitmaps do not print as expected, try forcing bitmaps to be printed in smaller chunks. If you are already printing bitmaps as chunks, you can specify the degree to which each chunk overlaps adjacent chunks. This overlap reduces the grid pattern that can appear on some printers when printing bitmaps that have been sent as chunks.

To print bitmaps in small chunks

1. Click File, Print Preview.

2. Click Settings, Driver Compatibility.

3. Select the non-PostScript printer driver that you want to change from the Printer Driver list box.

4. Enable the Output Bitmaps In 64K Chunks check box.

To set Bitmap Chunk Overlap Pixels

1. Click File, Print.

2. Click the Miscellaneous tab.

3. Choose Bitmap Chunk Overlap Pixels from the Special Settings window.

4. Type a number that represents the number of pixels by which each bitmap chunk overlaps the next in the Setting box.

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{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing color artwork in black or grayscale

When you print color work on a black-and-white printer, you can specify whether you want solid colors converted to solid black or a shade of gray that approximates its hue.

To print color artwork in black or grayscale

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Enable the All Colors As Black or All Colors As Grayscale button.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Controlling color bitmap conversion to grayscale

By default color bitmaps are reduced to grayscale if they are sent to a grayscale device. Transmission time is much faster this way, and the file size is smaller. If you choose to send bitmaps as color, the device converts the bitmaps to grayscale, which results in slower transmission time and a larger file size. This option is available for PostScript devices only.

To control bitmap conversion to grayscale

1. Click File, Print Preview.
2. Click Settings, Miscellaneous Options.
3. Choose Grayscale Driver Bitmap Output from the Special Settings window.
4. Choose Send Color Bitmaps As Grayscale or Send Color Bitmaps As Color from the Setting window.

Tip

- If you want to print a document on a color printer but you want to use a grayscale printer driver, then change this setting to Send Color Bitmaps As Color. This is useful if you want to proof a document on a composite printer using an imagesetter's printer driver.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing bitmaps as RGB images

By default, bitmap images are sent to the printing device without converting them to 24-bit, RGB (red, green, blue) images. However, some older printers can't print bitmaps that are 8-bit or less. If you are having trouble printing a bitmap that is not a 24-bit, RGB image, try setting up your print job so that all bitmaps are converted to RGB. However, this operation can increase the size of your print job.

To print bitmaps as RGB

1. Click File, Print Preview.
2. Click Settings, Miscellaneous Options.
3. Choose Print Bitmaps As RGB from the Special Settings window.
4. Choose On from the Setting list box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Assigning control over printer bands

Some non-PostScript printers can't hold a full page in memory and must print the page in multiple passes, or "bands." The default setting lets the printer driver split the page into bands before sending it to the printer. If this proves too slow, or you encounter problems, send the page to the driver already split into bands.

To send the page to the driver already split

1. Click File, Print Preview.
2. Click Settings, Driver Compatibility.
3. Select the non-PostScript printer driver that you want to change from the Printer Driver list box.
4. Enable the Send Bands to Driver check box.

Note

- This option is only available in Windows 95.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Assigning control over fill clipping

Any fill other than a uniform fill (including Lenses and PowerClip objects) requires clipping if the object is not rectangular, because these fills are sent to printers as bitmaps, and bitmaps are always rectangular. Clipping is the process through which portions of a fill that should not be visible are removed. The default setting is clipping controlled by the driver, because that usually means faster processing. If you encounter a problem printing nonuniform fills, switch to clipping controlled by the software. This option applies to non-PostScript printers only.

To assign control over fill clipping

1. Click File, Print Preview.

2. Click Settings, Driver Compatibility.

3. Select the non-PostScript printer driver that you want to change from the Printer Driver list box.

4. Enable the Use Software Clipping For Fills check box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} Related Topics

Using Print Merge

Printing on a commercial press

Printing on a commercial press

If your job will be printed on a commercial press, you will most likely deal with a service bureau and a printing shop. These two businesses can be separate or affiliated. Some larger establishments may offer both services under one roof. The service bureau will take your file and image it onto film. The printing shop will use the film from a service bureau to make printing plates.

Film can be created using a camera or an imagesetter. Creating film with a camera usually requires camera-ready output that you've created on your own PostScript laser printer. Producing film this way may save you money, but don't try to produce complex color material using laser printed output because desktop printers are not precise enough.

An imagesetter creates film directly from a file. There are several different types of files that a service bureau may be able to use. See "Preparing a print job for a commercial press" for more information and ask your service bureau about your options.

The service bureau should provide you with either overlay proofs, blueprints, or laminate proofs made from your film. The type of proof you require depends on the complexity of your print job. Once you are satisfied with your proofs, the film can be sent to press.

If the service bureau and printing shop are entirely separate, you must ensure that the service bureau provides your film in the form that the printing shop requires (i.e., positive or negative film, emulsion up or down, etc.). Also, make sure that the printing shop has proofs of the final product and instructions about the print job (e.g., number of copies, type and size of paper). These proofs and your instructions serve as a contract between you and the printing shop.

The press operators will set up and adjust the press so that the printed output matches your contract proofs as closely as possible. When color quality and accuracy are crucial you may be asked to be present at printing time to approve any color adjustments that need to be made.

{button ,AL(`OVR Printing on a commercial press;',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 your work on disk. If you are creating a file to send to an imagesetter, talk to you service bureau about the best file format and printer settings to use.

If you are printing to a file, your service bureau will need either .PRN, .CDR, or .EPS files. Always provide a final printout of your work to the service bureau, even if it's only a black-and-white representation. This will help them identify and assess any potential problems.

PRN file

You can exercise full control over prepress settings and save the print job in a .PRN file. This print file is sent directly to an output device by your service bureau.

Be sure to review and confirm all settings with your service bureau. They will not be able to verify or fix a .PRN file. Any problems will only be apparent on output.

Include a sheet with all the prepress settings that you have specified. This can be done automatically from the Options dialog box. Or, check with your service bureau representatives; they usually have an order form that outlines all the essential prepress settings.

CDR file

If you don't have the time or knowledge to prepare printing files, service bureaus equipped with CorelDRAW can take your .CDR files and apply the required prepress settings. Some service bureaus may actually prefer to handle the prepress settings themselves.

EPS file

Some service bureaus may accept .EPS files (as exported from CorelDRAW). These files can be imported into other applications by the service bureau and adjusted and printed from there.

Using a bleed to extend images to the edge of the page

Most printing presses are unable to print images to the edge of the paper. If you plan for certain areas of your artwork to extend to the edge of the page, you need to print on paper that is larger than the size you ultimately want. This larger paper can then be trimmed so that the image extends to the paper's edge. When you use this method for printing to the edge of the page, it is wise to allow for a "bleed." A bleed is the amount that images extend past the edge of the final page size. By bleeding your images, you allow for a margin of error during the printing and trimming process.

Printers' marks

Printers' marks provide information about how your work should be printed. You can place printers' marks in your .PRN 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.

Using the Prepare For Service Bureau wizard

The Prepare For Service Bureau wizard guides you through the process of preparing your file for output at a service bureau. Use the wizard instead of the normal printing options. The wizard is most effective when your service bureau provides you with a service bureau profile. The profile is created using a separate wizard called the Service Bureau Profiler. The service bureau can include all the information you need to set up your print job so that it will print properly. The profile is a file with the .CSP extension. When you start the Prepare For Service Bureau Wizard, it will ask you which profile you want to use.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing to a file

Printing to a file is required when you want to send a .PRN file to a service bureau to be printed on an imagesetter. Make sure you select the appropriate printer driver when you print to file. Consider the following when printing to a file:

- When you are preparing a file for printing on an imagesetter, the page size of your print job (i.e., the size of the film on which your document is imaged) will be larger than the page size of the document (i.e., the size of the document) to allow for printers' marks.
- An imagesetter produces images on film that usually need to be negatives. You can set up your print job to produce negative images, but if the service bureau's equipment also produces negatives, that will result in positive film.
- You need to specify emulsion up or emulsion down. Emulsion is the coating of light-sensitive material on a piece of film. Normally, images printed to a laser printer are printed with the emulsion up. Other types of reproduction may call for either emulsion up or down. Printing with the emulsion down produces a backwards image.
- If you are printing to a PostScript 2 or PostScript 3 Device, you can use make your print job smaller by using JPEG to compress bitmaps.
- Your service bureau may require that your .PRN file conforms to the Document Structuring Convention (DSC). If this is the case, you will need to enable the Conform To DSC setting.

If you unsure about which settings to choose, consult your service bureau.

To print to file

1. Click File, Print.
2. Enable the Print To File check box.
3. Enable the For Mac check box if your print file is being printed with Macintosh equipment.

    PostScript files created using the Print To File option contain two Control-D (^D) characters that prevent the PostScript file from printing on any PostScript device controlled by Macintosh computers. Enabling the For Mac option removes the ^D characters from the files.
4. Click the Print button.
5. Choose a drive and folder and type a filename in the File Name box. The appropriate extension (.PRN) is appended to the filename.

To print a negative image

1. Click File, Print Preview.
2. Click the <u>Invert button.</u>

    Do not choose negative film if you are printing to a desktop printer.

To specify emulsion down

- Follow step 1 from the previous procedure and click the Mirror button.

To compress bitmaps in your .PRN file

1. Click File, Print.
2. Click the PostScript tab.
3. Choose PostScript 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 your bitmaps.

To conform to DSC

- Follow steps 1 and 2 from the previous procedure and enable the Conform To DSC check box.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting a bleed limit

When you use a <u>bleed</u> to extend your image to the edge of the page, set a bleed limit. A bleed limit is the extent to which an image can extend beyond the crop marks. Usually, a bleed limit of .125 to .25 inches is sufficient. Any object extending beyond that needlessly uses up memory and may cause problems when you print multiple pages with bleeds on a single sheet of paper.

Remember, a bleed requires that the paper you are printing on is larger than the size of paper you ultimately want, and the printed image must extend beyond the edge of the final paper size.

Consult your service bureau or printing shop to determine the appropriate bleed limit for your job.

To set a bleed limit

1. Click File, Print.
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 marks and registration marks

Crop marks are printed at the corners of the printed image and represent the size of the paper. Crop marks can be used as guides for trimming the paper.

If you are printing multiple pages per sheet (e.g., 2 rows by 2 columns) and you are not cutting these pages into individual sheets, you can enable the Exterior Crop Marks Only check box. If you disable this option, crop marks will be placed around each row and column.

Also, if you are printing process color separations and you are printing to a PostScript device, you can set up your crop marks on every separation rather than on the black separation only. This may be useful if you want to trim individual separations.

Registration marks print on each sheet of a color separation. Registration marks are required to line up the printing plates on a color press (see "Creating color separations"). If you are printing to a PostScript device, you can select from several different registration mark styles.

To see crop marks and registration marks, the paper you are printing on must be larger than the page size of the document you are printing.

To print crop marks

1. Click File, Print Preview.
2. Click the Marks Placement tool.
3. Click the edge of the bounding box.
4. Enable the Crop Marks button.

To print exterior crop marks only

1. Click File, Print.
2. Click the Prepress tab.
3. Enable the Exterior Crop Marks Only check box.

To print composite crop marks

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Choose Composite Crop Marks from the Special Settings window.
4. Choose Output In CMYK.

To print registration marks

- Follow steps 1 and 2 from the "To print crop marks" procedure and enable the Registration Marks button.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics

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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 your print job must be larger than the page size of the work you are printing.

A densitometer scale is a series of gray boxes ranging from light to dark. These boxes are required to test the density of halftone images (see <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 Preview.

2. Click Settings, Prepress.

3. Enable the Color Calibration Bar check box.

To print a densitometer scale

1. Follow steps 1 and 2 from the previous procedure and enable the Densitometer scales check box.

2. If you want to customize the levels of gray in one of the densitometer scale squares, click the appropriate number in the Densities list box (the top of the list is the lightest box) and type a new density for that square.

To position a densitometer scale

1. Click File, Print Preview.

2. Click and drag the densitometer scale to its new position.

   In most circumstances it is best to position the densitometer scale outside of the printed image.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <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 printed image.

File information includes the color profile you used, your halftone settings, the name of the file, the date and time the work was created, and the plate number (useful when printing color separations). When you enable the Print File Information check box, you can specify a job name (also called a slug line) that will be included with the file information.

To see page numbers and file information, the paper on which you are printing must be larger than the page size of the document you are printing. However, you can print file information inside the document's page by enabling the Position Within Page option.

To print page numbers

1. Click File, Print Preview.
2. Click the Marks Placement tool.
3. Enable the Page Numbers button.

To print a file information

1. Click File, Print.
2. Click the Prepress tab.
3. Enable the Print File Information check box.
4. Enable the Position Within Page check box if you want the file information to appear on the document's page.
5. Type a job name in the Job Name/Slug Line box if you want the Job Name/Slug Line to be different.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics

Positioning printers' marks

You can change the position of all the 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. Type values in the Top, Bottom, Left, and Right boxes on the Property Bar.

Tip

- You can also change the position of printers' marks by dragging the bounding box in the Print Preview.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics

Printing a job information sheet

Including a job information sheet with your print job will help your service bureau or print shop to deal with any problems that arise more effectively.

To print a job information sheet

1. Click File, Print.

2. Click the Miscellaneous tab.

3. Enable the Print Job Information Sheet check box.

4. Click the Info Settings button and specify the categories of information that are to be included, and specify whether the job information is to be saved to a file, printed, or both.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with bitmaps and halftone screens

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Working with bitmaps and halftone screens

If the document you are sending to the service bureau or print shop contains bitmaps (e.g., scanned images or photographs), you will need to set up halftone screens for your bitmaps.

Halftones

Commercial printing presses are unable to produce true shading but can create the illusion of shading by printing images made up of tiny dots. The size of the dots determines the different levels of shading (i.e., the bigger the dots, the darker the shade). A halftone screen is necessary to convert images with true shading into images made up of tiny dots.

Originally, a halftone screen was an opaque screen with thousands of tiny holes. An image with shading was photographed through this screen using special photographic paper or film. The resulting image would consist entirely of dots. This image could then be used to create printing plates.

Now, however, you can create halftone images without using screens or cameras. To ensure that your bitmaps print correctly, you must correctly set the halftone screen frequency and bitmap resolution.

Halftone screen frequency

The halftone screen frequency determines the number of dots used to create the image. The screen frequency is measured in lines per inch (lpi). This measurement refers to the number of rows of dots per inch.

When you choose a screen frequency, remember that the higher the screen frequency, the sharper the image. However, there are limits to screen frequency which are determined by the type of printing press on which you are printing, and the type of paper you are using. In general, a screen frequency of 85 lpi works on newsprint, and a frequency of 100 lpi works on bond and glossy paper. If possible, consult your service bureau or printing shop to find out the screen frequency you should use.

Bitmap resolution

When creating a halftone image, the bitmap's resolution, measured in dots per inch (dpi), should be no less than twice the halftone screen frequency. For example, if you are using a 150 lpi screen, the bitmap should have a resolution of at least 300 dpi.

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{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics

Using Open Prepress Interface

Corel offers Open Prepress Interface (OPI) support. OPI is a way for you to include high resolution scanned images in your work without dramatically increasing the file size. To accomplish this, your service bureau professionally scans your images on a high-end scanner. They keep the high-resolution version of the scans and give you low-resolution equivalents. You import the low resolution images into your documents, using them for position only (FPO). Working with FPO images keeps your document size smaller and speeds up screen redrawing time. When you send your print job back to the service bureau for final imaging to film, your high resolution files are automatically substituted.

 Notes

- You must import FPO images correctly or they will not be replaced at print time.

- You can only scale, crop, and rotate FPO images. You can't apply any other effects.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics

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Setting the halftone screen frequency

If you are printing <u>halftone</u> images, you need to set the screen frequency properly. Consult your service bureau to determine the appropriate screen settings.

This option is available for PostScript devices only.

To set the screen frequency

1. Click File, Print.

2. Click the PostScript tab.

3. Type a screen frequency (in lines per inch) in the Screen Frequency box. Consult your service bureau for the optimum setting for your job.

— **Note**

- When the screen frequency is set to Default, the image is printed using the default screen frequency of the output device.

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{button ,AL(`PRC Working with bitmaps and halftone screens;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating color separations

Creating color separations

If you are sending color work to a service bureau or printing shop, either you or the service bureau will need to create color separations.

Color separations are necessary because a printing press applies only one color of ink to a sheet of paper at a time. A color separation is created by first isolating each color element in an image. Each color element is then used to create a sheet of film. Each sheet of film is used to apply one color of ink to the sheet of paper.

Printing presses produce color using either process color or spot colors. The number of colors you plan to use will be the main factor in deciding which method to use.

Process color

If your project requires full color (e.g., it contain scans of color photographs), then you will need to use process color. Process color is a method of producing virtually any color using only four ink colors: cyan, magenta, yellow, and black (known as CMYK). The final colors are produced by mixing percentages of these four inks. Process color only requires four color separations.

Corel now supports a new type of process color, called Hexachrome. Hexachrome color uses six different ink colors (cyan, magenta, yellow, black, orange and green) to produce full color images. To use Hexachrome color effectively, use the Hexachrome color palette. Talk to your service bureau about whether you should use Hexachrome color.

Spot color

If your project makes use of only one, two, or three colors (including black) then you'll probably use spot colors, such as those offered by PANTONE. Spot color uses a different ink for each color and each color requires its own color separation. If your budget is limited, consider

- obtaining a two-color look by printing on colored paper and using only one spot color
- using tints (percentages) of spot colors to create shadows or highlights, thus giving the impression of a broader color range

Both process and spot color

Some projects require both spot and process colors. For example, a marketing brochure may require the use of a spot color to faithfully render the corporate color and the use of process color to reproduce scans of photographs. Remember, though, that each additional spot color requires extra film, plates and ink, adding to the cost of printing.

A word about palettes

You can work on different elements of your document from different palettes and different color models. Ultimately however, all colors must be printed with process and spot color inks. Colors defined in the RGB or HSB models are translated automatically into CMYK (process) values. As for spot colors, you can convert them to CMYK at printing time. For more information see "Working with color."

 Note

- Pay close attention to the number of colors used, especially if you are importing clipart. Make sure you only use the colors you have chosen (i.e., process color or spot color).

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics

Printing color halftones

If you are printing process color halftones, you need to use a halftone screen for each different color separation (see "Working with bitmaps and halftone screens" for more information).

Screen angle

Because each halftone screen consists of a regular pattern of shapes, it creates a pattern on the printed image. When the separations are combined, the patterns created by each separate halftone screen interact. This interaction can create an undesirable effect, called a moiré pattern.

Moiré patterns are eliminated by changing the screen angle of each color separation. If you were using an actual screen and a camera, you would rotate the screen 15 degrees for each separation by hand. However, since you are using software to create halftone screens, you have to change certain print options to change the screen angle.

When you print color separations, the screen angles are set automatically. If you change these settings incorrectly, your image might not print properly.

Screen technology

The screen technology should be set to match the type of imagesetter your service bureau will be using. Talk to your service bureau to determine the correct setting. If you are not using an imagesetter or if you are unable to speak to your service bureau, use the standard defaults.

Halftone type

The halftone type refers to the type of dot that is being used to create the halftone. Typically, a halftone screen consists of rows of evenly spaced round, or diamond-shaped dots. However, it is possible to use halftone screens that have dots that are shaped differently. In fact, halftone screens can even use straight lines instead of dots to create an image. You can experiment with different halftone types to create interesting effects.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics

Ensuring predictable color when printing

Accurate and consistent color rendition from device to device is essential when printing in color. All components of your computer system (scanner, monitor, and printer) must exchange color information in a manner that ensures a predictable result. This is accomplished by calibrating the various devices in your computer and tuning color profiles using the Corel Color Profile Wizard.

For the colors on your screen to approximate the colors on the printed page as closely as possible, enable the color correction options. For more information see "Working with color."

Tip

- You can simulate the color output of a printing press on a composite printer. To do so, click Tools, Options. Then click Global, Color Management, General, and enable the Composite Printer Simulates Color Output Of Separations Printer check box.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics

Printing color separations

When printing <u>color separations</u> to file, you can create a .PRN file that includes all separations, one separation only, or any combination of separations, depending on the complexity of the image.

Generally, you should be able to save all the color separation information in one .PRN file. However, if the image contains special effects and several color separations (e.g., CMYK plus a number of spot colors), saving all color separation information in one .PRN file might result in an unacceptably large file. In this case, create a .PRN file for each separation. Include the separation name in the filename for easier file identification.

When printing color separations, you can produce a sheet of paper or film even when there is nothing on it (e.g., there may be only yellow and black on a page but the cyan and magenta plates will be printed anyway). Normally, you would leave this option disabled to avoid wasting costly film. However, there may be instances when you want to force plates that are blank to print.

To print color separations

1. Click File, Print.
2. Click the Separations tab.
3. Enable the Print Separations check box.

To print color separations in the Print Preview window

1. Click File, Print Preview.
2. Enable the Print Color Separations button.

To use Hexachrome process color

1. Follow the "To print color separations" procedure and enable the Hexachrome Plates check box.
2. If you are printing on a device that uses high solid ink density, then enable the High Solid Ink Density check box.

    Consult your service bureau to determine whether you need to enable this option.

To select specific color separations

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 from the color separations list box at the bottom of the dialog box.

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 your document contains spot colors but you want to print using process color, you can convert your spot colors to process colors. If you don't convert, each spot color is printed on a different color separation. Changing the spot colors to process colors when you print does not affect the document itself, only the way it is printed.

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. Double-click Color Management, and click General.
3. Disable any of the following:
   - the Treat FOCOLTONE Colors As Spot Inks check box.
   - the Treat TOYO Colors As Spot Inks check box.
   - the Treat DIC Colors As Spot Inks check box.

{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Customizing a halftone screen

Setting the halftone screens correctly is critical when printing color separations. Screens that are improperly set can result in undesirable moiré patterns and poor color reproduction. Consult your service bureau before you change any of these settings. If you are uncertain, use the default settings.

To customize a halftone screen

1. Click File, Print.
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 (e.g., Line or Diamond)
   - printer or imagesetter resolution
   - the screen frequency and angle of any or all of the color separations.

Tip
- You can set the screen frequency, screen angle, and overprint options for spot colors as well as process colors. For example, if you have a fountain fill made up of two spot colors, you can now set one to print at 45 degrees and the other at 90 degrees.

{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Color trapping

Customizing Corel applications

Customizing Corel applications

CorelDRAW 8 and Corel PHOTO-PAINT 8 both have a number of powerful customization features that let you create your own unique workspace and maximize your productivity by placing the menus and commands you use most often at the location of your choice. You can customize the keyboard shortcut keys, menus, Color Palettes, toolbars, Status Bar, and Roll-Ups by changing their appearance, placement on screen, and more. You can also customize your import/export filters and file associations.

These settings are adjusted using the Options dialog box.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>

Accessing the Options dialog box

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Accessing the Options dialog box

The Options dialog box let's you customize many items within Corel applications including the keyboard, menus, Color Palette, toolbars, Status Bar, Roll-Ups, filters, file associations and more.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

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To access the Options dialog box

Use the Options dialog box to customize your workspace and maximize your productivity. You can define shortcut keys, arrange menus, set viewing options for Color Palettes, and much more.

To access the Options dialog box

- Click Tools, Options.

Customizing start-up options

Customizing start-up options

You can choose what action is executed when the graphics application opens. You can choose to open a new document, open the last edited drawing, start the CorelTUTOR, or one of a number of other options. By default, the Welcome Screen is displayed on start-up.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing keyboard shortcuts

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Customizing keyboard shortcuts

Assigning keyboard shortcuts to the commands, tools, or styles that you use most often helps you work more quickly and efficiently. For example, pressing CTRL + S saves your work, just as clicking File, Save does. Corel applications already have preset keyboard shortcuts, but you can change these presets or add your own shortcuts. By assigning keyboard shortcuts, you can customize any Corel application to suit your working style.

In addition to assigning your own shortcuts, you can save and load keyboard shortcut configurations to use with particular projects or types of drawings. You can also edit and remove keyboard shortcuts or restore the shortcuts to the default configuration.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} Related Topics

Assigning keyboard shortcuts

When you change the shortcuts that are assigned to keyboard keys, the changes are saved in a file called an accelerator table. CorelDRAW comes with two accelerator tables: the Main table, containing all non-text related shortcut keys and the Text Editing table containing all the text related shortcut keys. The tables can be customized to suit the way you work.

To assign a keyboard shortcut to a command or tool

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Shortcut Keys.

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

   Corel applications include two <u>accelerator tables:</u> Main (active when you're in regular drawing mode) and Text Editing (active when you're in text mode).

4. On the Shortcut Keys page, double-click a folder from the list to see a list of available commands or tools.

   Some folders may have sub-folders. If so, continue double-clicking until you see the list of available commands or tools.

5. Choose the command or tool from the list.

   The Current Shortcut Keys box contains a list of shortcut keys currently assigned to that command or tool.

6. Type the key combination that you want to assign to the command or tool in the Press New Shortcut Key box.

   Your shortcut can use up to four different keystrokes. For example, you can assign the key combination CTRL + ALT + SHIFT + 1 by holding down CTRL and ALT, then pressing SHIFT and 1 in succession.

7. Click the Assign button.

To delete a shortcut

1. Follow steps 1 to 5 from the previous procedure.

2. Choose the keyboard shortcut that you want to remove from the Current Shortcut Keys box.

3. Click the Delete button.

— **Note**

- If you enable the Delete Conflicting Shortcut check box you are not prompted to enter a new shortcut key to replace the one being erased.

- A number of keyboard shortcuts cannot be changed. These keys include: F1, ALT + F6, ALT + TAB, ALT + ESC, CTRL + ESC, and CTRL + /.

— **Tip**

- To avoid assigning the same keyboard shortcut to two or more commands, enable the Navigate To Conflict On Assign check box and the Delete Conflicting Shortcut check boxes. Then, if you assign an existing shortcut, the old keyboard assignment is erased, its associated command is highlighted at left and the cursor jumps to the Press New Shortcut Key box prompting you to enter a new shortcut key combination.

{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} <u>Related Topics</u>

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Printing your keyboard shortcuts

You can print your shortcut keys directly to your printer using the Shortcut Keys page in the Options dialog box.

To print your 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.

{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} <u>Related Topics</u>

To save your shortcut keys in a format readable by other programs

You can save your shortcuts in a file format that can be opened by applications such as word-processors or spreadsheets.

To save your 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. In the Save As dialog box, double-click the folder in which you want to save the file.
6. Type a filename in the File Name box.
7. Click Save.

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{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Customizing menus

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Customizing menus

Corel customization features let you adjust the Menu Bar and the menus it contains. For example, you can add commands to existing menus or add new menus to the Menu Bar. You can also remove menu commands or entire menus. Further, you can change the name or order of menus and the commands they contain to give you easy access to the functions you use most often. This applies to the Menu Bar menus as well as any 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",)} <u>Related Topics</u>

Rearranging menus

You can use the Menus page in the Options dialog box to change the order of menus to suit the way you work.

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 list box to the right of the Add button.
4. Choose a menu from the list on the right side of the Menus page.
5. Do one of the following:
   - Click the Move Up or Move Down button until the menu occupies the position you want.
   - Drag the menus to change their order.

— **Note**

- Moving a menu down in the list moves it to the left on the Menu Bar. Moving a menu up in the list moves it to the right on the Menu Bar.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} Related Topics

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Rearranging menu commands

You can use the Menus page in the Options dialog box to change the order of menu commands to suit the way you work.

To change the order of menu commands

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. Double-click the menu name you want to customize in the list on the right side of the Menus page.
4. Click the name of the command you want to move.
5. Do one of the following:
   - Click the Move Up or Move Down button until the menu command occupies the position you want.
   - Drag the commands to change their order.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} Related Topics

Adding and removing menu commands

You can customize your work environment by choosing the commands that appear in the menus.

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 list of menus on the right side of the Menus page, double-click the name of the menu to which you want to add a command.
4. Click the command name under which you want the new command to appear.
5. In the list of commands and tools on the left side of the Menus page, double-click the folder that contains the command you want to add.
6. Click the name of the command you want to add.
7. 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 list of menus on the right side of the Menus page, double-click the name of the menu to which you want to remove a command.
3. Click the command name that you want to remove.
4. Click the Remove button.

Tip

- You can also drag the menu command from one box to another to add it.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and removing menus

You can customize your work environment by choosing the menus that appear in the Menu Bar and by renaming the ones that are included by default.

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. Make sure Main Menu is chosen in the list box to the right of the Add button.

4. In the list on the right side of the Menus page, choose the menu beside which you want to add a new menu.

5. Click the Add Menu button.

   The new menu appears below the chosen menu in the dialog box, but will appear to the right of the chosen menu in the Menu Bar.

6. Type a name for the new menu in the box in which the cursor is flashing.

To remove a menu from the Menu Bar

1. Follow steps 1 to 3 from the previous procedure.

2. In the list on the right side of the Menus page, choose the menu you want to remove.

3. Click the Remove button.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} Related Topics

Adding and removing menu command separators

You can add or remove a menu command separator—a horizontal line in a menu that distinguishes one group of commands from another.

To add a menu command separator

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Menus.

3. In the list on the right side of the Menus page, double-click the name of the menu to which you want to add a separator.

4. Click the command that you want the separator to appear below.

5. Click the Separator button.

To remove a menu command separator

1. Follow steps 1 and 2 from the previous procedure.

2. In the list on the right side of the Menus page, double-click the name of the menu to which you want to remove a separator.

3. Click the separator you want to remove.

4. Click the Remove button.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} <u>Related Topics</u>

Renaming and restoring menus and commands

You can change the name of the menus and commands that appear in the Menu Bar. Or you can restore the original menu settings.

To rename a menu or menu command

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Menus.

3. In the list on the right side of the Menus page, double-click the name of the menu containing the sub-menu or command you want to rename.

4. Click the menu or command name you want to rename.

5. Click the menu name or command name again. A text cursor appears after the last character in the menu name and a highlighting box appears around the name.

6. Type the new menu name in the highlighting box.

   Type an ampersand [&] before the letter in the name you want to use as a shortcut.

— **Tip**

- To restore the original menu settings click Reset button on the Menus page of the Options dialog box.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} Related Topics

Changing menu and menu command shortcuts

You can change the shortcuts used to access the CorelDRAW menus and menu commands.

To change a menu command's shortcut

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. In the list on the right side of the Menus page, double-click the name of the menu containing the command you want to change.
4. Click the name of the command.
5. Click the command again. A text cursor appears after the last character in the menu name and a highlighting box appears around the name.
6. Insert an ampersand (&) before the letter you want to use as the shortcut.
7. Remove all other ampersands in the command name.
8. Press ENTER.

— **Note**

- Be sure the shortcut letter you choose has not already been used in the same menu.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} **Related Topics**

Customizing the Color Palette

Customizing the Color Palette

As with many CorelDRAW and Corel PHOTO-PAINT components, manipulating the on-screen Color Palette couldn't be easier. By simply clicking and dragging, for example, you can display, hide, and move the Color Palette. You can also dock the Color Palette at the top, bottom, or side of the Drawing Window, or drag it onto the Drawing Window to create a floating Color Palette.

You can also create custom Color Palettes for which you choose the contents, color, and arrangement. With custom Color Palettes you can also add colors you produce using powerful color building tools. Further, you can display color swatches in small or large swatches, and in multiple (up to seven) rows . You can also save and load the contents of your custom Color Palettes so that you can use them for specific projects or types of drawings. In short, you can adjust the Color Palette and its colors to suit any way you want to work.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} Related Topics

Moving the Color Palette

You can move the Color Palette anywhere on screen. Placing it inside the Drawing Window turns it into a floating Color Palette with a Title Bar. Placing it on any of the four sides of the window docks the Color Palette there, making it part of the window border.

To move the Color Palette

1. Click an area of the Color Palette that does not have a <u>color swatch.</u>

2. Drag the Color Palette to a new position.

   If you drag the Color Palette inside the Drawing Window, it becomes a floating Color Palette.

To dock the Color Palette

- Drag the Color Palette toward the edge of the window until it changes shape.

‒ **Tip**

- Double-clicking the Title Bar of the Color Palette when it is floating docks it to its last docked position.

{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} <u>Related Topics</u>

Resizing the Color Palette

You can change the size of the Color Palette both when it is floating (removed from the window border) or when it is docked (attached to the window border).

To resize the Color Palette while it's docked

1. Right-click a gray area on the Color Palette and click Properties.

2. Type a value in the Maximum Number of Rows While Docked box.

To resize a floating Color Palette

1. Place the cursor on an edge of the Color Palette. The cursor changes to a two-directional arrow.

2. Drag the Color Palette to the desired size.

To expand the Color Palette

- Click to see more colors.

  The Color Palette displays up to seven rows of colors when docked.

Tip

- You can also access the Color Palette properties in the Options dialog box. Click Tools, Options, and then double-click Customize, Color Palette in the list of categories.

{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Moving and removing colors on the Color Palette

You can change the order in which the colors appear on the Color Palette, or you can remove colors altogether. However you cannot move the No Color swatch.

To move a color swatch on the Color Palette

- Drag a color swatch to a new position on the Color Palette.

To remove a color swatch from the Color Palette

1. Right-click a color swatch and hold down the mouse button for one second.

2. Release the mouse button, and click Delete Color.

{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} Related Topics

Using custom color palettes

CorelDRAW supplies several preset process and custom color palettes, and a single Spot Color Palette. You can add, delete, and rearrange colors in these palettes and save them under a new name. This can be done using the Color Selector dialog box or by right-clicking the Color Palette. You can open a custom color palette or create your own.

For more information about custom color palettes, see "Customizing color palettes."

To create a new custom palette

1. Right-click the Color Palette's border, and click New.

2. Type a filename for the new palette in the File Name box.

3. Click Save.

   CorelDRAW displays an empty palette, containing only the No Color swatch.

To save a custom palette

- Right-click the Color Palette's border, and click Save.

To save a palette using a new filename

1. Right-click the Color Palette's border, and click Save As.

2. Type a new filename for the palette in the File Name box.

   By default, the application saves all palette configurations in the same directory. You can use the controls in the Save Palette As dialog box to specify a different directory.

3. Click Save.

To open a custom palette

1. Right-click the Color Palette's border, and click Open.

2. Choose the drive where the template is stored from the Look In list box.

   Color palettes have the extension .CPL.

3. Double-click the folder where the file is stored.

4. Double-click the palette's filename.

— **Tip**

- To add a new color to the custom color palette see "Changing the colors in the onscreen Color Palette."

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{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} Related Topics

Changing the appearance of the Color Palette

You can change the appearance of the Color Palette in a number of ways.

To change the appearance of color swatches

1. Right-click on the Color Palette and click, Properties.
2. Do one of the following:
   - Enable the Large Swatches check box to display large color swatches.
   - Disable the Large Swatches check box to display small color swatches.

{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the Color Palette's right mouse button menu

Clicking the Color Palette with the right mouse button can display a different menu, depending on the option that you choose in the Properties dialog box.

To change the Color Palette's right mouse button menu

1. Right-click on the Color Palette, and click Properties.

2. Do one of the following:

   - Enable the Display Pop-Up Menu button to display a menu whenever you right-click a color swatch with the right mouse button.

   - Enable the Set Fill Color button to be able to change fill colors by clicking a color swatch with the right mouse button.

— **Tip**

   - If you enable the Set Fill Color option, you can still view the Color Palette's menu by right-clicking on a color swatch, holding the mouse for one second then letting go, or by right-clicking anywhere on the Color Palette's border.

{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing toolbars

Customizing toolbars

You have complete control over the placement and content of the <u>toolbars</u> including the Property Bar. Using the mouse, you can resize or move your toolbars anywhere inside the Drawing Window. You can also add, remove, and rearrange toolbar controls (except in the Toolbox), or create your own toolbars containing the controls you use most often.

Note

- Corel online Help is based on the application's default settings. When you customize the toolbars, the Help topics associated with them do not change to reflect your changes.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Moving and resizing a toolbar

You can move the toolbar anywhere on screen. Placing it inside the Drawing Window turns it into a floating toolbar with a title bar. Placing it on any of the four sides of the application window docks the toolbar there, making it part of the window border.

You can also change the size of the toolbar when it is floating (removed from the window border), but not when it is docked.

To move a toolbar

- Click the toolbar's border, and drag it to a new position.

  When you drag the toolbar onto the Drawing Window, it becomes a floating toolbar.

To dock a toolbar

- Click the toolbar's border, and drag it toward the edge of the window until it changes shape.

To resize a floating toolbar

1. Place the cursor on the edge of the toolbar.

   The cursor changes to double-sided arrow.

2. Drag the edge of the toolbar to resize it.

— **Note**

- To cancel resizing, click the right mouse button, or press ESC, while you drag.

— **Tip**

- Double-clicking the toolbar when it is floating docks it to its last docked position.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} **Related Topics**

Displaying toolbars

The toolbars that come with your Corel application give you access to a variety of frequently used commands and functions.

To display an existing toolbar

1. Click Tools, Options.
2. In the list of categories, click Workspace, Customize.
3. Enable the check box next to the toolbar that you want to display.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

Creating a custom toolbar

You can create custom toolbars that contain the buttons that you use most often. These toolbars can be deleted at any time, unlike the predefined toolbars provided with the application.

To create a custom toolbar

1. Click Tools, Options.

2. In the list of categories, click Workspace, Customize.

3. Click New.

4. Type a name for the new toolbar.

To delete a custom toolbar

1. Click Tools, Options.

2. In the list of categories, click Workspace, Customize.

3. Choose the name of a toolbar.

4. Click Delete.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

Configuring toolbars

You can add and remove toolbar items from toolbars. You can't add or remove toolbar items from the Toolbox or from any of its flyouts.

To customize the toolbar

To ...	Do This ...
Move a toolbar item	Hold down ALT, and drag the toolbar item to its new position.
Relocate a toolbar item	Hold down ALT, and drag the toolbar item to another toolbar.
Copy a toolbar item	Hold down CTRL + ALT, and drag the toolbar item to another toolbar.
Remove a toolbar item	Hold down ALT, and drag the toolbar item to the Drawing Window.

Note

- Right-clicking while you drag, or pressing ESC, cancels this operation.

To add a toolbar item to a toolbar

1. Click Tools, Options.

2. In the list of categories, double-click Customize, and click Toolbars.

3. In the Commands list, double-click the folder that contains the toolbar item you want to add.

4. Click the toolbar item you want to add.

5. Drag the highlighted toolbar item icon (on the right), to the desired toolbar.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing the Property Bar

The Property Bar displays different settings depending on what you have selected making it easy for you to change the settings. You can also customize what appears on the Property Bar when you have different items selected. For example, when you select a rectangle, the Property Bar displays the default rectangle settings and controls. You can remove these items and add items as needed.

To customize the 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 in the Property Bars list box.

4. Double-click the folder containing the toolbar item you want.

5. Drag the appropriate toolbar item icon (at right) to the Property Bar.

Note

- You can also access the Options dialog box by right-clicking the toolbar and clicking Customize.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Customizing the Status Bar

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Customizing the Status Bar

The Status Bar gives you constant, up-to-date information about your working environment, such as the colors used for fills and outlines, the position of your cursor, and the type of object that appears in the Drawing Window. You can customize its position, appearance, and content so that you have easy access to the information you require to work most efficiently.

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{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Moving or resizing the Status Bar

You can move the Status Bar so that it appears on the top or along the bottom of the Application Window.

To move the Status Bar

- Right-click the Status Bar, and click Position, Top or Bottom.

To resize the Status Bar

- Right-click the Status Bar and click Size, One Line or 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 wish to resize.

   A highlighted box appears around the item.
4. Position the cursor on the edge of the highlighted box. The cursor changes to a double-sided arrow.
5. Drag to resize the item.

Tip

- You can also access the Toolbars page of the Options dialog box by right-clicking a toolbar and clicking Customize.

{button ,AL(`PRC Customizing the Status Bar;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing Roll-Ups

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Customizing Roll-Ups

If you frequently use Roll-Ups, you'll want to organize them for easier access. Roll-Ups can be grouped together so that a single Roll-Up gives you access to the commands of several Roll-Ups.

Roll-Up groups in the Application Window support drag and drop, allowing you to group and ungroup Roll-Ups while you work.

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{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating Roll-Up groups

You can combine two or more Roll-Ups into a single Roll-Up group. In a group, only one Roll-Up is active at a time. Roll-Ups can still exist as single entities, but grouping them allows you to move more than one Roll-Up around in a single Roll-Up window.

To create a Roll-Up group on screen

1. Open the Roll-Ups you want to group together.

2. Do one of the following:

   - Hold down ALT, and drag one of the Roll-Ups onto another.

   - Right-click a Roll-Up's Title Bar, drag the Roll-Up onto another, release the mouse button, and click Move Here.

3. Continue adding Roll-Ups until your group is complete.

To create a Roll-Up group using the Options dialog box

1. Click Tools, Roll-Up Groups, Roll-Up Customization.

2. Click the New Group button.

3. Type a name for the new Roll-Up group.

{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} **Related Topics**

—

Renaming and removing Roll-Up groups

You can assign Roll-Up groups any name you wish. As well, you can remove individual Roll-Ups from a group.

To rename a Roll-Up group

1. Click Tools, Roll-Up Groups, Roll-Up Customization.
2. Click a Roll-Up group in the Left Aligned Roll-Ups or Right Aligned Roll-Ups box.
3. Click the name again. A text cursor appears after the last character in the name.
4. Type the new name.

To remove an individual Roll-Up from a group

1. Open the group.
2. Right-click the name of the Roll-Up you want to remove, and click Ungroup.

To delete a Roll-Up group

1. Follow steps 1 and 2 from the "To rename a Roll-Up group" procedure.
2. Press DELETE.

— **Notes**

- You can rename the Roll-Up groups that come with the Corel PHOTO-PAINT but not the individual Roll-Ups.
- You can also remove an individual Roll-Up from a group by dragging its icon out of the group window.

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{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} Related Topics

Changing a Roll-Up's alignment

You can change the position of the Roll-Up (i.e., where it appears in the Application Window). When you change a Roll-Up's alignment, it appears on the other side of the window.

To change a Roll-Up's alignment

1. Click Tools, Roll-Up Groups, Roll-Up Customization.

2. Do one of the following:

   - Click the Roll-Up's name, and click the appropriate Move button.

   - Drag the Roll-Up's name from one box to the other.

3. To save these settings as the start-up configuration, choose Save On Exit from the Start-Up Setting list box.

{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the configuration of Roll-Ups

You can change where Roll-Ups appear on the screen when you first start a Corel application. The Roll-Ups tab in the Customize dialog box is divided into two parts: Left Aligned Roll-Ups, which lists the Roll-Ups that are opened on the left-hand side of your screen, and Right Aligned Roll-Ups, which lists the Roll-Ups that are opened on the right-hand side of your screen.

To change the initial Roll-Up configuration

1. Click Tools, Roll-Up Groups, Roll-Up Customization.
2. Choose a start-up option from the Start Up Setting list box:
   - No Roll-Ups, starts the application with no Roll-Ups displayed.
   - All Roll-Ups Arranged, starts the application with all Roll-Ups open and arranged on screen.
   - Save On Exit, starts the application with the same Roll-Ups you had open when you exited.

{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the appearance of grouped Roll-Ups

You can change the appearance of grouped Roll-Ups. Using the Group List command, you can hide the names of individual Roll-Ups that appear beneath the Title Bar of a grouped Roll-Up.

To hide the names of individual Roll-Ups in a grouped Roll-Up

- Right-click a grouped Roll-Up's Title Bar and click Group List.

  The Roll-Up names that appear in the window below the Roll-Up's Title Bar disappear. To change to a different Roll-Up in the group, right-click the Title Bar and choose the desired Roll-Up.

To display the names of individual Roll-Ups in a grouped Roll-Up

- Right-click a Roll-Up's Title Bar and click Group List.

  If no check mark appears next to the Group List command name the names are hidden. If a check mark is there, the Roll-Up names are displayed.

{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing Filters

Customizing Filters

You can easily add or remove import/export <u>filters</u> so only the filters you need are loaded. Corel applications provide many filters. Loading only those you need can save valuable disk space.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

To add or remove filters

You can customize your filters using the <u>Filters</u> page in the Options dialog box. The filters are organized into four categories: <u>Raster,</u> <u>Vector,</u> Text and <u>Animation.</u>

To add a filter

1. Click Tools, Options.

2. In the list of categories, click Global, Filters.

3. In 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. Click Tools, Options.

2. In the list of categories, click Global, Filters.

3. Click the filter you want to remove in the List of Active Filters box.

4. Click the Remove button.

{button ,AL(`PRC Customizing Filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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To change a filter's position in the List Of Active Filters box

You can place filters in the List Of Active Filters list in the order that works best for you.

To change a filter's position in the List Of Active Filters

1. Click Tools, Options.
2. In the list of categories, click Global, Filters.
3. In the List of Active Filters box click the filter you want to move.
4. Click the Move Up or Move Down button accordingly.

{button ,AL(`PRC Customizing Filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

To reset the filters to the default settings

If you change your mind about some filters you added or removed you can easily reset the filters to what they were when you first opened the Options dialog box.

To reset the filters

1. Click Tools, Options.

2. In the list of categories, click Global, Filters.

3. Click the Reset button.

{button ,AL(`PRC Customizing Filters;',0,"Defaultoverview",)} Related Topics

Customizing file associations

Customizing file associations

You can easily 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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To associate a file type with Corel PHOTO-PAINT

When you double-click a file of a type 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 Filters, and click Associate.

3. In the Associate File Extensions With Corel PHOTO-PAINT 8 box, enable the check box of the file you wish to associate.

To break a file type association with Corel PHOTO-PAINT

1. Click Tools, Options.

2. In the list of categories, double-click Filters, and click Associate.

3. In the Associate File Extensions With Corel PHOTO-PAINT 8 box, disable the check box of the file type for which you wish to break the association with Corel PHOTO-PAINT.

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{button ,AL(`PRC Customizing file associations;',0,"Defaultoverview",)} <u>**Related Topics**</u>

To reset file associations to default settings

If you change your mind about some choices you've made you can easily reset the file associations to the what they were before you opened the Options dialog box.

To reset file associations

1. Click Tools, Options.

2. In the list of categories, double-click Filters, and click Associate.

3. Click the Reset button.

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{button ,AL(`PRC Customizing file associations;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with color

Working with color

There are a wide variety of ways for you to choose the colors for a project. You can choose a color from a palette or create your own color using one of several methods. You can assemble your own custom palettes or use one of the palettes included with this product. The range of colors from which you can choose is extremely large.

Because there are so many color variations, a precise method for defining each color is required. For example, once you've found the perfect shade of light orange, you need to be able to reproduce that color and possibly tell others how to reproduce that color. Color models let you accurately define colors by breaking them down into color components.

Color models

Your computer's monitor produces colors by combining red, green, and blue light. This means that the millions of colors that 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 that make up the RGB color model can have values from 0 to 255.

Because the RGB model is based on colors of light, higher RGB values correspond to greater quantities of light. Consequently, higher RGB values result in lighter colors. When all three color components are at the maximum value, the resulting color is white. Because the RGB model creates colors by adding light, it is called an additive color model.

When the colors you see on your monitor are reproduced on paper, they are reproduced using ink instead of light. The most common method of reproducing color images on paper is by combining cyan, magenta, yellow, and black inks. These four colors are the color components of the CMYK (Cyan, Magenta, Yellow, and blacK) color model. Usually, each of the colors that make up the CMYK color model are described as percentages (from 0 to 100).

Inks produce color by reflecting certain colors of light while absorbing others. Darker inks absorb more light. Because the CMYK color model is based on colors of ink, higher percentages of color result in darker colors. In theory, when 100% cyan, 100% magenta, and 100% yellow are combined, the resulting color is black. In reality, black ink must be added to the color model to compensate for the limitations of inks. Because the CMYK color model creates colors by absorbing light, it is called a subtractive color model.

The RGB and CMYK color models are both based on practical methods of reproducing color. There are other color models that aren't based on color reproduction methods but offer different ways of working with color. There are several of these alternate color models available for you to use. The most common of these is the HSB color model.

The HSB color model is based on values of hue, saturation and brightness. Hue is the basic color. Saturation is the strength of the color or the color's distance from gray. Brightness is the amount of white that a color contains. A color with a saturation of 0 is a shade of gray (from white to black). A color with a brightness of 0 is black, and a color with a brightness of 100 is white. Because the HSB color model is not based on mixing colors, finding the color you want might be easier when using this model.

Reproducing colors accurately

Each piece of equipment used to produce a document－from scanners to printers －handles color differently. If you don't take these differences into account, the colors you see on screen may not match the colors on the printed page. For more information, see "Reproducing colors accurately."

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} More Detailed Information

Choosing colors

Choosing colors

The quickest way to choose a color is by using the on-screen Color Palette. However, if the on-screen Color Palette doesn't contain quite the right color, then you can use one of the other methods of choosing colors. Each method offers different ways of working with colors to find the perfect color. In most cases, the method you choose should be based on how you prefer to work.

Choosing a color using a color viewer

The color viewers offer a visual representation of the full spectrum of colors. You can change the color by manipulating the controls associated with the color viewer. For example, when you use the default color viewer, you can change the hue (the color) by moving a slider.

Choosing a color by blending or mixing colors

The color blender and color mixer let you choose colors by combining other colors. The color blender displays a grid of colors that it creates from the four base colors that you select. The color mixer uses a bitmap as a palette on which you can paint and mix colors.

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 square or a triangle
─ over a color wheel. As you move one corner of the shape around the wheel the other corners also move. The colors at each corner are always complimentary, contrasting, or harmonious, depending on the shape you select.

Choosing a color from a color palette

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 on-screen Color Palette. The on-screen Color Palette is used to display and select colors from both fixed and custom color palettes.

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 it is printed. The best reason for using a color from a fixed color palette is having the opportunity to see how that color appears when it's printed correctly. Swatch books are available at most art supply stores or directly from the swatch book manufacturer.

Several of the fixed color palettes are collections of spot color inks. If you select a color from one of these palettes, then that color requires its own color separation. For more information about spot colors and color separations, see "Creating color separations."

Custom color palettes are collections of colors saved as a color palette file (.CPL extension). For more information about custom color palettes, see "Customizing color palettes."

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} Related Topics

Choosing a color from the on-screen Color Palette

The color palette is the quickest way to choose colors.

To choose the paint, fill, or paper color

- Do one of the following:
  - Click a color in the on-screen Color Palette to change the paint color.
  - Right-click a color in the on-screen Color Palette to change the fill color.
  - Hold down CTRL and click a color in the on-screen Color Palette to set the paper color.

— **Note**

- Spot colors in the on-screen Color Palette are marked by a dot in the bottom-left corner of the color swatch.

— **Tip**

- Hold down the mouse on a color swatch to view a grid of neighboring colors.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} Related Topics

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Choosing a color from the color viewer

The default color viewer is based on the HSB color model. The slider at the right represents the hue, the x-axis represents the saturation, and the y-axis represents the brightness. 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."

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 Color Viewers button.
3. Move the color slider up or down to change the range of colors displayed in the color selection area on the left.
4. Drag the small box in the color selection area to the color you want to use.

To use an alternate color viewer

1. Follow step 1 from the previous procedure.
2. Click and hold the Color Viewers button to display the color viewer list.
3. Click an alternate color viewer.

   Each color viewer lets you use a slider and a color selection area to choose a color.

To change the color model used in the color viewer

1. Follow steps 1 to 3 from the "To choose the paint, paper, or fill color" procedure.
2. Choose a color model from the Model list box.

{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 current on-screen Color Palette. If you want to blend other colors, change the current on-screen Color Palette. You can view more or less blended colors by changing the grid size of the color selection area.

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 <u>Uniform Fill button,</u> and click the Edit button.
2. Click and hold the <u>Mixers button</u> to display the mixers list.
3. Click Color Blend.
4. Open each of the four color pickers, and click a color.
5. In the color selection area, click the color you want to use.

To change the grid size of the color selection area

1. Follow steps 1 to 3 from the previous procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, click Grid Size, and click the grid size you want to use.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} <u>Related Topics</u>

Choosing a color using color harmonies

Each of the options in the Hues list box correspond to a shape that is superimposed on the color wheel. As you move the corner of the shape that is covered by a black circle, the grid of color swatches below the color wheel fills with new colors. Based on color theory, all the colors in this grid look good together. Since color harmonies are most useful when you are selecting several colors, try using color harmonies when working with custom palettes. See "Customizing color palettes" for more information.

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 and hold the Mixers button to display the mixers list.
3. Click Color Harmonies.
4. Drag the black circle around the color wheel to change the color swatches below the wheel.
5. From the color grid below the color wheel, click the color swatch 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.

   Each hue option corresponds to a different configuration of circles 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 Variations list box.
3. 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 by mixing colors

The color mixer lets you select colors from the bitmap in the color selection area and then paint on the bitmap to create new colors. You can use the preset bitmap, or you can load a different bitmap. You can save the bitmap that appears in the color selection area for future use.

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 and hold the Mixers button to display the mixers list.
3. Click Mixing Area.
4. Click the Pick Color button.
5. Click the color you want to use in the color selection area.

To mix colors in the color selection area

1. Follow steps 1 to 3 from the previous procedure.
2. Click the Paint button.
3. Drag in the color selection area to paint inside the color selection area.

   The color you paint is the current color. To change the color follow the steps in the "To choose the paint, paper, or fill color" procedure.

   You can vary the amount of color that you place in the color selection area by moving the Blend slider to the left or right. Move the slider to the left to add more color or move it to the right to add less.

To change the properties of the paint brush

1. Follow steps 1 to 3 from the "To choose the paint, paper, or fill color" procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, click Brush Size, and click the size you want to use.
4. Click the Options button, click Brush Type, and click the type you want to use.

To change the image in the color selection area

1. Follow steps 1 to 4 from the "To choose the paint, paper, or fill color" procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, and click Load Bitmap.
4. Specify the folder and filename of the bitmap you want to use.
5. Click Open.

Tips

- If you want to use an empty color selection area, click the Options button and click Clear Bitmap.
- If you want to save the image from the color selection area, click the Options button and click Save Bitmap.

{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. See "Creating color separations" for more information.

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 button.
3. Choose a palette from the Type list box.
4. Click the color scroll bar to change the range of colors displayed in the color selection area on the left.
5. Click the color swatch you want to use.

To hide or display the names of the colors

1. Follow steps 1 to 3 from the previous procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, and enable or disable Show Color Names.

— **Note**
   - If a fixed color palette supports tints for each of its colors, then change the tint by typing a value in the Tint box.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} Related Topics

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Choosing a color from a custom color palette

A custom color palette can include colors from any color model or fixed color 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 <u>Uniform Fill button,</u> and click the Edit button.
2. Click the <u>Custom Palettes button.</u>
3. Choose a palette from the Type list box.
4. Click the color scroll bar to change the range of colors displayed in the color selection area on the left.
5. Click the color swatch you want to use.

To display or hide the names of the colors

1. Follow steps 1 to 3 from the previous procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button and enable or disable Show Color Names.

— **Notes**

- Only the currently loaded palettes are displayed in the Type list box. You can load another palette by choosing Open Palette and specifying a folder and filename.
- The User Defined Inks are all custom spot colors. If you create color separations when you print, each color from this palette 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. See <u>"Creating color separations"</u> for more information.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} <u>Related Topics</u>

Choosing a color using a color measurement device

Color measurement devices are external devices that convert the colors of physical objects to color values that a computer can understand. These devices are called colorimeters or spectrophotometers. It is important to calibrate a color measurement device before you before capturing colors.

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 <u>Uniform Fill button,</u> and click the Edit button.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, click Measure From, and click the color measurement device you want to use.

To calibrate a color measurement device

1. Follow the steps from the previous procedure.
2. Click the Calibrate button, and follow the on-screen instructions.

‒ **Note**
   - The Gretag SPM55 color measurement device doesn't need to be calibrated.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Choosing a color by setting numeric values

You can change a color by changing the values of its color components. The color components you can change depend on the color model being used to define the color. See "Working with color" for more information about color models.

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 Color Viewers button.
3. Click the More button if the dialog box isn't expanded.
4. Choose a color model from the Model list box.

   The color model you choose will determine the color values that you can change. For example, if you choose RGB then the color values are Red, Green, and Blue. If you choose HSB, then the values are Hue, Saturation, and Brightness.
5. Type values in the color value boxes.

   The range of acceptable values varies from color model to color model.

To view RGB, CMYK, HSB, or Lab color values

1. Follow steps 1 to 3 from the previous procedure.
2. Click the Options button, click Value 1, and click a color model.
3. Click the Options button, click Value 2, and click a color model.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} Related Topics

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Previewing new colors

The top half of the color swatch at the top-right corner of the Color dialog box displays the reference color. The bottom half displays the new color that you have chosen. The reference color is the current color unless you swap the new color with the reference 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 <u>Uniform Fill button,</u> and click the Edit button.
2. Click the <u>Color Viewers button.</u>
3. Click the More button if the dialog box isn't expanded.

To swap the reference color with the new color

1. Follow the steps from the previous procedure.
2. Click the Options button, and click Swap Color.

{button ,AL(`PRC Choosing colors;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the on-screen Color Palette

Working with the on-screen Color Palette

The on-screen Color Palette provides quick access to the colors you use most. You can display any fixed or custom color palette in the on-screen Color Palette. The on-screen Color Palette can either be docked to one edge of the Application Window or be made to float as a separate window. You can also change the appearance and size of the on-screen Color Palette to suit your needs.

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{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the colors in the on-screen Color Palette

This procedure explains how to change to an entirely different color palette. If you want to change individual colors, see "Customizing color palettes."

To change the colors in the on-screen Color Palette

- Click View, Color Palette, and click the color palette you want to use.

To load a new color palette in the on-screen Color Palette

1. Click View, Color Palette, and click Load Palette.

   The Color Palettes Docker window is displayed.

2. Click a palette in the Color Palettes Docker window.

Notes

- Spot colors in the on-screen Color Palette are marked by a dot in the bottom-left corner of the color swatch.

- To load a color palette that is not displayed in the Color Palettes Docker window, click the load button. If you want to remove a palette from the Docker window that you loaded using the Load button, then you must either delete or rename the palette in WIndows. You can't delete a palette from the Docker.

{button ,AL(`PRC Working with the onscreen Color Palette;',0,"Defaultoverview",)} Related Topics

Changing the position and size of the on-screen Color Palette

The on-screen Color Palette behaves like a toolbar. You can dock or undock it and change its size.

To undock the on-screen Color Palette

- Drag the gray area (outside the color swatches) of the on-screen Color Palette away from the edge of the application window.

To dock the on-screen Color Palette

- Drag the on-screen Color Palette to any edge of the application window.

To specify the number of rows in a docked on-screen Color Palette

1. Right-click the gray area of the on-screen Color Palette, and click Properties.
2. Type a value in the Maximum Number Of Rows While Docked box.

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{button ,AL(`PRC Working with the onscreen Color Palette;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Customizing the on-screen Color Palette

Change the appearance and behavior of the on-screen Color Palette to match the way you work. If you have difficulty right-clicking on the gray area of the on-screen Color Palette to access the pop-up menu, then set the right mouse button to display the pop-up menu.

To use large swatches

1. Right-click the gray area of the on-screen Color Palette, and click Properties.

2. Enable the Large Swatches check box.

To change the behavior of the right mouse button

1. Right-click the gray area of the on-screen Color Palette, and click Properties.

2. Click one of the following:
   - the Display Pop-Up Menu button
   - the Set Fill Color button

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{button ,AL(`PRC Working with the onscreen Color Palette;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing color palettes

Customizing color palettes

Custom color palettes are collections of colors saved as a color palette file (.cpl file extension). These palettes can contain both spot colors and colors created using any color model. This product includes many previously created custom palettes or you can create new palettes from scratch. Custom palettes are useful when you often use the same colors or when you want to work with a set of colors that all look good together.

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing an existing custom palette

Palettes that are currently loaded appear in the Palette list box. It is possible for several custom palettes to be loaded at once but only one palette can be displayed in the on-screen Color Palette at a time.

To open an existing custom palette

1. Click Tools, Palette Editor.

2. Click the Open button.

3. Specify a folder and palette filename.

To edit a palette that is currently loaded

1. Click Tools, Palette Editor.

2. Choose the palette from the Palette list box.

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{button ,AL(`PRC Customizing color palettes;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a custom palette

When you create a custom palette, the palette starts out empty and ready for you to choose the colors you want to include in it.

To create a palette

1. Click Tools, Palette Editor.
2. Click the New button.
3. Specify a folder and palette filename.
4. If you want to include a description of the palette, type a description in the Description box.

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{button ,AL(`PRC Customizing color palettes;',0,"Defaultoverview",)} Related Topics

Saving a custom palette

If you don't save a custom palette before you exit the palette editor, your changes will be lost.

To save a palette

1. Click Tools, Palette Editor.
2. Click the Save button.

To save a palette with a new filename

1. Click Tools, 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

Changing the 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. See "Choosing colors" for information about choosing a color.

To add a color to a custom palette

1. Click Tools, Palette Editor.

2. Choose a color in the color selection area.

3. Click a color swatch in the palette area to specify the position of the new color.

   The color is added in the position before the selected color swatch.

4. Click the Add button.

To add multiple colors to a custom palette

1. Click Tools, Palette Editor.

2. In the color selection area, hold down SHIFT and click the color swatches that you want to add to the palette.

   You can only add multiple colors when you choose colors using the color blend grid, color harmonies, fixed color palettes, or other custom palettes. You can only select groups of colors that appear consecutively.

3. Follow steps 3 and 4 from the previous procedure.

▬ **Tips**

- If the current on-screen Color Palette is a custom color palette, then you can add a color to the that palette from the Uniform Fill and Outline Color dialog boxes by clicking the Add To Palette button. The color is placed at the end of the palette.

- From the Uniform Fill and Outline Color dialog boxes, you can add all the colors in a blended colors grid or a color harmonies grid to the current on-screen Color Palette. Add the entire grid by clicking the Options button and clicking Add All Grid Colors To Palette. The colors are placed at the end of the palette.

To replace a color in a custom palette

1. Follow steps 1 to 3 from the "To add a color to a custom palette" procedure.

2. Click the Replace button.

To remove a color from a custom palette

1. Click Tools, Palette Editor.

2. Click the color swatch in the palette area that you want to remove.

3. Click the Remove button.

To remove multiple colors from a custom palette

1. Click Tools, Palette Editor.

2. In the color selection area, hold down SHIFT and click the color swatches that you want to remove from the palette.

   You can only select groups of colors that appear consecutively.

3. Click the Remove button.

▬ **Note**

- The Sort and Remove buttons are disabled when you use User Defined inks. These buttons are disabled because User Defined inks are referenced based on their position in the palette rather than by the colors themselves.

▬ **Tips**

- If you want to know if a color similar to the one you have selected in the color selection area is already in the custom palette, click the Find Closest button. This button finds the color in the current custom palette that is closest to the color you have selected.

- Click the Reset button to return the palette to the state it was in when you began making changes.

- You can change the order of colors in a custom color palette by clicking the Sort button and clicking an option. You can also move individual colors by dragging them to a new position in the palette area.

{button ,AL(`PRC Customizing color palettes;',0,"Defaultoverview",)} Related Topics

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Naming colors in a custom palette

Naming colors helps you to keep track of the colors in a custom palette.

To name a color

1. Click Tools, Palette Editor.
2. Choose a color in the palette area.
3. Type a name in Name box.

To display or hide the names of the colors in a custom palette

1. Click Tools, Palette Editor.
2. Right-click, and enable or disable Show Color Names.

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{button ,AL(`PRC Customizing color palettes;',0,"Defaultoverview",)} <u>Related Topics</u>

Reproducing colors accurately

Reproducing colors accurately

Each piece of equipment used to produce a document－from scanners to printers
－handles color differently. If you don't take these differences into account, the colors you see on screen may not match the colors on the printed page. For example, a monitor displays a different range of colors, or color gamut, from the color gamut that can be reproduced on a printing press. This means that your document might include colors that appear properly on your monitor but can't be reproduced on paper. Furthermore, different monitors, scanners, printers, and other types of equipment all have slightly different color gamuts. For colors to be accurately translated from device to device, you have to account for the differences between the color gamuts of each device.

Use color profiles to take into account different color gamuts. A color profile is a description of a device's color handling capabilities and characteristics. Accurate color profiles of your scanner, monitor, and printer make it possible for colors to be corrected so that the colors you see on screen match the colors you see in the final output.

Color profiles are used to correct on-screen colors so that each color is displayed as accurately as possible based on its color values. Color profiles are also used to display colors on screen as they will appear when they are printed. The proper color profiles can also warn you when a color you have selected is outside of the printer's color gamut.

－**Note**

- When color correction is enabled, on-screen colors might look duller than they did before color correction was enabled. Although this may seem like a disadvantage, bear in mind that the brighter colors you saw before couldn't be reproduced in the final printed output.

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Correcting color

Color correction adjusts screen colors so that they are displayed as accurately as possible. If you only color correct display colors, then the on-screen colors are adjusted according to your monitor's color profile. If you also display colors as they will print then the on-screen colors are adjusted according to your monitor's color profile and your printer's color profile. The color matching mode determines how colors are adjusted when corrections are necessary.

To color correct display colors

1. Click Tools, Options.

2. In the list of categories, double-click Color Management.

3. Enable the Calibrate Colors For Display check box.

To display colors as they will print

1. Follow steps 1 to 3 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 steps 1 and 2 from the "To correct display colors" procedure.

2. In the list of categories, click General.

3. Choose Automatic, Illustration, or Photographic from the Color Matching Mode list box.

   Illustration mode only changes colors that are out of gamut. This means that two colors that look different before you enable color correction may look identical afterwards. This happens because the out-of-gamut color is adjusted, but the other color is not.

   Photographic mode shifts all the colors in an image so that the range of colors lies within the color gamut. This ensures that the relationship between each color is unchanged. In this case, two colors that look different before you enable color correction will still look different afterwards, but the colors themselves may shift.

   Automatic mode uses either illustration mode or photographic mode, depending on the image. Automatic mode is the default.

— **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",)} Related Topics

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, Options.
2. In the list of categories, double-click Color Management.
3. Enable the Calibrate Colors For Display check box.
4. Enable the Highlight Colors Out Of Printer Gamut check box.

To change the warning color

1. Follow the steps from the previous procedure.
2. Choose a color from the Warning Color color picker.
3. Move the transparency slider to the right to make the warning color more transparent. Move the slider to the left to make the warning color less transparent.

To view out-of-gamut colors in the Palette Editor dialog box

- In the Palette Editor dialog box, right-click the color selection area or any color swatch and click Gamut Alarm.

To view out-of-gamut colors in the Color dialog box

1. In the dialog box, click the More button to expand the dialog box.
2. Click the Options button and click Gamut Alarm.

Tip

- A picture of a printer with a red line through it is displayed next to the color preview swatch in the Color dialog box when the current or new colors are outside the printer's color gamut. Click the right side of the color preview swatch to change the color on the left to the closet color within the color gamut.

{button ,AL(`PRC Reproducing colors accurately;',0,"Defaultoverview",)} Related Topics

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Setting and tuning color profiles

Setting color profiles properly is required for accurate color reproduction. When you are setting up a color profile, try to use the profile provided by Corel if it is available for your device. If color profiles are not available, try to obtain a professionally created profile from the manufacturer of the device. Color profiles are often available through the internet. If you can't find the profile you need, use the Corel Color Profile wizard. The specific information you need to tune each color profile is available in the wizard.

To set the appropriate color profiles

1. Click Tools, Options.

2. In the list of categories, double-click Color Management, and click Profiles.

3. Choose a profile from the Monitor, Scanner, Composite Printer, and Separations Printer list boxes.

To tune a color profile

1. Follow steps 1 and 2 from the previous procedure.

2. Click the Color Profile Wizard button.

   In the Corel Color Profile wizard, follow the on-screen instructions or click the Help button for more information.

― **Notes**

- When you use the Acquire From File command in the File menu, the scanner color profile is used for color correction.

- 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.

{button ,AL(`PRC Reproducing colors accurately;',0,"Defaultoverview",)} Related Topics

Converting images

Converting images

When you convert an image in Corel PHOTO-PAINT, you are changing the structure of the colors that make up the image. This change can affect how the image is displayed and printed and can also affect its file size. Before you convert an image and alter it's color characteristics, remember that you are actually shifting the bitmap to a different <u>color space</u> and this can result in a loss of information.

Color modes

When you open, print, and save images using Corel PHOTO-PAINT, the colors that you see 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) 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) mode is composed of cyan, magenta, yellow, and black values, and has a bit depth of 32 bits (which means that it can produce over 4 billion colors).

Although you may not be able to view the difference between an image in <u>CMYK</u> mode and an image in <u>RGB</u> mode on screen, the two image files are quite different. Although the RGB color mode encompasses a larger portion of the visual spectrum (has a larger gamut), the file size is smaller because it is a three channel image. RGB is the default color mode for Corel PHOTO-PAINT images.

There are ten color modes available in Corel PHOTO-PAINT:

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 (24-bit)</u>	<u>Lab (24-bit)</u>
<u>CMYK (32-bit)</u>	Multichannel
<u>Grayscale (16-bit)</u>	<u>RGB (48-bit)</u>

You can also convert your images to a video color mode called NTSC RGB. Convert your 24-bit RGB images to the video color mode to create images with colors that are suitable for television reproduction. This prevents oversaturation and retains the integrity of your image when it is broadcast. For more information about converting images to the NTSC video color mode, see <u>"Converting images to video."</u>

Note

- 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 an image's color mode

Changing an image's color mode (page 1 of 2)

In addition to determining the number of colors that an image can contain, color modes affect the number of channels and the file size of an image. When you convert an image from one color mode to another, you are not only changing the way that your computer deals with the image, you are shifting it into another color space. Color spaces are models used to organize visual color. When you shift an image from one space to another, the appearance of the image can change noticeably. For example, when you convert an RGB image to CMYK color mode, the color values in the RGB color <u>gamut</u> that lie outside the CMYK color gamut are adjusted to fall within the CMYK gamut. The subtle color values that are lost in conversions cannot be recovered by converting back to the original color mode.

Because the conversion process can result in a loss of color information, it's best to edit the image in its original mode and then convert it to a new color mode. If you want to edit the original image after conversion or if you want to convert the image to many different color modes, save a copy of the file before you convert. Images in some modes cannot be converted directly to other modes. 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. Convert 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. If you want to convert an image to the Duotone color mode, you must first convert the image to the Grayscale color mode.

▶ **Click here to see the next page.**

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Converting your image to a different color mode (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 mode that computer monitors use to display colors. New to Corel PHOTO-PAINT 8 is support for 48-bit RGB images. Support for the 48-bit RGB mode lets you preserve the color fidelity of images that you have scanned in with a 48-bit scanner. For example, images that have been saved as 48-bit RGB files, no longer have to be converted to the 24-bit RGB color mode before you open them.

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. Use this mode to edit the luminance and color values of an image independently. Because the Lab color mode is device independent (creates images that contain the same colors regardless of the monitor, printer, or computer used to output them), you can also use it to move images between systems and for printing to PostScript Level 2 printers.

Converting to CMYK

Use the CMYK color mode to print images with the process colors that are used to print color separations. When you convert 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 model is device-dependent which means that image reproduction is based on the characteristics of the monitor, computer, or printer used to output the image. Consequently, before you convert images to CMYK, it's important to calibrate your system correctly. The CMYK profiles used to convert to CMYK are printer profiles. When a specific CMYK device profile is not loaded, a generic color conversion profile is used. For more information about calibration, see "Working with color."

Converting to Multichannel

Multichannel images contain multiple grayscale channels. Each channel has 256 levels of gray. When you convert an image to the Multichannel color mode, the original channels are converted to grayscale information. For example, if 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 values that represent the color values of the pixels in each channel.

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} Related Topics

Converting images to the Black-and-White color mode

You can convert any of your images to the 1-bit Black-and-White color mode. There are four Black-and-White conversion options: Line Art, Ordered, Error Diffusion, and Halftone. If you choose Line Art or Halftone conversion methods, you can set additional options such as <u>threshold</u> and screen type.

To convert images to the Black-and-White color mode

1. Click Image, Convert To, Black And White (1-bit).
2. In the Conversion Method section of the Convert To 1 Bit dialog box, enable one of the following options:
   - Line Art, produces a high contrast black-and-white image. Type a value in the Threshold box. All colors with a grayscale value lower than this threshold value turn black; all colors with a grayscale value higher than the threshold value turn white.
   - Ordered, organizes the gray levels into repeating geometric patterns of black and white pixels. Solid colors are emphasized and image edges are hard. Ordered dithering is best suited to uniform colors such as those that appear in charts and graphs.
   - Error Diffusion, scatters black and white pixels randomly, making edges and colors softer. Error diffusion is best suited to photographic images.
   - Halftone, creates different shades of gray by varying the pattern of black and white pixels on the image. Choose the screen type, lines per unit, and angle for the halftone from the Options section of the Convert To 1 Bit dialog box.

{button ,AL(`PRC Changing an images color mode;',0,"Defaultoverview",)} <u>Related Topics</u>

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Converting images to the Grayscale color mode

Although Grayscale images are often referred to as "black-and-white," they are actually composed of many shades of gray, ranging from black to white. You can instantly convert any of your Corel PHOTO-PAINT images to the 8-bit or 16-bit Grayscale color mode. The bit depth that you choose can affect file size and display quality.

To convert images to the 8-bit Grayscale color mode

- Click Image, Convert To, Grayscale (8-bit).

To convert images to the 16-bit Grayscale color mode

- Click Image, Convert To, Grayscale (16-bit).
- **Note**
- 8-bit Grayscale images are composed of 256 shades of gray, ranging from 0 (black) to 255 (white).

{button ,AL(`PRC Changing an images color mode;',0,"Defaultoverview",)} Related Topics

Converting images to the RGB color mode

When you convert your images to the RGB color mode, they are displayed using varying amounts of red (R), green (G), and blue (B). You can instantly convert your Corel PHOTO-PAINT images to the 24-bit or 48-bit RGB color mode. The bit-depth that you choose can affect the file size and display. The RGB color mode is often used to create digital images because it is based on the color model used by most color monitors. It is also the default color mode for Corel PHOTO-PAINT images.

To convert images to the 24-bit RGB color mode

- Click Image, Convert To, RGB Color (24-bit).

To convert images to the 48-bit RGB color mode

- Click Image, Convert To, RGB Color (48-bit).

─ **Note**

- Although the RGB color mode improves image quality and reduces image correction requirements, it also inflates the file size and is limited by hardware capabilities. Standard RGB monitors cannot display 48-bit RGB images; they are converted to 24-bit RGB for display.

─ **Tip**

- The 48-bit RGB color mode produces images using trillions of colors; however, the human eye is not capable of this tonal discernment.

{button ,AL(`PRC Changing an images color mode;',0,"Defaultoverview",)} <u>Related Topics</u>

Converting images 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 color separations or to a CMYK printer. Before you convert to the CMYK color mode, specify a color profile in Corel Color Profile wizard. By default, Corel Color Profile wizard uses a Generic Profile for CMYK conversions.

To convert images to the CMYK color mode

- Click Image, Convert To, CMYK Color (32-bit).

⎯ **Note**

- When you convert images from the RGB color mode to the CMYK color mode, you shift them to a smaller color space, and this results in a loss of color information. The color of your RGB image may change noticeably.

{button ,AL(`PRC Changing an images color mode;',0,"Defaultoverview",)} Related Topics

Converting an image to the Lab color mode

The Lab color mode is a 24-bit mode that creates color using three components: luminosity(L), green/magenta (a), and blue/yellow(b). Because the Lab color mode is device independent (color is not determined by an output device), the Lab color mode is used to transport images from one platform to another. Only grayscale, RGB, CMYK, and Multichannel images can be converted to the Lab color mode.

To convert an image to the Lab color mode

- Click Image, Convert To, Lab Color (24-bit).

{button ,AL(`PRC Changing an images color mode;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Converting images to the Multichannel color mode

The Multichannel color mode contains multiple channels━each composed of 256 levels of gray. Images in the Multichannel mode are most often used for specialized printing purposes. You can convert any image composed of more than one channel to a Multichannel image.

To convert images to the Multichannel color mode

- Click Image, Convert To, Multi-Channel.

{button ,AL(`PRC Changing an images color mode;',0,"Defaultoverview",)} <u>Related Topics</u>

Converting images to the Paletted color mode

Converting images 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—which is especially important for Internet publications—and to allow more precise control over the colors used throughout the conversion process.

When you convert an image to the Paletted color mode, Corel PHOTO-PAINT creates a color index or palette which lists the colors in the image. Corel PHOTO-PAINT can produce the colors for the color or palette from the image itself, from predefined palettes, or from custom palettes originally created from other images. For more precise control over the colors contained in the palette, you can specify the number of colors and the range sensitivity to apply throughout the conversion.

Smoothing

When you smooth an image, Corel PHOTO-PAINT analyses the color differences around each pixel in your image and blends the color transitions where abrupt color changes occur. Smoothing creates a softly blurred appearance on the image but can help to produce a more accurate palette.

Dithering

Dithering places pixels with specific colors or values in ordered or unordered positions, relative to other pixels of a specific color. The relationship of one colored pixel to another helps to create the appearance of additional colors; however, these colors do not actually exist in the palette. There are two types of dithering: error diffusion and ordered dithering. Error diffusion scatters pixels irregularly, making edges and colors softer. Ordered dithering places pixels in an orderly arrangement on the page so that solid colors are emphasized and edges are harder.

Range sensitivity

If you convert an image to the Paletted color mode using an optimized palette, you can specify a range sensitivity color. This color acts as a target color for the conversion which means that more colors in the specified color's range are used in the conversion. You can determine how important the range sensitivity color is and customize its appearance on the Range Sensitivity page in the Convert To Paletted dialog box. You can then preview the palette on the Processed Palette page. The colors displayed there are used to convert your image.

Because all conversions result in some loss of information, it's a good idea to preview the conversion before you close the Convert To Paletted dialog box. Previewing lets you alter the conversion options that you want to apply without permanently affecting the image.

Batch conversion

You can convert multiple files to the Paletted color mode by setting batch conversion options in the Convert To Paletted dialog box. The Batch page lets you specify which files you want to convert and also lets you preview each image before applying the conversion. All the images that you include in the batch are converted using the palette and conversion options that you specify on the Options page in the Convert To Paletted dialog box.

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} Related Topics

Setting conversion options for Paletted images

You can convert images to the Paletted color mode by choosing one of ten possible palette types. After you select a palette and customize your conversion options, you can preview the colors that will be used to display the paletted image on the Processed Palette page of the Convert To Paletted dialog box.

To set conversion options for paletted images

1. Click Image, Convert To, Paletted (8-bit).

2. In the Convert To Paletted dialog box, click the Options tab.

3. Choose a 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 palette based on the highest percentage of colors in the image. If you choose Optimized, you can enable the Color Range Sensitivity To check box and choose a color from the image using the Eyedropper tool.
   - 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 your operating system.
   - Microsoft Internet Explorer, provides the predefined Microsoft Internet Explorer colors.
   - Netscape Navigator, provides the predefined Netscape Navigator colors.
   - Custom, allows you to add colors to create your own customized color palette. If you choose Custom, click the Open button beside the Palette list box, locate the custom palette in the Open Palette dialog box, and click Open.

4. Choose a dithering option from the Dithering list box.

   - None, disables dithering.
   - Ordered, approximates color blends using fixed dot patterns. This dithering type applies more quickly than Error Diffusion but is less accurate.
   - Error Diffusion, approximates color blends by scattering pixels irregularly, making edges and colors softer.

─ Tip

- You can also set conversion options by choosing one of the preset conversion settings from the Presets list box.

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{button ,AL(`PRC Converting images to the Paletted color mode;',0,"Defaultoverview",)} <u>Related Topics</u>

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Saving and loading conversion options for the paletted image

After you choose a <u>palette</u> and set the <u>dithering</u> and range sensitivity for the conversion, you might want to save your settings for later use with other images. You can add and remove preset conversion options directly in the Convert To Paletted dialog box.

To save your conversion options

1. Click Image, Convert To, Paletted (8-bit).

2. Click the <u>Add button.</u>

3. Type a name in the Save New Preset As box in the Save Preset dialog box.

   The palette, dithering, smoothing, and color sensitivity options are saved as a preset that you can use in future Corel PHOTO-PAINT sessions.

To load preset conversion options

1. Click Image, Convert To, Paletted (8-bit).

2. Choose a preset sequence of options from the Presets list box.

   The palette, dithering, smoothing, and color sensitivity options stored in the preset are applied to the current image.

3. Preview the conversion in the Result window.

To load a custom color palette

1. Click Image, Convert To, Paletted (8-bit).

2. Click the Open button.

3. In the Open Palette, choose the drive where the color palette is stored from the Look In box.

4. Double-click the folder where the color palette is stored.

5. Double-click the filename.

— **Note**

- To remove a preset that you have saved in the Presets list box in the Convert To Paletted dialog box, choose the name from the Presets list box and click the <u>Remove button.</u>

{button ,AL(`PRC Converting images to the Paletted color mode;',0,"Defaultoverview",)} <u>Related Topics</u>

Specifying range sensitivity for the paletted image

Specify range sensitivity when you want to customize the palette that you've chosen for the conversion. When you specify range sensitivity, you choose a color that acts as the focus color for the paletted conversion. You can also adjust the color and specify how important that color is in the image that you are converting. Range sensitivity is only available when you choose the Optimized palette type.

To specify range sensitivity for the paletted image

1. Click Image, Convert To, Paletted (8-bit).

2. In the Convert To Paletted dialog box, click the Options tab and choose Optimized from the Palette list box.

3. Enable the Color Range Sensitivity To box.

4. Do one of the following:
   - Click the Eyedropper tool and click a color on the image.
   - Click the Color Range Sensitivity To color picker, and choose a color.
   - Click the Other button at the bottom of the Color Range Sensitivity To color picker to see more colors or to create your own.

5. Click the Range Sensitivity tab.

6. Do any of the following:
   - Move the Importance slider to change the default importance value. This determines how much emphasis is placed on this color (and others related to it) in the conversion. Higher importance values mean that more shades of this color (and those related to it) are included in the color palette－to the point where other colors in the image are excluded. The conversion is concentrated on the areas of the image that are displayed in that color.
- Move the Lightness slider to adjust the tolerance sensitivity of the conversion process to the lightness component of the range sensitivity color.
   - Move the A (Green Red Axis) slider to adjust the tolerance sensitivity of the conversion process to the green/red component of the range sensitivity color.
   - Move the B (Blue Yellow Axis) slider to adjust the tolerance sensitivity of the conversion process to the blue/yellow component of the range sensitivity color.

7. Click the Processed Palette tab to view the range of colors that you've chosen for your palette.

{button ,AL(`PRC Converting images to the Paletted color mode;',0,"Defaultoverview",)} Related Topics

Editing the processed palette

You can edit individual colors in the palette that you specify for the conversion to the Paletted color mode. The Edit button on the Processed Palette page in the Convert To Paletted dialog box opens the Color Table, which lets you edit the color using different palettes.

To edit the processed palette

1. Click Image, Convert To, Paletted (8-bit).

2. Click the Processed Palette tab in the Convert To Paletted dialog box.

3. Click the Edit button.

4. Use the commands and controls in the Color Table to edit the selected color.

Note

- For more information about the Color Table, see "Working with color."

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{button ,AL(`PRC Converting images to the Paletted color mode;',0,"Defaultoverview",)} Related Topics

Saving the processed palette

After you create and customize a palette for your conversion, you can save it as a custom palette file (.CPL) for use with other applications.

To save the processed palette

1. Click Image, Convert To, Paletted (8-bit).

2. In the Convert To Paletted dialog box, choose a palette and set conversion and range sensitivity options.

3. Click the Processed Palette tab to view the colors in your palette.

4. Click Save.

5. In the Save Palette As dialog box, choose the drive where you want to store your palette from the Save In box.

6. Double-click the folder where you want to store your palette.

7. Type a name in the File Name box.

8. Click Save.

Note

- For more information about converting an image to the Paletted color mode, see <u>"Setting conversion options for paletted images"</u> and <u>"Specifying range sensitivity for the paletted image."</u>

{button ,AL(`PRC Converting images to the Paletted color mode;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Resetting the range sensitivity options

At any time throughout the conversion process, you can reset the range sensitivity color and options that you've set in the Convert To Paletted dialog box. When you reset the range sensitivity color on the Options page, Corel PHOTO-PAINT resets to the color which appears most frequently in the image.

To reset the range sensitivity color

1. Click Image, Convert To, Paletted (8-bit).

2. In the Convert To Paletted dialog box, click the Options tab.

3. Click the Reset button.

– **Note**

- The Reset button on the Options page is only available if you have set the color range sensitivity for an Optimized palette.

To reset range sensitivity options

1. Click Image, Convert To, Paletted (8-bit).

2. In the Convert To Paletted dialog box, click the Range Sensitivity tab.

3. Do one of the following:

   - Click the Reset button beside the range sensitivity option that you want to reset.

   - Click the Reset All button to reset all values on the Range Sensitivity tab.

{button ,AL(`PRC Converting images to the Paletted color mode;',0,"Defaultoverview",)} <u>Related Topics</u>

Converting multiple files

You can convert multiple files to the Paletted color mode at once on the Batch page in the Convert To Paletted dialog box. Before you can convert the files, they must be open in Corel PHOTO-PAINT. All the images that you include in the batch are converted using the palette and conversion options that you specify on the Options page in the Convert To Paletted dialog box.

To convert multiple files

1. Click Image, Convert To, Paletted (8-bit).
2. Click the Batch tab in the Convert To Paletted dialog box.

   The name of the active file in the Image Window is displayed in the right column on the Batch page. The names of all other open files are listed in the left column.
3. Select the files that you want to convert.
4. Click the Add button.

   The selected files are moved to the right column for conversion.

To preview an image in the batch conversion list

- Choose an image from the Preview Image list box.

Tips

- To include all open files in the batch conversion, click the Add All button on the Batch page in the Convert To Paletted dialog box.
- You can remove files from the batch by clicking the Remove button on the Batch page in the Convert To Paletted dialog box. The Remove All button removes all files from the batch.

{button ,AL(`PRC Converting images to the Paletted color mode;',0,"Defaultoverview",)} Related Topics

Opening the Color Table

After you convert an image to the Paletted (8-bit) color mode, you can use the Color Table to customize the image's palette. Custom color palettes are collections of colors saved as a color palette file (.CPL file extension). These palettes can contain both spot colors and colors created using any color model. Custom palettes are useful when you often use the same colors or when you want to work with a set of colors that all look good together. For more information about creating custom palettes, see "Working with color."

To open the Color Table

- Click Image, Color Table.

{button ,AL(`PRC Converting images to the Paletted color mode;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Converting images to the Duotone color mode

Converting images to the Duotone color mode

An image in the Duotone color mode is simply a <u>grayscale</u> 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 <u>tone curve</u> settings. A duotone image can be monotone, duotone, tritone, or quadtone.

Duotone type	Description
Monotone	A grayscale image created using a single ink.
Duotone	A grayscale image created using two inks. In most cases, the first ink is black and the second is colored.
Tritone	A grayscale image created using three inks. In most cases, the first ink is black and the second and third inks are colored.
Quadtone	A grayscale image created using four inks. In most cases the first ink is black and the second, third, and fourth inks are colored.

Tone curves

When you convert a grayscale image to the Duotone color mode, the Duotone dialog box displays a tone curve grid that displays the dynamic ink curves that will be used throughout the conversion. The horizontal plane, or x-axis, displays the 256 possible shades of gray in a grayscale image (0 is black; 255 is white). The vertical plane or 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 will be printed with a 25-percent tint of the ink color. To adjust tone curves, simply select the color that you want to edit and click the tone curve on the grid. Then drag the <u>nodes</u> to adjust the color and intensity of the ink that is applied to your image. After conversion, you can edit your tone curves at any time by clicking Image, Convert To, Duotone.

Overprint colors

Once you have adjusted the tone curves for the duotone conversion, you can further customize the colors that will be used to display your image by choosing <u>overprint</u> colors. When you display an image, the first color is applied, then the second is painted over top of the first, and all additional colors are added in subsequent layers. Overprint colors are the colors that appear on your image when two or more colors overlap.

The Over Prints page in the Duotone dialog box displays all possible instances when the colors that you have chosen for the duotone conversion can overlap. Associated with each instance is the color that is produced by the overlap. You can choose new overprint colors by double-clicking the color swatch and adjusting the shade in the Select Color dialog box.

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} <u>Related Topics</u>

Converting grayscale images to the Duotone color mode

Convert your grayscale images to the Duotone color mode when you want to add hints of color to their grayscale values. You can convert a grayscale image using one, two, three, or four inks that you can specify in the Select Color dialog box, which is accessible from the Duotone dialog box. Once you have specified the ink color, simply adjust the tone curve on the display grid until you're satisfied with the results.

To convert grayscale images

1. Click Image, Convert To, Duotone (8-bit).
2. In the Duotone dialog box, click the Curves tab.
3. Choose an ink type from the Type list box.
   - Monotone, creates a grayscale image that is printed with a single ink.
   - Duotone, creates a grayscale image that is printed with two inks. In most cases, one ink is black and one is colored.
   - Tritone, creates a grayscale image that is printed with three inks. In most cases, one ink is black and the others are colored.
   - Quadtone, creates a grayscale image that is printed with four inks. In most cases, one ink is black and the others are colored.

   The corresponding inks are displayed in the Type window. You can select an ink to display the duotone curve on the grid.
4. Click an ink color from the Type window.
5. Click the ink tone curve on the grid to create a node.

   This node adjusts the percentage of color at that point on the curve.
6. Position your pointer over the node that you want to edit.

   A Hand icon appears when the node is in edit mode.
7. Drag the node to adjust the curve.
8. Enable the Eye icon to view the image in Duotone color mode.

— **Tips**

- Enable the Show All check box in the Duotone dialog box to display all of the ink tone curves on the grid at once.
- Click the Null button to return the current ink tone curve to its default position on the grid.

{button ,AL(`PRC Converting images to the Duotone color mode;',0,"Defaultoverview",)} Related Topics

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Loading and saving inks for duotone conversions

After you set the duotone type and customize the tone curves that will be used in the conversion, you can save the settings for later use on different images. The next time that you want to convert an image to the Duotone color mode, you can load the saved inks directly in the Duotone dialog box.

To save inks for duotone conversion

1. Click Image, Convert To, Duotone (8-bit).
2. In the Duotone dialog box, click the Curves tab.
3. Click the Save button.
4. In the Save Duotone Files dialog box, choose the drive where you want to store the duotone file from the Save In list box.
5. Double-click the folder where you want to store the duotone file.
6. Type a name for the file in the File Name box.
7. Click Save.

To load inks for duotone conversion

1. Click Image, Convert To, Duotone (8-bit).
2. In the Duotone dialog box, click the Curves tab.
3. Click the Load button.
4. In the Load Duotone Files dialog box, choose the drive where the duotone file is stored from the Look In list box.
5. Double-click the folder where the duotone file is stored, and click the filename.
6. Click Open.

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{button ,AL(`PRC Converting images to the Duotone color mode;',0,"Defaultoverview",)} Related Topics

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Choosing a new ink color for duotone conversions

You can change the colors that are applied as enhancements to your duotone image by choosing new colors from the Select Color dialog box. After you choose a new color, fine-tune the shade using the tone curve grid.

To choose a new ink color for duotone conversions

1. Click Image, Convert To, Duotone (8-bit).
2. In the Duotone dialog box, click the Curves tab.
3. Double-click an ink color in the Type window.
4. In the Select Color dialog box, choose a new color from one of the models.
5. Click OK.
6. Click the tone curve line on the grid to create a node.

   This node adjusts the percentage of color at that point on the curve.
7. Position your pointer over the node that you want to edit.

   A Hand icon appears when the node is in edit mode.
8. Drag the node to adjust the curve.
9. Enable the Eye icon to view the image in Duotone color mode.

{button ,AL(`PRC Converting images to the Duotone color mode;',0,"Defaultoverview",)} Related Topics

Specifying how overprint colors display on screen

You can determine how <u>overprint</u> colors display on your image by modifying colors on the Over Prints page in the Duotone dialog box. Simply double-click a tone, and choose a replacement color from the Select Color dialog box.

To specify how overprint colors display onscreen

1. Click Image, Convert To, Duotone (8-bit).

2. In the Duotone dialog box, click the Over Prints tab.

3. Enable the Use Over Prints check box.

4. Double-click the color that you want to edit.

5. In the Select Color dialog box, choose a new color from one of the models.

   You can click More in the Select Color dialog box and verify the original color and the new color in the Reference Color and New Color boxes.

— **Note**

- For more information about the Select Color dialog box, see <u>"Working with color."</u>

{button ,AL(`PRC Converting images to the Duotone color mode;',0,"Defaultoverview",)} <u>Related Topics</u>

Resetting duotone conversion options

If you make a mistake when specifying ink or overprint colors in the Duotone dialog box, you can return to the default settings using the Reset buttons.

To reset all duotone conversion options

- Click the Reset button at the bottom of the Duotone dialog box.

To reset overprint colors

- On the Over Prints page of the Duotone dialog box, do one of the following:
  - Click the Reset Current button to reset the selected overprint color.
  - Click the Reset All button to reset all overprint colors.

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{button ,AL(`PRC Converting images to the Duotone color mode;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Converting images to video

Converting images to video

The NTSC Colors video filter defines the <u>gamut</u> of colors used by television monitors in different areas of the world. If you have created an image that you want to use in a television broadcast, you can use this filter to restrict the image's gamut of colors to those acceptable for television reproduction. This prevents oversaturated colors from bleeding across television scan lines and preserves the integrity of the image in the new forum. If you do not convert your image to the appropriate video mode before using it in a television broadcast, the transition from one color to another appears choppy throughout the broadcast image. The National Television Standards Committee (NTSC) video filter is commonly used to define the gamut of colors supported by television monitors in North America.

{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} <u>Related Topics</u>

Converting images to the NTSC video mode

If you intend to use an image in a television broadcast, you must first convert it to an appropriate video color mode. The <u>NTSC</u> video filter lets you maintain the image's integrity when it is displayed on television monitors in North America.

To convert images to NTSC RGB video mode

- Click Image, Convert To, Video, NTSC RGB.

Note

- If you edit your image after converting it to the NTSC RGB mode, Corel PHOTO-PAINT moves the image out of the video <u>color space</u> and the image must be converted again. For best results, convert your image after all edits have been made.

Working with color channels

Working with color channels (page 1 of 2)

Many of the features and commands that you can use to adjust your image's color and quality are applied directly to the channels that make up the image. Corel PHOTO-PAINT 8 supports two types of channels: mask and color channels.

Mask channels

Mask channels are commonly referred to as alpha channels and are used to store mask and selection information. For more information about creating and saving masks in channels, see "Managing multiple masks."

Color channels

Color channels are automatically generated by Corel PHOTO-PAINT each time you create or open a new image. In other words, each Corel PHOTO-PAINT image has one or more color channels that hold information about the color elements in the image. 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 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 image's colors.

When an image's color channels are viewed in combination, the resulting composite image displays the entire range of colors in the image. When an image's color channels are viewed individually, you see a grayscale representation of the color information. Because each color channel is a grayscale image, they can be edited and manipulated in the same way that you would edit or manipulate any other grayscale image. For example, by brightening the red channel in your RGB image using the Brightness/Contrast/Intensity filter, you increase the amount of red in the composite image.

By default, 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.

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{button ,AL(`OVR Converting images;',0,"Defaultoverview",)} **Related Topics**

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Working with color channels (page 2 of 2)

Splitting channels

When you access the Split Channels To command, Corel PHOTO-PAINT reads the color information from the current image, and creates a series of 8-bit grayscale image files一one for each color channel of the color mode you choose. This means that 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 HSB model and brightening the saturation (S) channel.

Corel PHOTO-PAINT splits image color channels for six different color modes:

Splitting mode	Channels created
RGB	red (R), green (G), blue (B)
CMYK	cyan (C), magenta (M), yellow (Y), black (K)
HSB	hue (H), saturation (S), brightness (B)
HLS	hue (H), lightness (L), saturation (S)
YIQ	luminance (Y), two chromaticity values (I, Q).
Lab	luminosity (L), green/magenta (a) blue/yellow(b)

After you split your image into its component channels, you can edit and modify the image attributes. When you finish altering the image, you can combine the component channels and view your changes in the composite channel.

Combining channels

If you have split an image into its component color channels but would like to combine them again, use 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 creates some interesting effects.

Use the Combine Channels command to merge channels using equal values. This means that the channel values, types, merge modes, and opacity levels remain the same throughout the merging process. For more precise control when combining components, use the Calculations command. Advanced options in the Calculations dialog box let you 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

Displaying color channels using their respective colors

Although color channels represent the colored components in your image, they are displayed as grayscale images in the Image Window by default. However, you can also display these channels in their respective tones, so that the red channel is tinted red, the blue one is tinted blue, and so on.

To display color channels using their respective colors

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Display.

3. Enable the Tint Channels check box.

– Note

- If you have split the color channels in an image, each channel is displayed in grayscale.

{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} Related Topics

Editing individual color channels on the Channel Dockers window

Essentially, channels are 8-bit grayscale images that contain information about an image. Because they are <u>grayscale images,</u> channels can be edited in the same way that you would edit any other grayscale image. This means that you can select areas, apply paints and fills, add special effects or enhancement filters, and cut and paste objects directly in the image channel.

To edit individual channels in an image

1. Click the Channels tab to open the Channels Docker window.

2. Click the channel that you want to edit.

   The color channel you select is displayed in grayscale format in the Image Window.

3. Make the editing changes you want using any tools or commands.

Tip

- Clicking the composite channel in the Channels Docker window, i.e., the first channel listed, displays the image with the changes applied.

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{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Splitting the color channels of your image

When you split the color channels that make up an image, you are physically splitting the color channels of an image into new, separate files. Splitting an image into channels lets you edit one channel without affecting the others. After you edit the image using the Corel PHOTO-PAINT editing tools, you can combine the channels and save individual channels as new files.

To split your image into channels

- Click Image, Split Channels To, and choose a color mode from the Split Channels To flyout menu.

   A .CPT file is created for each channel and 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.

— **Note**

- CMYK and Lab images must be split into their original component channels. For example, this means that a CMYK image can only be split into C, M, Y, and K channels.

{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} Related Topics

Combining channels that have been split

After you split an image into its component <u>color channels</u> and apply the changes that you want to make, you can combine the channels using the Combine Channels command. When you combine channels, you simply choose the color mode that you want to combine the channels to and associate each channel with the appropriate component image in the Image Window. The <u>color mode</u> that you choose does not have to match the image's original color mode.

To merge channels that have been split

1. Click Image, Combine Channels.

2. In the Combine dialog box, enable the button corresponding to the color mode to which you want to combine the channels.

3. Enable a button in the Channel section.

4. Select the image file that you want to associate with the channel you specified in step 3 in the Images section.

 Note

- If you combine color channels using <u>HSB,</u> <u>HLS,</u> <u>RGB,</u> or <u>YIQ,</u> models the resulting image is in RGB color mode. Lab channel merging creates a Lab image, and CMYK channel merging creates a CMYK image.

{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the Calculations command

The Calculations command is used to modify an existing image or create a new composite image by combining channel data from one image with the channel data of another. A merge mode calculation is performed on the pixels in two source channels. The result of the calculation is then applied to a channel in either of the source images, to an image that is currently open in Corel PHOTO-PAINT, or to a new file. The Calculations command is not available if your image contains objects or if the image background is locked.

To combine channels

1. Click Image, Calculations.
2. In the Source 1 section of the Channel Calculations dialog box, choose a filename from the Image list box.

   You can choose any image that you have open in Corel PHOTO-PAINT.
3. Choose a channel type from the Channel list box.

   You can also enable the Use All Channels check box to merge all channels into a full-color image.
4. In the Source 2 section, repeat steps 2 and 3.
5. In the Destination section, choose a filename from the Image list box

   You can create a new image that displays the combined source images, or you can add the combined source images to an existing image.
6. Choose a channel type from the Channel list box.

   You can also enable the Use All Channels check box to merge all channels into a full-color image. If Use All Channels check box is disabled, the result of the calculation is a grayscale mask or color channel (depending on the destination option).
7. Do one of the following:
   - Choose Stretch from the list box beside the Opacity box to expand or reduce the combined channel to fit the destination image.
   - Choose Clip from the list box beside the Opacity box to place the actual size of the combined channel in the destination image.
8. Type a value in the Opacity box to adjust the transparency level of the source images in relation to the destination image.
9. Choose a merge method from the Method list box.
   - The paint modes listed in the Method list box determine how paint is applied to the colors that already exist in your image.

— **Notes**
- Images that contain objects cannot be used to perform image calculations. All objects in your image must be merged with the image background before performing image calculations.
- For more information about merge modes, see <u>"Working with brushes."</u>

— **Tip**
- 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.

{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} <u>Related Topics</u>

Reference

Using Digimarc Digital Watermarking

Using Digimarc digital watermarking

Corel PHOTO-PAINT includes PictureMarc from Digimarc, which allows you to embed, detect, and read digital watermarks in your image. These watermarks allow you to embed information which communicates your copyrights and authorship. The watermarks are imperceptible, apparent to the computer, but not to the viewer of an image, providing a persistent identity which travels with the image wherever it goes.

A Digimarc watermark carries a unique Creator Id, and image attributes. A Creator ID is assigned when you subscribe to Digimarc's on-line service. You provide a complete set of contact details, including your name, phone number, address, e-mail and web addresses, and specialty. This is uniquely associated with your creator id.

A Digimarc watermark is actually a small amount of random noise added to the luminance component of the pixels in your image. At high magnification, you might notice seemingly random changes in brightness of a pixel. This change is not enough to harm the visual integrity of your image, but carries information which survives normal edits and even printing and scanning.

Digimarc watermarks do not prevent someone from using your images or infringing on your copyright. But they do communicate that your are claiming your copyrights, and provide a mechanism for interested parties to contact you about the image or one like it.

When you open or scan a watermarked image in Corel PHOTO-PAINT 8, you can automatically detect the watermark by enabling the Check For Watermark check box in the Open An Image dialog box. If a watermark is present, a copyright symbol is added to the title bar, communicating to the viewer that someone has embedded information in the image. From there, the viewer can read the watermark, where they discover your Creator Id. By clicking the Web Lookup button in the read dialog, or calling Digimarc's fax-back service, the viewer has direct access to your contact details.

To find out more about Digimarc and PictureMarc, go to www.digimarc.com.

To embed a watermark

1. Click Effects, Digimarc, Embed watermark.

2. If you have not personalized your copy of PictureMarc, click Personalize. In the Personalize dialog, click the Register button, or call the Digimarc phone number to subscribe to MarcCentre, and get your unique Creator Id. Enter this Id in the Creator Id field, following the instructions on the registration form, and click OK.

3. Select the Type of Use attribute (Restricted Use or Royalty Free), and set or unset the Adult Content attribute.
   Note: This is for communication only, and does not affect display of the image.

4. Set the watermark intensity. This determines how strongly the watermark is placed in the image. The higher the intensity, the more visible the watermark will be, and the more edits and transformations it will survive. Likewise, the lower the intensity, the less visible the watermark will be, and the less it will survive. The default setting is 2, and is suitable for most applications.

5. Click OK to embed the watermark.

{button ,AL(`PRC Using Digimarc Digital Watermarking;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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To read a watermark

1. Click Effects, Digimarc, Read watermark.

2. If a watermark is present, you will see a read results dialog displaying the creator id and image attributes found in the watermark.

3. To find out more about the creator or distributor of the image, either launch a web browser and go to the URL provided; call the Digimarc fax-back service at the number listed; or if you have a Web connection, click the Web Lookup button to go directly to the page of contact details for that Creator Id.

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{button ,AL(`PRC Using Digimarc Digital Watermarking;',0,"Defaultoverview",)} Related Topics

Importing, exporting and OLE

Importing, exporting and OLE

Importing/exporting and OLE (Object Linking and Embedding) are both ways of exchanging information between applications. The difference between them is the method by which the information is exchanged. When you import or export a file, it must be converted to a format that can be understood by the application in which it is to be placed. This means that you must have a special filter installed on your system for each different file format. When you use OLE, you 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",)} More Detailed Information

Importing and exporting files

Importing and exporting files (page 1 of 2)

Import and export filters are essentially translators that stand between applications, accommodating a two-way communication channel.

File formats

Data in a computer file can be stored using several systems. The system that any one file uses is known as its file format. Different types of files, such as bitmap, vector, sound, text, etc., use different formats. Formats are frequently referred to by the extension that is added to the file when saving it in that format, e.g., .CDR, .BMP, .TIF, .EPS, .JPG, etc.

File formats are often created for use by a specific application. For example, images created in CorelDRAW are stored as .CDR files. Some formats are more generic, such as the .TXT format, which is an ASCII file and not associated with any specific application.

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.

File compression

Computer files are often stored in a compressed format to save space on your hard disk. Generally, the more compressed a file is, the slower it is to read from and/or to.

There are two types of file compression: lossless and lossy. Lossless compression retains all the original data through the compression and decompression processes. Lossless compression is recommended for storing text or numerical data, such as spreadsheets. RLE, LZW, and CCITT are lossless compression techniques.

Lossy compression can compress your original files to a much greater extent than lossless compression, and therefore it may be a good choice when disk space is at a premium. Lossy compression involves the loss of some of the original data, but depending on your requirements, this loss may not make a difference in the final result of your work. JPEG is a lossy technique and is used mainly to compress color and grayscale continuous-tone images. The information that is discarded during compression does not seriously affect the image quality.

Color depth

Color depth (also called bit-depth) refers to the number of colors that can be supported in a file. A 1-bit file supports two colors (usually black and white), a 2-bit file supports four colors, a 4-bit file supports 16 colors, an 8-bit file supports 256 colors, and a 24-bit file supports 16 million colors. A grayscale image is an 8-bit file, with 256 increments between black and white. The higher the color depth supported by a file, the more space the file takes up on your hard drive.

When you save or export a file, you can often specify the image's color depth. If you have only a few colors in your original image, saving to a higher color depth (e.g., 16 color to 256 color) should produce an image whose colors are very similar to the original image. However, if your original image has many colors, and you convert it to a lower color depth (e.g., 24 bit color to 256 color), the file creates a palette of colors and uses combinations of these colors to simulate the original color in the image. The colors in the palette depend on the colors in the original image.

Different applications support different color depths. As well, some file formats support only certain numbers of colors. When deciding the file format to use when saving a file, you should consider any color limitations of the file format and the application you'll be using with the file.

− **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.

- Importing/exporting and OLE (Object Linking and Embedding) are both ways of exchanging information between applications. The difference between them is the method by which the information is exchanged. When you import or export a file, it must be converted to a format that can be understood by the application in which it is to be placed. This means that you must have a special filter installed on your system for each different file format.

▶ **Click here to see the next page.**

{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} Related Topics

Importing and exporting files (page 2 of 2)

The Filter Manager

Corel's Filter Manager contains filters for the file formats that are supported by all Corel applications. If you're working in CorelDRAW and you wish to open a file that has been saved in a format other than .CDR or .CMX (the native formats for CorelDRAW files), the Filter Manager translates the file so that the program can open it. If you want to save an image in a format other than .CDR or .CMX, the Filter Manager can convert the file into that format before saving it.

Importing/Opening files

Corel applications support various file formats, but only one is native to the application except for CorelDRAW which has two native formats (.CDR and .CMX). If you want to read a file that has a nonnative format, you must import that file or open it using a filter.

Exporting/Saving files

If you want to save a file in a nonnative format, you must export or save that file in that file format.

The Export and Save As commands are located in the File menu. When you choose the 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 file type from the Save As Type list box.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} More Detailed Information
{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} Related Topics

Importing and opening files

Importing and opening files

In the Import/Open dialog box, you can choose the drive and folder where the file is stored. If you know the format of the file you want, you can choose it from the Files Of Type list box to display only those files with the extension you specified.

The Import/Open dialog box also contains options for displaying any watermarks encoded in an image file and supressing the dialog box that contains options for the selected filter.

Check for Watermark

When enabled, this option 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.

Suppress Filter Dialog

When enabled, 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.

Importing bitmaps

When you import a bitmap, you can choose to link the bitmap externally or link to the high resolution file for output using OPI. The Import dialog box also lets you change characteristics of the image as you import.

Link to high resolution file for output using OPI

When enabled, this option allows you to insert a low-resolution version of a bitmap while maintaining a link to the high resolution original.

OPI is a method that positions high-resolution bitmaps on the printed page by using low-resolution replicas. A high-resolution version is kept on file and a low-resolution equivalent is created. The low-resolution image is imported into your document 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. The final product is a high-resolution output.

You can size, rotate, move, or PowerClip (in CorelDRAW) the imported low-resolution image.

Link bitmap externally

When enabled, this option allows you to import the selected file and maintain a link to the original. This means that any changes that are made to the source file are automatically updated in the imported image.

Resample

When enabled, this option brings up the Resample dialog box that allows you to add pixels to enlarge or subtract pixels to reduce the size of the bitmap image.

Resampling changes the amount of information in an image and can involve changes to resolution or dimensions. Downsampling means reducing the number of pixels to eliminate unusable detail and reduce the file size. Upsampling means increasing the number of pixels to add more detail.

Crop

When enabled, this option brings up the Crop Image dialog box that allows you to select only the exact area and size of the image you want to keep.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} **Related Topics**

Importing and opening

You can import or open graphics that are in nonnative file formats using the Import and Open commands.

To import a file

1. Do one of the following:
   - Click File, Import.
   - Click File, Open.
2. In the Import/Open an Image dialog box, choose an import format from the Files Of Type list box.
3. Choose the drive where the file is stored from the Look In list box.
4. Do one of the following:
   - Click the file you want to import.
   - Type the name of the file you want to import in the File Name box.
5. Enable the Preview check box if you want to preview the file.

   A thumbnail of the image appears in the Preview window.
6. Do one of the following:
   - In CorelDRAW, click the Import button.
   - In Corel PHOTO-PAINT, click the Open button.

— **Note**

- If you are importing a low resolution TIFF (.TIF) or .CT file created using OPI (Open Prepress Interface), you must enable the Link to High Resolution File For Output Using OPI check box.

{button ,AL(`PRC Importing and opening files;',0,"Defaultoverview",)} Related Topics

Importing vector files

The vector file format is effective because it allows you to import and view vector based images without any loss in original quality or format.

When enabled, the Maintain layers and pages option allows you to open the selected file and maintain the page and layers information contained in the file.

To maintain layers and pages when importing

1. Click File, Import.
2. Choose the drive and folder where the file is restored from the Look In List Box.
3. Click the filename.
4. Choose a vector filter from the Files Of Type box.
5. Enable the Maintain Layers And Pages When Importing check box.

{button ,AL(`PRC Importing and opening files;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding clipart

The CorelDRAW Graphics Suite comes with a large selection of ready-to-use clipart images and symbols that can be added to your drawing.

In CorelDRAW, you can open clipart images directly. In Corel PHOTO-PAINT, the Import to Bitmap dialog box opens where you can specify settings to convert .CDR files into bitmap format.

If you want to browse through the collection of clipart first, you can either look through the Clipart manual included in CorelDRAW Graphics Suite, or use the Scrapbook.

To add clipart from the CD-ROM

1. Place the CD-ROM disk #3 in your CD-ROM drive.
2. Click File, Open.
3. Choose CorelDRAW (CDR) 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 Import button.

{button ,AL(`PRC Importing and opening files;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with Photo CDs

Photo CD dialog box

The Photo CD dialog box lets you specify image size and color mode, as well as make color corrections to your image.

Color Mode

Color mode affects the size of the file, the system's memory, and the quality of the printed image. It is important to choose a color mode that meets your end requirements.

- Choose 256 grayscale to create duotones and to print to a black and white laser printer.
- Choose 256 colors (8-bit) to create non-photographic 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 and to print to an RGB or CMY printer.
- For more information on the options included in this dialog box, use the What's This? online Help tool.

Photo CD Image Enhancement dialog box

The Enhancement tab of the Photo CD Image dialog box lets you apply color correction to a Photo CD-ROM image before importing it into PHOTO-PAINT. There are two color correction methods: GamutCD and Kodak.

- **GamutCD**

  Uses gamut mapping to enhance the color fidelity and tonal ranges of the image which ensures that the colors in a computer image can be reproduced by a printer.

- **Kodak**

  Lets you alter color tints, adjust brightness and color saturation, and adjust the contrast.

For more information on the options included in this dialog box, use the What's This? online Help tool.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} <u>Related Topics</u>

Opening Photo CD Images (.PCD)

The Photo CD dialog box automatically displays when you open or import a .PCD image. This dialog box lets you specify image size and color mode, as well as apply color correction to a Photo CD-ROM image before importing it into your Corel application. There are two color correction methods you can choose from: Gamut CD and Kodak.

- **Gamut CD**
  Uses gamut mapping to enhance the color fidelity and tonal ranges of the image, which ensures that the colors in a computer image can be reproduced by a printer.

- **Kodak Color Correction**
  Lets you alter color tints, adjust brightness and color saturation, and adjust the contrast in your image.

To apply Gamut CD color correction to an image

1. Open the Photo CD Image.

   When you open a Photo CD, the Photo CD Image dialog box automatically opens prior to displaying the image.

2. Click the Gamut CD button on the Enhancement page.

3. Click a preview button at the right side of the dialog box. Best Preview displays an accurate color preview but requires more processing time. Fast Preview displays a quick preview of the image.

4. Click the Set Active Area button and marquee select the area on the preview image that you want to be considered for the image enhancement calculations.

5. Do one of the following:

   Enable the Adjust White In Image button if there is white in the image and type a value in the Absolute White box to indicate how pure the whitest white should be (255 is pure white).

   Enable the Adjust Black In Image button if there is black in the image and type a value in the Absolute Black box to indicate how pure the blackest black should be (0 is pure black).

   Click the Set Neutral Colors button and click the Neutral Colors on the preview image if there are neutral areas (black, gray, or white) in the image. The color casts will be removed from the image. To obtain the best results, specify colors that span as much of the lightness range of the image as possible.

6. Click the Preview button to evaluate your settings.

— **Tip**

- Disable the Adjust White In Image check box or Adjust Black In Image check box if your image does not contain these elements. Otherwise, the resulting image may either be too dark or too bright.

- Enable the Adjust Black In Image check box to darken an image containing no black and type a value greater than 0 in the box.

- Enable the Adjust White In Image check box to lighten an image containing no white and type a value less than 255 in the box.

To apply Kodak color correction to an image

1. Open the Photo CD Image.

   When you open a Photo CD, the Photo CD Image dialog box automatically opens prior to displaying the image.

2. On the Enhancement page, click the Kodak Color Correction button.

3. Type values in the Red, Green, and Blue boxes to adjust the tint.

4. Type a value in the Brightness number box to adjust the brightness level.

5. Type a value in the Saturation box to adjust the degree of saturation.

6. Choose No Gamma Adjustment or a Contrast Level from the Color Metric list box.

7. Enable the Show Colors Out Of Screen Gamut check box. Click the Preview button to verify that the adjustments made in steps 3 to 6 are not too extreme.

   If they are, out-of-gamut pixels are rendered as pure red or pure blue so that you can identify out-of-gamut areas of the image and adjust accordingly.

— **Note**

- The scene balance adjustment is made by the photo finisher at the time the original image is scanned and placed on the Photo CD disk. Enable the appropriate check box to preserve the adjustments.

Exporting and saving files in nonnative file formats

Exporting and saving in nonnative file formats

If you want to save a file in a nonnative format, you must export the file or use the Save As command to convert it to that file format.

Using the Save As and Export commands in Corel PHOTO-PAINT

When you use the Save As command, the dialog box which appears contains filters that support all of the features in the image. For example, if your image contains a mask, only filters which support masks appear in the Save an Image to Disk dialog box. The Export 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 dialog box.

Using the Save As and Export commands in CorelDRAW

In CorelDRAW, use the Save As command to access the vector filters. Use the Export command to access the bitmap filters, the RTF format, and word-processing file formats, in addition to the vector filters.

Note

- Use the Publish To Internet command to access the graphic file formats supported by the Internet.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} <u>Related Topics</u>

Exporting graphics for use in other programs

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.

3. Choose an export format from the Save As Type 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. Choose the options you want if a dialog box for the export format opens.

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{button ,AL(`PRC Exporting and saving files in nonnative file formats;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving As another file format

To save a file

1. Open the file.
2. Click File, Save As.
3. Choose the drive and the folder where you want to save the file from the Save In box.
4. Choose an export format from the Save As Type box.
5. Type a filename in the File Name box.

   The file extension for the format you've chosen is appended to your file name automatically.

6. Choose the options you want if a dialog box for the export format opens.

— **Note**

- To use your CorelDRAW 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, CorelDRAW automatically updates the graphic in the other application.

{button ,AL(`PRC Exporting and saving files in nonnative file formats;',0,"Defaultoverview",)} <u>Related Topics</u>

Object linking and embedding

Object linking and embedding

Importing/exporting and OLE (Object Linking and Embedding) are both ways to exchange 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.

What is OLE?

OLE is a method of exchanging information between applications. OLE allows you to create objects (e.g., pictures, charts, and text) in one application then display these objects in other applications. For example you can launch your favorite spreadsheet program from within CorelDRAW, create a new chart, and display it. You can also use OLE to import objects you have already made in other applications into CorelDRAW. Objects that are placed into an application using OLE are called OLE objects.

For OLE to work, the application used to create the OLE object and the application in which you want to place it must both support OLE functionality. CorelDRAW supports all OLE features, but certain applications support only some. If you are uncertain about whether an application is completely OLE compatible, see its documentation.

Server and client applications

Whenever you use OLE, two applications are involved: a server application and a client application. A server application is used to create and edit an OLE object (e.g., picture, chart, text). A client application is the application in which you place an OLE object after you create it. For example, if you create a chart in a spreadsheet program and use OLE to place it in CorelDRAW, then the spreadsheet program is the server application and CorelDRAW is the client. Many applications can act as either server or client applications, but some can't. For example, CorelDRAW can be a server or a client, but Corel PHOTO-PAINT can only be a server. If you are uncertain about whether an application is capable of performing as a server or a client, see its documentation.

Linking and embedding

OLE objects can be either linked or embedded in client applications. A linked OLE object is an already existing file in the server application The appearance of the OLE object in the client application is controlled by the information stored in this external file. When the external file is changed in the server application, the OLE object updates to reflect these changes.

An embedded OLE object is completely contained in the client application file; therefore, there isn't a link to an external file. When you create a new object by launching a server application from CorelDRAW, the object is an embedded object.

The Clipboard

The clipboard is a temporary storage area used to hold information. You can cut or copy an object from a server application 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 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. For example, when pasted, plain text from an ASCII text editor becomes CorelDRAW text. If you want complete control of the objects you paste, use the Paste Special command.

Dragging

Dragging is the easiest way to create OLE objects. You can select an object with the mouse in a server application, 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 you drag an object, it becomes a linked OLE object.

If you drag files from the Windows 95 desktop into CorelDRAW, CorelDRAW will try to import the files before it tries to create an OLE object. If you want more control, use the right mouse button to drag. When you release the mouse button a menu opens that lets you specify how the objects are to be placed.

{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

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 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 from the client application, or you can launch the server application then open the source file. The source file must be saved for any changes to appear in the client application.

Linking portions of files

For the most part, using a portion of a file as a linked OLE object should not present any problems. However, different applications use different methods for determining which changes should be reflected in an update. For example, if you link one object from a CorelDRAW file into another application, the link is made to the entire page, not to the individual object. This means that when you update the link, the entire page will appear in the client application. For more information about an application's OLE functionality, see its documentation.

{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 OLE object file to a CorelDRAW file

1. Click Edit, Insert New Object.

2. Click the Create From File button.

3. Click the Browse button, and choose the file you want to link.

4. Enable the Link check box.

5. Enable the Display As Icon check box if you want the OLE object to appear as an icon instead of as it appears in the source file.

   You might use an icon if you want to let people open the source file from the client application without actually displaying the source file.

To link an object using the clipboard

1. In the <u>server application</u> select the objects you want to link.

2. Click Edit, Copy.

3. In the client application, open the file that is to contain the linked objects.

4. Click Edit, Paste Special.

5. 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 server application and client application windows are visible at the same time.

2. In the server application, select the objects you want to link.

3. Hold down CTRL + SHIFT, then click and drag the selected objects to the open file window in the client application.

Tip

- If you drag using the right mouse button, a menu offering several options appears before the object is placed.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Editing linked OLE objects

When you want to edit a linked OLE object, you must edit the source file in the server application.

Sometimes it is possible to edit an OLE object as if it were a different type of OLE object or convert an OLE object to a different type of object. These features allow you to choose the application you use to edit an OLE object; however, these features are rarely available.

To edit a linked object

1. Select the OLE object with the <u>Pick tool</u>

2. Click Edit, Linked Object, Edit.

   The Server application is automatically launched and the linked file is opened.

   Note that the exact text of the Edit menu item changes depending on the object type. For example, if the selected OLE object is a document from a word processor, the Edit menu item reads Document Object.

3. Edit the object as required.

— **Tip**

• Double-clicking an OLE object also launches the server application.

To edit an OLE object as a different type of OLE object

1. Select the OLE object with the Pick tool.

2. Click Edit, Object, Convert.

3. Enable the Activate As check box.

4. Choose an object type from the Object Type list box.

   When you perform this task, you're not changing the actual object type, only the way the object is edited.

5. Edit the object as required.

To convert an OLE object to a different type of OLE object

1. Follow steps 1 and 2 from the previous procedure.

2. Disable the Activate As check box.

3. Choose an object type from the Object Type list box.

4. Edit the object as required.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

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Breaking an OLE link

If you don't want to update a linked OLE object again, you can break the OLE link. Once an OLE link is broken, it cannot be restored and you will not be able to edit the OLE object.

To break an OLE link

1. Select the OLE object with the <u>Pick tool.</u>

2. Click Edit, Links.

3. Click Break Link.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the source for a linked file

One way to change the content of a linked OLE object is to change its source file. If the new source file is the same file type as the original source file, then changing the source might be a simple way to change the content of the OLE object without changing its position. For example, you can substitute one image for another. However, if the selected OLE object is only a portion of a file, or if the new source file is a different type of file, changing the source file may have unexpected results.

To change the source for a linked file

1. Select the OLE object with the <u>Pick tool.</u>
2. Click Edit, Links.
3. Click Change Source.
4. Browse to the folder where the file is located.
5. Double-click the filename.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Manually updating OLE links

If you do not want a linked OLE object to update when the source file is updated, you can set it to update manually. Once an object is set for manual updating, it will not update automatically unless you set it to do so.

To update linked files manually

1. Click Edit, Links.
2. Select the OLE objects from the Links list box that you want to manually update.

   If you only want to update one object, select it before clicking Edit, Links and it will automatically be highlighted.
3. Enable the Manual button if the selected objects are set to update automatically.
4. Click the Update Now button.

To update linked files automatically

- Follow steps 1and 2 from the previous procedure, and click the Automatic button.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} Related Topics

Embedding (OLE)

Embedding (OLE)

Embedding is one of two ways to place OLE objects in <u>client applications</u> the other way is <u>linking</u> When you embed an OLE object in a client application file, that file contains all the information required to edit and display the OLE object. No source file is required.

Editing embedded objects

When you edit an embedded OLE object, you use "in-place" editing. In-place editing means that you edit an embedded OLE object without switching to the server application. Instead, all of the controls of the server application appear in the client application. You must have the server application installed on your computer to use in-place editing and the application must support this OLE feature.

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{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>

To embed a file in CorelDRAW

1. Click Edit, Insert New Object.
2. Enable the Create From File button.
3. Click the Browse button, and select the file you want to embed.
4. Disable the Link check box.

To embed an object using the Clipboard

1. In the <u>server application</u> 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.
4. 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 server and client application windows are visible at the same time.
2. In the server application, select the objects you want to embed.
3. Click and drag the selected objects into the client application file.

— **Notes**

- Simply clicking and dragging deletes the object from the server application 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 (i.e. the controls of the server application become available in the client application)

Sometimes it is possible to edit an OLE object as if it were a different type of OLE object or to convert an OLE object to a different type of object. These features allow you to choose the application you use to edit an OLE object; however, these features are rarely available.

To edit an embedded object

1. Select the OLE object with the Pick tool.

2. Click Edit, Object, Edit.

   Note that the exact text of the Edit menu item changes depending on the object type. For example, if the selected OLE object is a document from a word processor, the Edit menu item reads Document Object.

3. Edit the objects as required.
Tip
- Double-clicking an OLE object also displays the server applications editing controls.

To edit an OLE object as a different type of OLE object

1. Select the OLE object with the Pick tool.

2. Click Edit, Object, Convert.

3. Click the Activate As button.

4. Choose an object type from the Object Type list box.

   When you perform this task, you're not changing the object type, only the way the object is edited.

To convert an OLE object to a different type of OLE object

1. Follow steps 1 and 2 from the previous procedure.

2. Disable the Activate As button.

3. Choose an object type from the Object Type list box.

{button ,AL(`PRC Embedding OLE;',0,"Defaultoverview",)} Related Topics

Getting started

Getting started

Welcome to Corel PHOTO-PAINT 8－a professional image-editing and painting program that can be used to create original artwork and edit existing images. Its time-saving features and revolutionary graphics techniques let you create professional images with precision and ease. You can use Corel PHOTO-PAINT by itself or as a component of the CorelDRAW graphics suite to publish images to paper, to a network, or to the World Wide Web.

Paint on new or existing images using the numerous brush tools provided, just like you would on a real canvas. You can also draw shapes and lines, fill areas with solid colors, textures, or color blends (called fountain and gradient fills), add text, and much more. For more information about these painting tools, see "Painting, filling and editing images."

Corel PHOTO-PAINT also provides an extensive set of commands and tools that let you perform various corrections, including color and tonal adjustments, on flawed images. For example, you can increase the brightness of an under-exposed photo or colorize a black-and-white image. These adjustments can be applied directly to the pixels that make up the image or they can be applied to a lens, which allows you to see the result of the adjustment without modifying the image pixels at all. For information about these correction features, see "Retouching and refining images."

When you edit images, you may want to apply changes to a particular part of an image while keeping the rest of the image intact. You can use the Corel PHOTO-PAINT mask tools to select areas on your image for editing. For more information about selecting and protecting image areas, see "Using masks to make selections."

After you select an area on your image, you can enhance its appearance with any of the special effects that are provided with Corel PHOTO-PAINT. You can convert an image to an Impressionist masterpiece or apply a kaleidoscope pattern－all with a few mouse clicks. For more information about these spectacular effects, see "Applying special effects to your image."

When creating or enhancing an image, you can add new elements using a variety of tools. These elements act as individual objects that can be edited and transformed without affecting the underlying image. For more information about adding objects to an image, see "Working with text and objects."

Add motion and life to your images by creating and editing animations. Animation files, such as .AVI files, are made up of a series of images called frames. You can edit individual frames or apply effects to a sequence of frames. See "Making and editing movies" for more information about making your images move.

If the World Wide Web is your game, you can use the power of Corel PHOTO-PAINT to create image maps and publish your images to the World Wide Web. Define clickable areas in images that people browsing your Web page use to access other Web pages. For more information about applying your images to the World Wide Web, see "Publishing images to the Internet."

If you're already familiar with Corel PHOTO-PAINT, you'll find that version 8 offers many new features and enhancements. Take some time to explore the menu commands, toolbar buttons, and online Help and familiarize yourself with this powerful graphics application.

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} **More Detailed Information**

Setting up your workspace

Setting up your workspace

It's a good idea to customize your workspace before you begin creating images using the advanced features and techniques of Corel PHOTO-PAINT. Choosing display options and specifying how you want Corel PHOTO-PAINT to react to your actions lets you work more efficiently and minimizes errors. Clicking Tools, Options opens the Options dialog box, which lets you customize the most popular tools and operations that you will use throughout your image-editing tasks.

Although most Corel PHOTO-PAINT commands have predefined default settings that anticipate your actions, you can ensure that the application works exactly the way you want it to by customizing these settings. For example, you can customize the physical location of dialog boxes on your screen. By default, each dialog box appears in the center of the Corel PHOTO-PAINT desktop; however, you can move them to another location for your convenience. In fact, you can instruct Corel PHOTO-PAINT to remember the last location of each dialog box and open them in that location again the next time they are accessed.

Begin setting up your workspace by determining how Corel PHOTO-PAINT displays the images that you are creating or editing in the Image Window. You can optimize the Corel PHOTO-PAINT image editing environment by specifying the location and size of images in the Image Window and the shape of the cursor that you want to use to edit those images. You can also improve the accuracy of the images you are working on by setting screen dithering.

Because many of the features and operations provided in Corel PHOTO-PAINT rely on measurement, you can specify the units of measurement that you prefer in the Options dialog box before you begin editing your images. The units that you specify are used in object and mask transformations, in image cropping and resampling activities, and on the rulers.

Finally, customize the responses of Corel PHOTO-PAINT by enabling or disabling the application's multitasking capabilities. If you enable multitasking, use the Task Progress command (Tools menu) to assign priority ratings to the tasks being performed. The priority ratings that you set influence the amount of computer resources allocated to each task.

Tips

- With Corel PHOTO-PAINT 8, you can create different workspace environments for different users or projects. The workspace environment contains the global, workspace, and document settings that you've specified.

- You can also improve the accuracy of the images you are working on by setting color correction options in the Options dialog box. For more information about color correction, see "Working with color."

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} Related Topics

Choosing a task to perform on startup

You can open the Create A New Image, Open An Image, or Run Script dialog boxes automatically when you launch Corel PHOTO-PAINT. You can also open the Welcome To Corel PHOTO-PAINT screen on startup so that you can choose to start a file, open the last image you edited, open an image, launch CorelSCAN or CorelTUTOR, or preview new features.

To choose a task to perform on startup

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, General in the list of categories.

3. Choose one of the following options from the On Startup list box:

   - Nothing, launches the application without opening a dialog box or file.

   - New File, opens the Create A New Image dialog box on startup.

   - Open File, opens the Open An Image dialog box on startup.

   - Run Script, opens the Run Script dialog box on startup.

   - Welcome Screen, opens the Welcome to Corel PHOTO-PAINT screen, which lets you start a file, open the last image you edited, open an image, launch CorelSCAN or CorelTUTOR, or preview new features.

   You can change the startup option at any time to perform a different task when you launch Corel PHOTO-PAINT.

Note

- If you disable the Show This Welcome Screen At Startup check box on the Welcome To Corel PHOTO-PAINT screen, Corel PHOTO-PAINT launches without opening a dialog box or file.

{button ,AL(`PRC Setting up your workspace;',0,"Defaultoverview",)} Related Topics

Choosing the cursor type

You can change the way that your cursor is displayed in the Image Window to suit the tasks that you perform. There are three cursor types available: Shape, Tool, and Crosshair.

To choose the cursor type

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, General in the list of categories.

3. Choose one of the following cursor types from the Cursor Type list box:

    - Shape, displays the current shape and size of the tool's nib. Nibs vary according to the tool that you select.

    - Tool, displays a representation of the selected tool.

    - Crosshair, displays a cursor in the shape of a crosshair for positioning the tool on the image precisely.

4. Enable the Shape Cursor For Brush Tools check box (optional).

    The Shape Cursor For Brush Tools check box is not available if you choose Shape in step 3. If you choose Tool or Crosshair and enable this check box, the cursor for all tools that use nib controls takes on the shape and size of the active nib.

{button ,AL(`PRC Setting up your workspace;',0,"Defaultoverview",)} **Related Topics**

Preserving a dialog box's position on screen

You can preserve a dialog box's position on screen 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 page that was last active is also remembered and displayed.

To preserve a dialog box's position on screen

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, General in the list of categories.

3. Enable the Keep Dialog Position check box.

{button ,AL(`PRC Setting up your workspace;',0,"Defaultoverview",)} <u>Related Topics</u>

Viewing images

Viewing images

When you open an image, it is displayed in the Image Window using the <u>default</u> display options. However, you can customize the appearance and quality of your image before editing it by setting new display options.

You can maximize your viewing area by hiding the Title Bar and Menu Bar and expanding the Image Window on your screen. Although this viewing mode does not let you access editing commands from the menus, you can continue editing your image using the toolbars, Toolbox, and shortcut keys. If you want to view an even larger representation of your image, you can launch a full-screen preview. When you preview your image on your screen in this way, you cannot access any of the image editing commands or features. Both the Maximize Work Area and Full-Screen Preview commands are available from the View menu.

By default, when you <u>resample,</u> resize, or <u>crop</u> an image, the Image Window does not resize to accommodate the new image size. Instead, the Image Window maintains its original size and a border appears around the modified document. If you enlarge the image, scroll bars also appear around the Image Window. You can control the display of resampled images by specifying the size of the border or automatically resizing the Image Window to fit the modified image.

When the image is displayed in the Image Window, you can improve its quality by setting screen dithering. Screen dithering works by averaging the depth of pixels in a given area to create additional colors or shades of gray (depending on whether you are working with color, grayscale, or black-and-white images). Screen dithering is especially useful if you are displaying images that contain more colors than your monitor is capable of producing.

{button ,AL(`OVR Setting up your workspace;',0,"Defaultoverview",)} <u>Related Topics</u>

Viewing your image as large as possible

If you want to view as large a representation of your image as possible, use the Maximize Work Area or Full-Screen Preview commands. Maximizing your work area hides the Title Bar and Menu Bar but lets you edit your image using keystrokes. For best results, maximize the Image Window before maximizing the entire work area. The Full-Screen Preview command lets you view an even larger representation of your image but does not let you continue editing.

To maximize the work area

- Click View, Maximize Work Area.

  The Title Bar and Menu Bar disappear and the Corel PHOTO-PAINT desktop resizes. You can continue editing your image using keystrokes.

Tips

- You can also enable and disable the Maximize Work Area command by clicking the Maximize Work Area button on the Standard toolbar or by right-clicking the work area and clicking Maximize Work Area.

- To return to Normal view, disable the Maximize Work Area button on the Standard toolbar or press ALT + V and then press ENTER.

To view a full-screen preview of your image

- Click View, Full-Screen Preview.

  The Corel PHOTO-PAINT desktop disappears and the image displays at full-screen size. Press any key or click the screen to return to Normal view.

{button ,AL(`PRC Viewing images;',0,"Defaultoverview",)} Related Topics

Making the most of your monitor

If you are working on an image that contains more colors than your monitor is capable of producing, use a screen <u>dithering</u> option. Screen dithering averages the depth of pixels in a given area to create additional colors or shades of gray. The Screen Dithering command is only available if your monitor is displaying less than 16-million colors (24-bit color).

To set the screen dithering

- Click View, Screen Dithering, and click one of the following commands:
  - None, disables dithering. This command is only available if you are running 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

- Set up the color profiles for your computer before enabling color correction so that the colors you see accurately represent your computer's devices. For more information about color profiles, see <u>"Working with color."</u>

{button ,AL(`PRC Viewing images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Resizing the Image Window automatically

If you resize, <u>resample,</u> or <u>crop</u> an image, it may no longer fit in the Image Window. In this case, a border or scroll bars appear around the image. However, you can also resize the Image Window so that it automatically conforms to the new image size.

To resize the Image Window automatically

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, General in the list of categories.

3. Enable the Automatic View Resize check box.

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{button ,AL(`PRC Viewing images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Framing an image in the Image Window

If your Image Window is smaller than the actual image or if you have <u>zoomed in</u> on an image, the Image Window might not be large enough to view the entire image. In this case, a border appears around the image. To get a better sense of the image's dimensions, you can set the size of the gray border or frame within the Image Window.

To frame an image in the Image Window

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, General in the list of categories.

3. Type a value in the Overscroll box.

   The number that you type determines the size, in pixels, of the gray border that surrounds your image within the Image Window.

{button ,AL(`PRC Viewing images;',0,"Defaultoverview",)} <u>Related Topics</u>

Choosing the colors of the transparency grid pattern

When you hide an image's background in the Image Window, the rest of the image is displayed as a checkerboard grid. You can customize the colors of this transparency grid pattern by setting options in the Options dialog box.

To choose the colors of the transparency grid pattern

1. Click Tools, Options.
2. In the Options dialog box, click Workspace, Display in the list of categories.
3. In the Transparency Grid section, do one of the following:
   - Click the Color 1 color picker, and choose a color.
   - Click the Other button at the bottom of the Color 1 color picker to see more colors or to create your own.
4. Repeat step 3 for the Color 2 color picker.

   The background grid is displayed in the Result box beside the color pickers.

{button ,AL(`PRC Viewing images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Choosing measurement options

Choosing measurement options

You can specify units of measurement for the following items:

- the object and mask transformations applied using the Tool Settings Roll-Up for the Object Picker tool and the Mask Transform tool.
- the information accessed from the Document Info command found in the File menu
- the Deskew Crop tool and its associated Tool Settings Roll-Up
- the Horizontal and Vertical rulers

You can also specify units of measurement for the Horizontal and Vertical rulers. The units that you set on the Ruler page in the Options dialog box apply to the current image only; the units you set on the General page apply to the current image and all other images you create.

You can also set other measurement options in the Options dialog box. Specify Nudge and Super Nudge distances to move objects and mask marquees in precise increments. Use the Calibrate Rulers option on the Display page to adjust the rulers so that the current system of measurement matches true dimensions.

{button ,AL(`OVR Setting up your workspace;',0,"Defaultoverview",)} Related Topics

Choosing the units of measurement

You can specify the units of measurement that you want to use for the Horizontal and Vertical rulers and for the mask or object transformations that you apply to images. If you want to specify the units of measurement for only one of the rulers, set values on the Ruler page in the Options dialog box.

To choose the units of measurement

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, General in the list of categories.

3. Choose a unit of measurement from the Units list box.

   The units that you specify are used in the Tool Settings Roll-Up for the Object Picker and Mask Transform tools.

{button ,AL(`PRC Choosing measurement options;',0,"Defaultoverview",)} <u>Related Topics</u>

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Setting the nudge increments

The Nudge and Super Nudge commands let you move <u>objects</u> and <u>mask marquees</u> in precise increments using the Arrow keys. You choose the Nudge distance, then set the Super Nudge distance as a multiple of the Nudge distance.

To set the nudge increments

1. Click Tools, Options.

2. In the Options dialog box, 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.

4. Type a multiple of the Nudge distance in the Super Nudge box.

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{button ,AL(`PRC Choosing measurement options;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting other options and preferences

Setting other options and preferences

If you want to perform multiple tasks simultaneously, you can set options that let you manage and prioritize your operations. Enable the multitasking feature on the General page in the Options dialog box so that multiple tasks, such as printing and running scripts, can be performed at the same time.

Because multitasking can put some strain on your computer's resources, you can set priorities and ratings for selected tasks. Use the Task Progress command (Tools menu) to view the tasks that the application is performing simultaneously and to customize the order in which they are completed. The Task Progress dialog box describes the name of the document, the command being performed, the priority rating assigned to the task, and the percentage of the task that is complete. If you specify a task as "idle", your computer's resources are relegated to the task only when there is no other task running. Setting memory options lets you control how Corel PHOTO-PAINT uses memory and hard drive space and can affect your computer's speed. For more information about setting memory options, see "Saving and closing images."

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{button ,AL(`OVR Setting up your workspace;',0,"Defaultoverview",)} Related Topics

Enabling and disabling multitasking

Multitasking features let you continue working on an image while other tasks, such as printing or running scripts, are performed. If you work on only one image per session and want to free your computer's resources to improve performance, you can disable multitasking on the General page in the Options dialog box.

To enable and disable multitasking

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, General in the list of categories.

3. Enable the Enable Multi-Tasking check box; disable it to turn multitasking off.

Note

- The Task Progress command (Tools menu) is not available when the multitasking option is disabled.

{button ,AL(`PRC Setting other options and preferences;',0,"Defaultoverview",)} <u>Related Topics</u>

Prioritizing tasks

The Task Progress command lets you control the way your computer's resources are used when you run simultaneous operations (multitask). Simply assign a priority rating (e.g., idle, low, normal, or high) to each task. The higher the priority, the more resources are used to perform that operation. By default, all tasks are assigned a low priority rating.

To view the current priority of tasks

1. Click Tools, Task Progress.

   The Task Progress command is only available when you enable the Enable Multi-Tasking check box on the General page in the Options dialog box.

2. Position your cursor on the edge of the Task Progress dialog box.

   The cursor becomes a double-headed arrow.

3. Drag to increase the size of the dialog box.

   The task list expands to show the document name, the task being performed on each document, the current priority rating assigned to each task, and the percentage of each task that is complete. Task names correspond to the menu command used to perform the task.

To prioritize tasks

1. Click Tools, Task Progress.

2. In the Task Progress dialog box, select the task to which you want to assign a priority.

3. Do one of the following:

   - Click the <u>Promote Priority button</u> to assign a higher priority to the task.
   - Click the <u>Demote Priority button</u> to assign a lower priority to the task.
   - Click the Suspend button to pause the task.
   - Click the End Task button to cancel the task.

   Assigning Idle to a task temporarily pauses the task until all other tasks are complete.

To resume a paused task

1. Click Tools, Task Progress.

2. In the Task Progress dialog box, select the paused task.

3. Click the Resume button.

− Notes

- You can access the editing tools and menu commands while the Task Progress dialog box is open.

- Prioritizing tasks is especially useful when printing large files. If the final printouts are not required immediately, you can assign a low priority to the printing operation. This frees up computer resources for more important activities.

{button ,AL(`PRC Setting other options and preferences;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating images

Creating images

When you create an image or a movie file, you select the <u>color mode,</u> image size and <u>resolution,</u> and background paper color. The image's color mode and resolution are particularly important because they affect both the size of the file and the quality of your printed image. If the file you are creating is particularly large or has a high resolution, try working on it in parts. This reduces the amount of data your computer has to process at one time.

Choosing a color mode

When you start a new file, there are six color modes to choose from: Black-and-White (1-bit), Grayscale (8-bit), Paletted (8-bit), RGB (24-bit), Lab (24-bit), and CMYK (32-bit). The number of bits a color mode uses dictates its system requirements and the number of colors or shades it can produce. A bit can either be on or off, so 1-bit color is capable of creating just two pixel depths (colors): 0 (off) is black, and 1 (on) is white. On the other end of the scale, 32-bit color has more than four billion possible pixel depths (colors) and requires much more memory.

Base your image's color mode on the intended output for the image. For example, if you are planning to output the image as <u>color separations,</u> choose the 32-bit CMYK color mode. Don't worry if you make the wrong choice when you create the new image; you can change an image's color mode at any time. See <u>"Converting images"</u> for more information about choosing new color modes.

Image size

Image size refers to the actual, physical dimensions of the image as it is output (usually printed). You can measure an image's size by standard measurement units, such as centimeters or inches, or by how many pixels high and wide it is. If you are printing an image, you will probably want to know its size in terms of inches or some other unit of measurement. If you intend to display your image on the World Wide Web or as part of a slide show, you will probably want to know its size in pixels so you can display it on a 1:1 pixel ratio with the final display device.

Image resolution

Image resolution refers to the degree of detail of the image and is measured by the number of pixels, or dots, it contains per inch (dpi). Because the number of pixels in a bitmap is fixed, the resolution of the image is related to the size of the printed image. If you print the image at a small size, the pixels are tiny and the resolution is high. If you print the image at a large size, the pixels are enlarged and look coarse, resulting in a lower resolution.

A higher resolution allows for more detail and smoother color transitions than a lower resolution but also results in much larger files. Setting the resolution is a balancing act between achieving the level of detail you need and keeping the file size down to a level your computer can handle.

Base your image resolution on what your output will be. If you are going to print your image, keep the resolution lower than that of the final output device─if you create a 1200-dpi image to print on a 600-dpi printer, you are going to end up with a 600-dpi printed image and a file that is much larger than you need.
If you are going to display your image on screen, you can generally use a lower resolution. Again, keep in mind the memory restrictions of your particular setup and set the resolution to correspond with that of the monitor you're using.

Scanning images

You can acquire images using a scanner from within Corel PHOTO-PAINT. The quality of your scanned image depends on the quality of the original image. If your image requires photo-editing, scan the image, and then use the powerful image editing tools available in Corel PHOTO-PAINT to make corrections.

For more information on correcting or enhancing your image, see <u>"Retouching and refining images."</u>

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} <u>Related Topics</u>

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Starting from scratch

When you create an image, you choose the <u>color mode,</u> image size and <u>resolution,</u> and background paper color. If the file you are creating is particularly large or has a high resolution, try working on it in parts. This reduces the amount of data your computer has to process at one time.

To create an image

1 Click File, New.

2. Choose a color mode from the Color Mode list box.

3. Do one of the following:

   - Click the Paper Color picker, and choose a color.

   - Click the Other button at the bottom of the Paper Color picker to see more colors or to create your own.

4. Enable the No Background check box to create an image without a background.

5. In the Image Size section, choose Custom from the Size list box.

   If you want to create a file using a standard, preset size, you can choose another sizing option. The presets change depending on the unit of measurement specified.

6. Enable one of the following page layout options:

   - Portrait, causes the page to print from left to right across its shortest dimension.

   - Landscape, causes the page to print from left to right across its longest dimension.

   The Portrait and Landscape options are not available if you choose Custom in step 5.

7. Type values in the Width and Height boxes.

   If you chose a preset size, the file size appears in the Width and Height boxes automatically. If you want to use a different unit of measurement, choose another option from the list box beside the Width box.

8. Type a value in the Resolution box.

   This value sets the resolution of the image. An image's resolution determines its degree of detail and is measured by the number of pixels, or dots, it contains per inch.

━ **Tip**

- If you create an image with no background, you can always add a background later by clicking Image, Create Background. Corel PHOTO-PAINT creates a background using the current paper color.

{button ,AL(`PRC Creating images;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a background for an image

When you create an image from scratch, you can create it with or without a background. If you create an image without a background, you can add one at any time using the Create Background command (Image menu). The background that you create for your image uses the current paper color.

To create a background for an image

- Click Image, Create Background.

− **Note**

- For more information about creating documents without backgrounds, see <u>"Starting from scratch."</u>

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{button ,AL(`PRC Creating images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating an image in parts

If you are creating a very large image or an image with a high <u>resolution,</u> you can create the image in parts. This means that you can load parts of an image for editing without loading the entire image file. This reduces the amount of data that your computer has to process at one time.

To create an image in parts

1. Click File, New.

2. Choose a <u>color mode</u> from the Color Mode list box.

3. Do one of the following:

    • Click the Paper Color picker and choose a color.

    • Click the Other button at the bottom of the Paper Color picker to see more colors or to create your own.

4. In the Image Size section, specify the dimensions of the new image.

5. Type a value in the Resolution box.

6. Enable the Create A Partial File check box.

    This command is not available if the No Background command is enabled in the Create A New Image dialog box.

7. Click OK.

8. In the Partial Area dialog box, choose a grid from the Grid Size list box.

9. Click the grid square that represents the part of the image you want to create.

Tip

• You can create a custom grid by choosing Custom Size from the Grid Size list box or by enabling the Edit Grid check box. Drag the <u>nodes</u> to reshape a panel, or drag the entire panel to a new location.

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{button ,AL(`PRC Creating images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a file using the Clipboard contents

You can create a file by copying image data to the <u>Clipboard</u> and then using the New From Clipboard command (File menu). You can also create a file using the Clipboard's contents by clicking Edit, Paste, As New Document.

To create a file using the Clipboard contents

1. Select some image data.

2. Click Edit, Copy to copy the data to the Clipboard.

3. Click File, New From Clipboard.

{button ,AL(`PRC Creating images;',0,"Defaultoverview",)} <u>Related Topics</u>

Scanning images

You can use your scanner to produce scanned digital images of line art, drawings, photographs, and even 3D objects. After you hook up your scanner and install the corresponding scanner software, you must identify the scanner source in Corel PHOTO-PAINT. You can also use CorelSCAN to configure your scanner and acquire images. The images you scan must fit on the scanner bed to be reproduced accurately.

To select a scanner source

1. Click File, Acquire Image, Select Source.

2. In the Select Source dialog box, click your scanner model name from the list.

3. Click Select.

To scan an image

- Click File, Acquire Image, Acquire.

  The dialog box that opens depends on the manufacturer of your scanner.

To use CorelSCAN

- Click File, Acquire Image, Acquire From CorelSCAN.

  For more information about using CorelSCAN, click the Help button in the CorelSCAN 8 dialog box.

— **Note**

- For information about hooking up your scanner and installing scanner software, consult the documentation that accompanies your scanning device.

— **Tip**

- Keep in mind that the image quality depends on your output source. It may be a waste of disk space to scan an image at a high color depth if the monitor or printer you're using is not capable of producing a wide range of color.

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{button ,AL(`PRC Creating images;',0,"Defaultoverview",)} Related Topics

Opening existing images

Opening existing images

Although you can create impressive original bitmap artwork in Corel PHOTO-PAINT, you can also use the program's powerful editing features to modify existing images. You can import and work on just about any digitized image, as long as it has been rasterized; that is, rendered into pixels. If you import a vector image, it is opened as a duplicate bitmap file.

Although there are numerous ways to locate images, the following list describes some of the more popular methods:

- Scan printed images using a TWAIN-compatible scanner, and open the images directly in Corel PHOTO-PAINT

- Open digital photos that are saved using the .PCD file format from a Kodak PHOTO-CD

- Open stock photography images, sold by other vendors

- Open images or vector drawings created in other software applications by using an import file format filter or by clicking and dragging. Keep in mind that any vector-based document opened in Corel PHOTO-PAINT becomes a bitmap image. The original vector file remains intact. See "Importing, Exporting, and OLE" for more information.

Corel PHOTO-PAINT supports a large number of file formats, making it easy to import and export images from other applications.

Because complex graphics can often be quite large, you can open smaller, low-resolution versions of images for editing. You can then apply any effect or editing operation to the image without the delays that often occur with large, complex graphics. As you edit the low-resolution image, Corel PHOTO-PAINT records the operations that you perform. Later on, you can then render these operations to the original, high-resolution image.

Note

- If your image is particularly large or has a high resolution, try working on it in parts. This reduces the amount of data your computer has to process at one time.

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} Related Topics

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Opening an image

Although you can create original artwork in Corel PHOTO-PAINT, you can also use the powerful editing features in Corel PHOTO-PAINT to modify existing images. You can import and edit almost any <u>rasterized image</u> in Corel PHOTO-PAINT. A rasterized image is one that has been rendered to pixels.

To open an image

1. Click File, Open.

2. In the Open An Image dialog box, choose the drive where the file is stored from the Look In list box.

3. Double-click the folder where the file is stored.

4. Click the filename.

5. Choose Full Image from the list box to the left of the Options button.

{button ,AL(`PRC Opening existing images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Opening part of an image

If an image is particularly large or has a high <u>resolution,</u> try working on it in parts. This reduces the amount of data your computer has to process at one time. If you want to work with a complex image that contains multiple <u>objects,</u> <u>paths,</u> or <u>mask</u> information, however, you must open the full image. Objects, paths, and masks cannot be loaded with a partial file.

To open part of an image

1. Click File, Open.

2. In the Open An Image dialog box, choose the drive where the file is stored from the Look In list box.

3. Double-click the folder where the file is stored.

4. Click the filename.

5. Choose Partial Load from the list box to the left of the Options button.

6. Click Open.

7. In the Partial Area dialog box, choose a grid from the Grid Size list box.

8. Click the part of the image that you want to open.

9. Click OK.

To open a different part of an image

1. Click File, Select Partial Area.

2. Click the part of the image that you want to open.

   The flashing square on the grid indicates the area that is currently open.

Tip

- You can create a custom grid by choosing Custom Size from the Grid Size list box or by enabling the Edit Grid check box. Drag the <u>nodes</u> to reshape a panel, or drag the entire panel to a new location.

{button ,AL(`PRC Opening existing images;',0,"Defaultoverview",)} <u>Related Topics</u>

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Opening low-resolution versions of large images

If you are working with very large images, you can speed up your editing tasks and improve efficiency by opening a low-resolution version of the larger image. You can edit this smaller, <u>low-resolution</u> copy without the delays that you often experience when editing large, high-resolution images.

To open low resolution versions of images

1. Click File, Low Res, Open.

2. In the Open A Low Res Image dialog box, choose the drive where the image is stored from the Look In list box.

3. Double-click the folder where the file is stored.

4. Click the filename.

5. Click Open.

6. In the Resample Image dialog box, specify the resample options for the low-resolution image.

   Low-resolution resampling defaults to 25% of the original image.

To resample an image when opening a low-resolution copy

1. Click File, Low-Res, Open.

2. In the Open A Low Res Image dialog box, locate the file that you want to open and click OK.

3. In the Resample Image dialog box, type a value in the Width and Height boxes.

   These values determine the size of the low-resolution image. You can also type values in the percentage boxes beside the Width and Height boxes to specify the size of low-resolution image as a percentage of the original image.

4. Choose a unit of measurement from the Units list box.

5. Enable the Maintain Aspect Ratio check box (optional).

6. In the Resolution section, type values in the Horizontal and Vertical boxes.

   These values determine the <u>resolution</u> of the low-resolution image. If you want to specify the same value for the vertical and horizontal resolution of the image, you can enable the Identical Values check box in the Resolution section.

– **Notes**

- Low-resolution copies of Encapsulated Postscript (EPS) files cannot be <u>resampled.</u>

- 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 the Corel PHOTO-PAINT (.CPT) file extension. You cannot save the edits that you make on a low-resolution animation file; these edits must be rendered in the active session.

{button ,AL(`PRC Opening existing images;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying low resolution editing tasks to the original image

When a low-resolution image is open in the Image Window, you can edit it in the same way that you edit any other image. Corel PHOTO-PAINT records the operations that you perform on the low-resolution image, then applies the commands to the original, larger image using a script. You can apply effects to low-resolution images faster than to the original, high-resolution images. When you apply low-resolution edits to an image, a new file is created that can be saved separately or can be saved over top of the original.

To apply low-resolution editing tasks to the original image

1. Click File, Low Res, Render.

2. In the Resample Image dialog box, type a value in the Width and Height boxes.

   These values determine the size of the low-resolution image. You can also type values in the percentage boxes beside the Width and Height boxes to specify the size of low-resolution image as a percentage of the original image.

3. Choose a unit of measurement from the Units list box.

4. Enable the Maintain Aspect Ratio check box (optional).

5. In the Resolution section, type values in the Horizontal and Vertical boxes.

   These values determine the resolution of the low-resolution image. If you want to specify the same value for the vertical and horizontal resolution of the image, you can enable the Identical Values check box in the Resolution section.

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{button ,AL(`PRC Opening existing images;',0,"Defaultoverview",)} Related Topics

Zooming and panning

Zooming and panning

The Zoom Tools flyout gives you quick access to tools that let you reduce or magnify your view of an image. The Zoom tool lets you <u>zoom</u> in or out so that you can get a more detailed or general view. The Hand tool lets you change your view by moving your image within the Image Window.

If you prefer using toolbars, you'll find zoom controls on the Property Bar, the Zoom toolbar, and the Standard toolbar. The Property Bar provides the Zoom and Hand tools as well as tools that let you zoom to virtually any level of magnification. The Zoom toolbar also provides these tools but is not displayed by <u>default.</u> The Standard toolbar has the Zoom Level list box, which provides preset zoom levels so that you can quickly zoom to a specific magnification percentage.

When you click the Zoom tool in the Toolbox, the Property Bar automatically updates to display a new set of controls. These controls include the Zoom and Hand tools as well as tools for changing your view generally or specifically.

To see...	Do this...
A magnified view of the image	Click the <u>Zoom In button.</u>
More of the image	Click the <u>Zoom Out button.</u>
Images at 100% magnification	Click the <u>Zoom 100% button.</u>
Images at actual size	Click the <u>Zoom Actual Size button.</u>
Images that fit the Image Window	Click the <u>Zoom To Fit button.</u>
The active object	Click the <u>Zoom To Active Object button.</u>
All selected objects	Click the <u>Zoom To Selected Objects button.</u>
All objects	Click the <u>Zoom To All Objects button.</u>
The height of the Image Window	Click the <u>Zoom To Height button.</u>
The width of the Image Window	Click the <u>Zoom To Width button.</u>

If you are using the Microsoft IntelliMouse, you can take advantage of its zooming and panning capabilities when you navigate your Corel PHOTO-PAINT images. Simply position your cursor on the area of the image that you want to view and rotate the IntelliMouse center wheel to zoom in and out. If your image is larger than the Image Window, you can pan across the image to the area that you want to view. To do this, hold down the center wheel and move the cursor to the area that you want to pan in on.

By default, images are displayed at 100% magnification; however, you can customize the display of images on your screen by choosing a different magnification. Zooming and panning have no effect on your image─only your view of it.

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting the zoom level when opening images

You can specify the magnification to use when opening images. By <u>default,</u> images are displayed at 100% magnification.

To set the zoom level when opening images

1. Click Tools, Options.
2. In the Options dialog box, click Workspace, General in the list of categories.
3. Choose a magnification level from the Zoom State On Open list box.

   The level that you select is used the next time you open an image.

{button ,AL(`PRC Zooming and panning;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Zooming in and out using the Zoom Tools flyout

Zooming in and out of your image lets you view your image at the precise level of magnification that you require when performing certain editing tasks. For example, if you are editing an intricate part of an image, you can zoom in to the affected area. When you're finished editing you can zoom out to view the entire image.

To zoom in on a part of the image

1. Open the Zoom Tools flyout, and click the Zoom tool.
2. In the Image Window, drag diagonally to create a marquee around the area that you want to magnify.

To zoom in further

1. Open the Zoom Tools flyout, and click the Zoom tool.
2. In the Image Window, click the area that you want to magnify.

   Each time you click, the zoom level increases to the next preset level.

To zoom out

1. Open the Zoom Tools flyout, and click the Zoom tool.
2. In the Image Window, right-click the area from which you want to zoom out.

   Each time you click, the zoom level decreases to the next preset level.

 ▬ **Note**

- You can only zoom out using the right mouse button if the Use Right Mouse Button For Zoom Out check box is enabled in the Tool Settings Roll-Up for the Zoom tool.

{button ,AL(`PRC Zooming and panning;',0,"Defaultoverview",)} Related Topics

Zooming in and out using the Zoom and Standard toolbars

You can display the Zoom toolbar so that you always have <u>zoom</u> controls available no matter what tool you are using. The Zoom toolbar provides the tools you need to get the view you want. These tools work exactly the same way as their counterparts on the Property Bar or in the Toolbox.

You can use the Zoom Level list box on the Standard toolbar to jump to a preset magnification level in one simple step. You can also type a percentage value in the Zoom Level list box to jump to a specific magnification. If the value that you type exceeds the maximum magnification level, Corel PHOTO-PAINT displays the closest possible level.

To zoom in and out using the Standard toolbar

- Do one of the following:
  - Choose a magnification level from the Zoom Level list box.
  - Type a value in the Zoom Level list box.

Note

- For more information about using the Zoom tools, see <u>"Zooming in and out using the Zoom Tools flyout."</u>

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{button ,AL(`PRC Zooming and panning;',0,"Defaultoverview",)} <u>Related Topics</u>

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Zooming in and out using the Microsoft IntelliMouse

If you are using the Microsoft IntelliMouse, you can <u>zoom</u> in and out of your image by rotating the center wheel. By default, rotating the wheel toward you zooms out, away from you zooms in; however, you can reverse the direction by customizing the IntelliMouse software. Each notch on the IntelliMouse center wheel corresponds to one zoom operation.

To zoom in

- Rotate the IntelliMouse center wheel away from you.

To zoom out

- Rotate the IntelliMouse center wheel toward you.

{button ,AL(`PRC Zooming and panning;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Viewing areas of an image that fall outside the Image Window

The Hand tool is available in the Zoom Tools flyout or on the Property Bar. It moves an image within the Image Window so that you can get the exact view that you want. Using the Hand tool is much like using your hand to move a piece of paper around on the top of a desk.

To view areas of an image that fall outside of the Image Window

1. Open the Zoom Tools flyout, and click the Hand tool.

2. Drag the image until the area you want to see is visible in the Image Window.

— **Note**

- You can also use the Navigator pop-up to view areas of your image that fall outside the Image Window. The Navigator pop-up appears in the bottom-right corner of the Image Window when image areas extend outside the Image Window.

— **Tip**

- You can also view areas of an image that fall outside the Image Window using the Microsoft IntelliMouse. Hold down the IntelliMouse center wheel and move the cursor up, down, left, or right on the screen. The image scrolls in the direction that the cursor is moved.

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{button ,AL(`PRC Zooming and panning;',0,"Defaultoverview",)} Related Topics

Using the grid, rulers, and guidelines

Using the grid, rulers, and guidelines

The grid, ruler, and guideline features are designed to help you edit and arrange objects and images with precision. The grid is a series of evenly-spaced horizontal and vertical lines that overlay your image so that you can know exact coordinates as you work. You can adjust the amount of space between the horizontal and vertical lines and select a color and style for the grid. The rulers are measuring tools that are displayed on the left side and along the top of the screen. They help you size and position the <u>objects</u> in your image. Guidelines are lines that you can use to help you align objects. You can display Horizontal and Vertical guidelines (or any combination of these) in the Image Window either by dragging them from the rulers or by setting values in the Options dialog box. Both the grid and guidelines are nonprinting lines.

You can customize the function and appearance of the grid, rulers, or guidelines before you begin creating or editing images or at any time.

{button ,AL(`OVR Using the grid rulers and guidelines;',0,"Defaultoverview",)} <u>More Detailed Information</u>
{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the grid

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Working with the grid

The grid system works with the rulers to help you align and position objects accurately in your image. By default, the grid is displayed as a series of intersecting lines that are superimposed on your image and are spaced according to the settings in the Options dialog box. You can customize the appearance of the grid by changing its color and style. To simplify alignment, choose color and style options that make the grid most visible on your image.

To make alignment even easier, you can use the Snap To Grid command (View menu). This command causes the grid lines to become magnetic, ensuring that objects automatically line up with the grid as you move them.

{button ,AL(`OVR Using the grid rulers and guidelines;',0,"Defaultoverview",)} Related Topics

Setting up the grid

You can design the appearance of the grid on your screen by setting horizontal and vertical values in the Options dialog box. If you set frequency values, the grid is designed based on how many grid lines you want per unit of horizontal and vertical distance. If you set spacing values, the grid is designed based on the exact distance you want between the grid lines.

To set up the grid

1. Click Tools, Options.

2. In the Options dialog box, click Document, Grid in the list of categories.

3. Do one of the following:
   - Enable the Frequency button to set the distance between grid lines according to how many lines you want per unit of horizontal and vertical distance. This is not available if you are measuring in pixels.
   - Enable the Spacing button to specify the exact distance between grid lines.

4. Type values in the Horizontal and Vertical boxes.

   If you enabled the Frequency button in step 3, these values determine how many lines you want per unit of horizontal and vertical distance. If you enabled the Spacing button, these values determine the distance between the grid lines.

5. Enable the Show Grid check box to display the grid in the Image Window.

6. Enable the Snap To Grid check box if you want to automatically align objects in your image with the grid lines.

   When you use the Snap To Grid command, the grid lines become magnetic and objects are automatically aligned with them in the Image Window. The Snap To Grid command is also available in the View menu.

Notes

- The values that you specify on the Grid page are measured in the units that you specify on the Ruler page in the Options dialog box. You can change these units by choosing other options from the Horizontal and Vertical list boxes; however, the new units also apply to the ruler.

- For more information about the Snap To Grid command, see "Using grids."

{button ,AL(`PRC Working with the grid;',0,"Defaultoverview",)} Related Topics

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Changing the color and style of the grid

After you set up the grid, you can customize its color and appearance on the Grid page in the Options dialog box. You must enable the Grid command in the View menu to display the grid on top of the active image in the Image Window. For more information about customizing the grid, see "Setting up the grid."

To change the color and style of the grid

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Display in the list of categories.

3. Do one of the following:

    - Click the Grid Color picker and choose a color.

    - Click the Other button at the bottom of the Grid Color picker to see more colors or to create your own.

4. Choose one of the following grid styles from the Grid Style list box:

    - 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.

{button ,AL(`PRC Working with the grid;',0,"Defaultoverview",)} Related Topics

—

Using grids

You can display the grid to provide an accurate way of measuring and aligning <u>objects</u> in your image. For more precise alignment, you can make the grid magnetic and snap objects in your image to the grid lines.

To display or hide the grid

- Click View, Grid.

  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 to the grid

1. Click View, Snap To Grid.

2. Click View, Grid to display the grid lines.

   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.

3. Drag an object to a point on the grid.

— **Tip**

- You can change the grid settings at any time by clicking Tools, Options and specifying values on the Grid page in the Document category. For more information, see <u>"Setting up the grid."</u>

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{button ,AL(`PRC Working with the grid;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with rulers

Working with rulers

The movable, on-screen rulers provide a visual reference that can help you determine the size and position of any <u>object</u> in your image. The rulers are particularly effective when you use them to help you position objects by dragging them with the mouse. As you move your cursor around the Image Window, the rulers help you find your current position relative to their origin (the point where the rulers' 0 points intersect). Your current cursor position is listed in the Image Info Roll-Up. You can have the rulers display the unit of measurement that best suits your image.

Although rulers can serve as excellent measuring and alignment tools, they are only effective if they have been calibrated correctly. Calibration allows you to fine-tune the Horizontal and Vertical rulers so that your output is accurate and consistent with your image on screen.

For more information about the Image Info Roll-Up, see <u>"Viewing computer and document information."</u>

{button ,AL(`OVR Using the grid rulers and guidelines;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting up the rulers

You can customize the rulers to display the units of measure that you prefer to work with when editing images. In fact, the Horizontal and Vertical rulers can be set up using different units of measurement. You can also set the origin of the rulers — the origin is the location of the 0 point on the Horizontal and Vertical rulers.

To set up the rulers

1. Click Tools, Options.

2. In the Options dialog box, click Document, Ruler in the list of categories.

3. Choose the units in which you want the Horizontal ruler to measure from the Horizontal list box in the Units section.

4. Choose the units in which you want the Vertical ruler to measure from the Vertical list box in the Units section.

   If the Same Units For Horizontal And Vertical Rulers button is enabled, this option is not available.

5. Type values in the Horizontal Origin and Vertical Origin boxes.

   These values determine the position of the 0 point for the Horizontal and Vertical rulers.

6. Choose an option from the Tick Divisions list box to determine how many division marks ("ticks") you want between each unit of measurement on the rulers.

7. Enable the Show Fractions button to display fractions on the rulers.

Tip

- You can enable the Same Units For Horizontal And Vertical Rulers check box to use the same units of measurement for both the Horizontal and Vertical rulers.

{button ,AL(`PRC Working with rulers;',0,"Defaultoverview",)} <u>Related Topics</u>

Using rulers

Rulers are exactly what you expect them to be－virtual rulers that appear along the side and top of your work area to help you keep track of the actual size and location of the parts of your image. By default, rulers are measured in inches; however, you can change the units of measurement at any time by choosing a new option from the Horizontal and Vertical list boxes on the Ruler page in the Options dialog box.

To display or hide the rulers

- Click View, Rulers.

  If a check mark appears beside the command name, the ruler is displayed. If a check mark does not appear beside the command name, the ruler is hidden.

To move rulers

- Hold down SHIFT, and drag the ruler to its new position.

  If you want to move both rulers at once, you can hold down SHIFT and drag the intersection point of the two rulers.

Tips

- You can return a ruler to its original position by holding down SHIFT and double-clicking it.

- You can change the settings on the ruler at any time by clicking Tools, Options and specifying values on the Ruler page in the Options dialog box. You can also change ruler settings by right-clicking the ruler and clicking Grid And Ruler Setup. For more information, see "Setting up the rulers."

{button ,AL(`PRC Working with rulers;',0,"Defaultoverview",)} Related Topics

Calibrating the rulers

To view an accurate representation of your image, you must make sure that one inch in your on-screen image corresponds to one inch in your printed image. If the units of measurement for your image do not coincide with their real-life equivalents, the Zoom 1:1 ratio is inaccurate.

To calibrate the rulers

1. Click Tools, Options.

2. In the Options dialog box, 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 coordinates in the Horizontal box on your screen until one inch on the ruler corresponds exactly to one inch on the plastic ruler.

6. Adjust the coordinates in the Vertical box on your screen to achieve the same effect, or type the coordinates from the Horizontal box in the Vertical box.

{button ,AL(`PRC Working with rulers;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with guidelines

Working with guidelines

Guidelines are lines that you can place anywhere in the Image Window to help you align and position objects. You can create any number of horizontal and vertical guidelines and save them with your image. You can also enable snapping to guidelines so that <u>objects</u> automatically align with the guidelines when moved nearby.

The easiest way to display guidelines on your screen is to drag them from the Vertical or Horizontal rulers to the Image Window. You can then select, move, and delete guidelines directly in the Image Window, using your mouse. Notice that when you select a guideline, it changes color. Deselected guidelines are blue and selected guidelines are red. You can also select, move, and delete guidelines on the Guidelines page in the Options dialog box.

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{button ,AL(`OVR Using the grid rulers and guidelines;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Setting up guidelines

You can set up guidelines in two ways: by dragging them from the Vertical or Horizontal rulers to the Image Window or by specifying precise locations on the Horizontal and Vertical pages in the Options dialog box. Guidelines work with rulers to let you align and position <u>objects</u> accurately throughout your images.

To add guidelines

1. Click View, Rulers.

   If a check mark appears beside the command name in the View menu, the rulers are displayed. If a check mark does not appear beside the command name, the rulers are hidden.

2. Click Tools, Options.

3. In the Options dialog box, double-click Document, Guidelines, and click Vertical or Horizontal in the list of categories.

4. Type a value in the box at the top-left corner of the Horizontal or Vertical page.

   This value is measured in the same units as your ruler and represents the location of the guideline relative to the ruler's settings. For example, if you type 1 in the box, a guideline is placed at the 1 marker on the Horizontal or Vertical ruler.

5. Click the Add button.

To move guidelines

1. Click View, Rulers.

   If a check mark appears beside the command name in the View menu, the rulers are displayed. If a check mark does not appear beside the command name, the rulers are hidden.

2. Click Tools, Options.

3. In the Options dialog box, click Document, Guidelines, and click Horizontal or Vertical in the list of categories.

4. Select the position of the guideline that you want to move from the list on the Horizontal or Vertical page.

5. Type a new value in the box at the top-left corner on the Horizontal or Vertical page.

6. Click the Move button.

To remove guidelines

1. Click View, Rulers.

   If a check mark appears beside the command name in the View menu, the rulers are displayed. If a check mark does not appear beside the command name, the rulers are hidden.

2. Click Tools, Options.

3. In the Options dialog box, double-click Document, Guidelines, and click Horizontal or Vertical in the list of categories.

4. Do one of the following:

   - Select a guideline from the list and click the Delete button to remove it.
   - Click the Clear All button to remove all horizontal and vertical guidelines.

{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Setting up guidelines in the Image Window

The drag and drop technology featured in Corel PHOTO-PAINT lets you add, move, and delete guidelines directly in the Image Window, using the mouse. You can also set up guidelines using the Horizontal and Vertical pages in the Guidelines category of the Options dialog box.

To add guidelines

1. Click View, Rulers.

   If a check mark appears beside the command name in the View menu, the rulers are displayed. If a check mark does not appear beside the command name, the rulers are hidden.

2. Do one of the following:

   - Drag your cursor from the Horizontal ruler to a new position in the Image Window to create a horizontal guideline.
   - Drag your cursor from the Vertical ruler to a new position in the Image Window to create a vertical guideline.

To move guidelines

1. Click View, Rulers.

   If a check mark appears beside the command name in the View menu, the rulers are displayed. If a check mark does not appear beside the command name, the rulers are hidden.

2. Open the Object/Mask Tools flyout, and click the Object Picker tool.

3. Drag a guideline from its current location to a new position in the Image Window.

To remove guidelines

1. Select a guideline.

   Guidelines that are selected are colored red.

2. Press DELETE.
— **Note**
   - For more information about setting up guidelines, see "Setting up guidelines."

{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} Related Topics

Changing the color of guidelines

After you set up your guidelines, you can customize their color on the Display page in the Options dialog box. For more information about setting up and customizing guidelines, see "Using guidelines."

To change the color of guidelines

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Display in the list of categories.

3. Do one of the following:
   - Click the Guideline color picker and choose a color.
   - Click the Other button at the bottom of the Guideline color picker to see more colors or to create your own.

{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} Related Topics

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Customizing the Snap To Guidelines sensitivity

The Snap To Guidelines command makes guidelines magnetic. This means that when you move an <u>object</u> close to a guideline, the object automatically jumps to align with that line. You can set the sensitivity of this feature so that if you move an object within the specified number of pixels of a guideline, the object snaps to that line.

To customize the Snap to Guidelines sensitivity

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Display in the list of categories.

3. Type a value, in pixels, in the Snap box.

{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using guidelines

You can display the guidelines to provide an accurate way of measuring and aligning objects in your image. For more precise alignment, you can make the guidelines magnetic and snap objects in your image to them.

To display or hide guidelines

- Click View, Guidelines.

  If a check mark appears beside the command name, the guidelines are displayed. If a check mark does not appear beside the command name, the guidelines are hidden.

To align an object to the guidelines

1. Click View, Snap To Guidelines.

2. Click View, Guidelines to display the guidelines.

   If a check mark appears beside the command name, the guidelines are displayed. If a check mark does not appear beside the command name, the guidelines are hidden.

3. Drag an object to a new point on the guidelines.

— **Tip**

- You can change the guideline settings at any time by clicking Tools, Options and specifying values on the Horizontal or Vertical page in the Options dialog box. For more information, see "Setting up guidelines" or "Setting up guidelines in the Image Window."

{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} Related Topics

Using a pressure-sensitive pen

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Using a pressure-sensitive pen

If you have installed a pressure-sensitive pen and tablet on your computer, you can use the pen to access commands and draw your images in Corel PHOTO-PAINT. The Pen Settings Roll-Up (View menu) lets you control the relationship between the pressure you apply with the <u>pen</u> to the tablet and the effect produced by the brush tools. As you press down on a drawing tablet with the pen, the effect produced by a brush tool changes. For example, if you set the size to 10 pixels and apply pressure to the tablet, the nib widens (just as a real paintbrush does as you apply more pressure to the stroke) by a maximum of 10 pixels.

All options found in the Pen Settings Roll-Up correspond to brush tool attributes found in the Tools Settings Roll-Up or on the Property Bar. Use the options in the Pen Settings Roll-Up to set the maximum level by which the attributes vary when you apply pressure to the tablet. You can also assign any Corel PHOTO-PAINT tool to become active when you use your pen's eraser. If you want your pen to spread paint like a real paintbrush, you can set tilt and rotation attributes in the Pen Settings Roll-Up. Then, when you tilt or rotate the pressure-sensitive pen on the tablet, the paint spreads wider in certain areas, producing a more realistic effect. Each set of attributes can be saved as custom settings so that you can easily switch between them.

The following table describes how the brush tool attributes can vary with the amount of pressure that you apply to the tablet. All attributes affect the functionality of the <u>Paint tool</u> but might not affect all other brush tools. For example, the behavior of the <u>Object Transparency Brush tool</u> is not affected by the hue, saturation, brightness, bleed, or sustain color controls because it does not use color.

Attribute	Description
Size	A pixel value that determines the brush tool's size. Positive values increase the size of the brush tool as you increase the pressure. The tool's maximum size equals the nib's size plus the percentage that you set. Negative values decrease the size of the brush as you increase pressure. Artistic nibs do not support pressure-sensitive sizing. Instead, use variants of the circle and rectangular nibs to vary their shape.
Opacity	A maximum opacity value that is used when you apply pressure with the pen. Positive values make the stroke more opaque as you increase the pressure. Positive values have no impact if the tool's transparency is set to zero. Negative values make the stroke more transparent as you increase the pressure. Negative values have no impact if the tool's transparency is already set to the maximum.
Softness	A percentage value that applies a soft edge to the stroke as you apply pressure with the pen. Positive values make the soft edge more apparent as you increase pressure. Negative values make the soft edge less apparent as you increase pressure. Artistic nibs do not support pressure-sensitive softness.
Hue	A value, specified in degrees, that shifts the hue of the paint color around the Color Wheel up to the specified degree. Positive values shift the hue in a clockwise direction, negative values shift the hue in a counter-clockwise direction. The Hue attribute does not apply to images in the Grayscale color mode.
Saturation	A percentage value that represents the maximum variation in the paint color's saturation. Positive values increase the saturation of the color as you increase pressure with the pen. Negative values decrease the saturation of the color as you increase pressure. The Saturation attribute does not apply to images in the Grayscale color mode.
Brightness	A percentage value that represents the maximum variation in the paint color's brightness. Positive values increase the brightness of the color as you increase pressure with the pen. Negative values decrease the brightness of the color as you increase pressure.
Texture	A percentage value that makes the paint tool's current texture more or less visible in the stroke applied to the image as you increase pressure on the pen. Positive values make the texture more visible as you increase pressure. Negative values make the texture less visible as you increase pressure.
Bleed	A percentage value that represents the maximum variation in the paint color's bleed value. The bleed attribution makes a long brush stroke run out of paint and simply smear the background colors. Positive values increase the bleed value as you increase pressure with the pen. Negative values reduce the bleed value as you increase pressure.
Sustain Color	A percentage value that represents the maximum variation in the paint color's sustain rate. The Sustain Color attribute works in conjunction with the Bleed attribute. The Sustain Color attribute lets a long brush stroke that is running out of paint maintain traces of the paint color throughout the stroke. Positive values increase the Sustain Color value as you increase pressure with the pen; this keeps more of the paint color in the stroke as you increase pressure. Negative values decrease the Sustain Color value as you increase pressure; this makes the stroke run out of the color as you increase pressure.

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Setting pressure-sensitive pen options

Before you can experiment with pen settings and tool brush attributes, you must install a <u>pressure-sensitive pen</u> and its corresponding Windows driver on your computer. After you install the pen, you can customize its settings to simplify your image-editing tasks.

To set pressure-sensitive pen options

1. Click View, Roll-Ups, Pen Settings.

2. In the Pen Settings Roll-Up, enable the check box associated with the settings that you want to customize.

3. Click the Value box associated with the option.

   Scroll arrows appear in the Value box.

4. Type a value for the option in the Value box.

   Some options are set as percentages; others are set in angles; size is set in pixels.

5. Click the Apply button.

   The Roll-Up remains on-screen so that you can quickly adjust the settings.

6. Click the <u>Paint tool.</u>

7. In the Image Window, drag using the pen and vary the amount of pressure you apply to the tablet.

8. Examine the result of the setting that you specified in step 4.

9. If necessary, adjust the setting's value in the Pen Settings Roll-Up, click the Apply button, and test the effect in the Image Window, or disable the option's check box and try out another one.

▬ Tip

- If you are not pleased with the effect of the current values or have saved them and now wish to create another customized series of values, you can reset all values and begin again by clicking ▶ and clicking Clear Values.

{button ,AL(`PRC Using a pressuresensitive pen;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting a pen's tilt and rotation attributes

Set a tilt and rotation value in the Pen Settings Roll-Up if you want your pressure-sensitive pen to spread or spray paint like a paintbrush or spray paint can. When you set an elongation value in the Tilt And Rotation section of the Pen Settings Roll-Up, then tilt or rotate your pen on the tablet, paint sprays out from the starting point.

To set a pen's tilt and rotation attributes

1. Click View, Roll-Ups, Pen Settings.

2. Enable the Elongation check box in the Tilt And Rotation section of the Pen Settings Roll-Up.

3. Type a value in the Value box beside the Elongation check box to determine the strength of the tilt and rotation effect.

{button ,AL(`PRC Using a pressuresensitive pen;',0,"Defaultoverview",)} Related Topics

Assigning a tool to a pen's eraser

The eraser of your <u>pressure-sensitive pen</u> can be used to access any tool. The tool that you select becomes active when you apply the pen's eraser to the pressure-sensitive tablet.

To assign a tool to a pen's eraser

1. Click View, Roll-Ups, Pen Settings.

2. In the Pen Settings Roll-Up, choose a tool from the Pen Eraser list box.

3. Click Apply.

{button ,AL(`PRC Using a pressuresensitive pen;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving and loading pen settings

Once you have customized the pressure-sensitive pen settings, you can save them for use with different images later on. In fact, you can save several series of settings so that you can switch between them.

To save pen settings

1. Click View, Roll-Ups, Pen Settings.

2. In the Pen Settings Roll-Up, specify the tools and operations that you want to associate with the pen.

3. Click ▶ and click Save Settings.

4.   In the Save Pen Settings dialog box, type a name for the settings in the Save Settings As box.

   If you close the Pen Settings Roll-Up immediately after saving your pen settings, a message appears asking if you want to apply those settings to the pen. If you choose not to apply the settings now, they are saved and can be used later. If you close the Pen Settings Roll-Up without saving or applying your settings, they are lost.

To load previously saved pen settings

1. Click View, Roll-Ups, Pen Settings.

2. Choose the name of the settings that you want to load from the Settings list box.

   The corresponding attributes and respective values are displayed in the Pen Settings Roll-Up.

– **Note**

• The value that you assign to the pen's eraser is also saved when you save the pen settings.

{button ,AL(`PRC Using a pressuresensitive pen;',0,"Defaultoverview",)} <u>Related Topics</u>

Deleting pen settings

You can use the Pen Settings Roll-Up to delete an individual custom pen setting or all custom settings that you've saved.

To delete pen settings

1. Click View, Roll-Ups, Pen Settings.

2. In the Pen Settings Roll-Up, click ▶ and do one of the following:
   - Click Delete Selected Setting to remove the active custom setting.
   - Click Delete All Custom Settings to remove all custom settings.

   If you click Delete All Custom Settings, a message appears, warning you that the user-defined custom settings will be removed. Click Yes to delete all custom settings; click No to cancel the operation and return to the Pen Settings Roll-Up.

{button ,AL(`PRC Using a pressuresensitive pen;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with safety nets

Working with safety nets

An important part of the image-editing process is experimentation. Often you want to preview an effect or editing task before you apply it permanently to your image. Although Corel PHOTO-PAINT provides direct on-screen previewing, it also provides numerous safety nets that let you reverse actions and preserve your image.

Undoing and redoing

Use the Undo command (Edit menu) to undo the changes you have made to your image one at a time, starting with the most recent change. You can specify the number of undo operations that you can perform in a session in the Options dialog box (see "Choosing the number of undo levels.")

If you want to undo an effect that involves many commands and operations, you can use the Undo List command to open a dialog box listing each action that you have performed. You can choose the command you want to revert to. All of the commands performed after this one are undone. If you want to undo all of the changes you've made to a file since your last save, use the Revert command.

The Restore To Checkpoint command is another great safety net, but it only works if you have first used the Checkpoint command. When you set a checkpoint, you are asking Corel PHOTO-PAINT to remember this exact point in your image's development so you can return to it later.

The Clear command is the most powerful of the undo options. It essentially wipes out your active object or background and leaves you with a blank object or background. When you use the Clear command, your deleted image is not placed on the Clipboard. Only use this command if you want to start over but want to keep the same initial settings as you are currently using (i.e., paper color, size, resolution, and color mode).

After you undo an action, you can redo it using the Redo command, which essentially lets you undo what you have undone. If you want to undo or redo an action gradually, you can apply the Fade or Repeat commands.

Displaying warnings

Another way to prevent errors in your Corel PHOTO-PAINT operations is to have warning messages displayed. Warnings provide you with information about the task or tasks that you are performing and help you to avoid making mistakes when editing your images. They often appear when you attempt to perform operations that can permanently affect your image.

▔ **Note**

- One of the best ways to safeguard your work is to perform multiple saves throughout the editing process. For information about autosaving and creating backup copies, see "Saving and closing images."

{button ,AL(`OVR Working with safety nets;',0,"Defaultoverview",)} More Detailed Information
{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} Related Topics

Undoing and redoing changes

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Undoing and redoing changes

Experiment with a variety of image editing tools and features to optimize performance. If you make a change to your image and then wish that you hadn't, you can always undo the operation. When you save an image, the Undo and Undo List commands are cleared. These commands are also cleared when you click Edit, Undo Special, Checkpoint.

You can also

- undo a series of changes from a chosen point and redo them again
- discard all of your most recent changes and revert to the last saved version of your image
- discard all of your most recent changes and revert to a specific version of your image
- repeat the last command you performed to increase its effect
- fade the last command you performed to decrease its effect

You can undo any image-editing effect that you've applied to your image; however, the File New, File Open, and File Save commands cannot be undone.

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{button ,AL(`OVR Working with safety nets;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Enabling and disabling undo capabilities

The Undo and Undo List features allow you to reverse the previous action or a previous sequence of actions performed on the image. Although this is extremely useful when editing images, these features occupy your computer's resources. If your computer does not have a lot of memory and you find that Corel PHOTO-PAINT is not running at the speed you want, you can disable one or both of these commands to regain system resources.

To enable and disable undo capabilities

1. Click Tools, Options.
2. In the Options dialog box, click Workspace, Memory in the list of categories.
3. In the Undo section, do any of the following:
   - Enable the Enable Undo check box; disable it to turn the undo capabilities off.
   - Enable the Enable Undo List check box; disable it to turn the undo list capabilities off.

   If you disable the Enable Undo check box, you can no longer reverse the last action you perform on an image. If you disable the Enable Undo List check box, you can no longer reverse the previous sequence of actions that you performed on an image.
4. Click OK.
5. Click Yes to restart Corel PHOTO-PAINT and apply your changes.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>Related Topics</u>

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Choosing the number of undo levels

Customize the performance of the Undo feature by choosing the number of levels that the command supports. Specifying undo levels instructs Corel PHOTO-PAINT to remember a specific number of actions so that you can reverse several actions consecutively. The more undo levels you use, the more system resources are required.

To choose the number of undo levels

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Memory in the list of categories.

3. Type a value in the Undo box.

   The value that you specify represents the number of commands that you can undo consecutively. The maximum is 30.

4. Click OK.

5. Click Yes to restart Corel PHOTO-PAINT and apply the changes.

— **Note**

- The number of undo levels you choose affects the size of the <u>swap disk</u> required for Corel PHOTO-PAINT to run properly. For example, if you specify 30 undo levels and apply 30 commands that affect every pixel in the image, each version of the image is saved on the swap disk. If the image is 5 MB in size, 150 MB of swap disk is required. If you apply brushstrokes to the image instead of using commands that affect every pixel, Corel PHOTO-PAINT does not have to save as much information and therefore requires less swap disk space.

— **Tip**

- An alternative to setting a very high number of undo levels is to use the Undo List command, also located in the Edit menu.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>Related Topics</u>

Undoing the last change

You can undo the last several actions performed on an image. If you undo an operation but then decide that you don't like the result, you can redo the operation again by clicking Edit, Redo. The name of the Undo command varies according to the last operation you performed.

To undo the last change

- Click Edit, Undo.

Tip

- You can also right-click the Image Window and click Undo to undo some operations.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>Related Topics</u>

Undoing a series of changes

Use the Undo List command to undo a series of changes that you've made to an image. If you undo a series of operations and then decide that you don't like the result, you can redo the series of operations again by clicking Edit, Undo Special, Redo List.

To undo a series of changes

1. Click Edit, Undo Special, Undo List.
2. Click a command in the box.
3. Click Undo.

   The command that you select and all other commands that follow it are undone and the image reverts to the state it was in before the selected command was executed.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>Related Topics</u>

Undoing all changes since you last saved

At any point in the image editing process, you can revert to the last saved version of the image by using the Revert command. Use the Clear command to remove the image from the active object or background and start over again.

To undo all changes since you last saved

- Click File, Revert.

To clear the active object or background

- Click Edit, Clear.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Repeating and fading operations

If you want to partially undo or redo operations, you can use the Repeat and Fade commands. When you repeat a command, the action is reapplied to the image, often producing a stronger visual effect. When you fade a command, the action is gradually removed from the image. The name of the Repeat command varies according to the last operation you performed. For example, if you want to repeat a brush stroke that you just applied to an image using the Paint tool, the Repeat command is called Repeat Tool Stroke.

To repeat the last operation

- Click Edit, Repeat.

  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. In the Fade Last Command dialog box, do one of the following:
   - Move the Percent slider to set the amount by which you want to fade the last operation.
   - Type a value in the Percent box to set the amount by which you want to fade the last operation.
3. Choose a <u>merge mode</u> from the Merge list box.

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{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>Related Topics</u>

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Redoing changes

If you undo an operation but then decide that you don't like the result, you can redo the operation using the Redo command. The Redo List command opens a dialog box that lists each action performed in chronological order and allows you to choose the point from which you wish to redo the undone commands. The command you choose, and all those that precede it, are redone. The more operations that you choose to redo, the longer your computer takes to redo them.

To redo the last change

- Click Edit, Redo.

    The name of the Redo command varies according to the last command that was undone.

To redo a series of changes

1. Click Edit, Undo Special, Redo List.
2. Click a command in the box.
3. Click the Redo button.

    The command and all those that precede it are redone.

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{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>Related Topics</u>

Reverting to a certain point in your image

Use the Checkpoint commands to mark your image at a particular stage in its development. When you set a <u>checkpoint,</u> Corel PHOTO-PAINT records the image so that you can return to that point later on.

To set a checkpoint

- Click Edit, Undo Special, Checkpoint.

To restore to a checkpoint

- Click Edit, Undo Special, Restore To Checkpoint.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Archiving files

Archiving files

Using the Version Control command on the File menu you can save successive versions of your drawings. This is called archiving and provides two main benefits: you can access previous versions of your files and do it without creating many files that take up valuable disk space.

When to archive?

Your files are archived when you choose to do so; it is not automatic. You have complete control over which versions are archived depending on how significant they are to you, e.g., first draft, version with all approved changes made, version sent to legal department, and so on.

You can archive a file as a temporary or a permanent version. Temporary versions are replaced by newer versions when the maximum number of temporary versions for the file is reached. Permanent versions are kept unless you choose to delete them.

Where do the archived files end up?

With Corel Versions, you have the option of designating a specific folder for storing your archived files. If you delete the storage folder you are deleting all of you archived files, so be very sure that is your intention if you decide to delete that folder. The files created by Corel Versions have the same folder and filenames as your files.

You also have the option of keeping your archived files in the same folder as the original file. No matter where a file is archived (either to local folder or to the versions folder) the filename is the same. The Versions filename is the full path of the archived file with special characters (backslash and colon) replaced with a $.

{button ,AL(`OVR Working with safety nets;',0,"Defaultoverview",)} <u>Related Topics</u>

Archiving the current version of your file

Before you can use the Version Control command in the File menu to save successive versions of your drawings, you must enable Version Control in your Windows Control Panel.

To enable Version Control

1. Click Start, Settings, Control Panel.
2. Double-click Corel Versions.
3. Enable the Enable Version Control check box.

To archive the current version of your drawing

1. Click File, Version Control, Archive Current.
2. Enable any of the following check boxes:
   - Make First Version Permanent, preserves your first version as a permanent version. This is a useful option if the file is fairly complete.
   - Use Compression, compresses your saved versions. This saves disk space, but adds to your retrieval time for larger files.
   - Archive To Single Location, saves the archive to the folder specified in the Corel Versions dialog box. If this box is not checked, the archive is stored in the same folder as the original file.
3. Type a value in the Maximum Number Of Temporary Versions box.

   This number is not affected by the number of permanent versions you keep.

To set the default folder for archiving to a single location

1. Click Start, Settings, Control Panel.
2. Double-click Corel Versions.
3. Click the Browse button.
4. Double-click the folder where you want to archive your files.

 Note

- When you enable the permanent option, your file is saved until you destroy it.

{button ,AL(`PRC Archiving files;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Retrieving a previous version of the active file

You can use the Version Control commands in the File menu, to open previous versions of your archived files.

To retrieve a previous version of the active file

1. Click File, Version Control, Retrieve Current.
2. Click the version of the file you want to retrieve from the Choose A Version To Retrieve dialog box.
3. Click the Retrieve button.

To retrieve a previous version of another archived file

1. Click File, Version Control, Retrieve Document.
2. In the Open An Image dialog box, choose the drive where the archived file is stored from the Look In list box.
3. Double-click the folder where the file is archived.
4. Click the filename.
5. Click the Open button.
6. Click the version of the file that you want to retrieve in the Choose A Version To Retrieve dialog box.
7. Click the Retrieve button.

{button ,AL(`PRC Archiving files;',0,"Defaultoverview",)} <u>Related Topics</u>

Displaying warning messages

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Displaying warning messages

When you attempt to perform an operation that might permanently alter your image in an undesirable way, a warning message is displayed. Warning messages explain the consequences of the action you want to perform and inform you of any permanent changes that might be made to your image.

Although the warnings are helpful, you might not need to view them once you become familiar with the software. Avoid disabling warning messages until you are comfortable with the application and familiar with the results of the commands you use.

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{button ,AL(`OVR Working with safety nets;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Enabling and disabling the read-only warning

Whenever you open a file that has the read-only property enabled (e.g., a Kodak Photo CD image file), a warning message is displayed stating that the file is read-only and that the Save command is not available.

To enable and disable the read-only warning

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, General in the list of categories.

3. Enable the Enable Read-Only Warning check box to display the read-only warning; disable it to turn the warning off.

Tip

- To save changes that you've made to a read-only image, use the Save As command and save a copy of the file with a different name or in a different location.

{button ,AL(`PRC Displaying warning messages;',0,"Defaultoverview",)} <u>Related Topics</u>

Enabling and disabling tool warnings

When you use tools like the Text tool and the Interactive Fill tool, the changes that you specify on the image are displayed in the Image Window but are not permanently applied until you click the Apply button or click outside of the text.

To enable and disable tool warnings

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, General in the list of categories.

3. Enable the Enable Tool Apply Warning check box to display tool warnings; disable it to turn them off.

{button ,AL(`PRC Displaying warning messages;',0,"Defaultoverview",)} Related Topics

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Enabling and disabling pop-up Help

You can enable or disable the pop-up Help associated with most screen elements. Pop-up Help is a series of small labels that appear when you rest the cursor over a tool, button, or other screen element. The labels identify the element above which the mouse is located and can be turned on or off by setting options in the Options dialog box.

To enable and disable pop-up help

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, General in the list of categories.

3. Enable the Show Pop-Up Help check box to display the pop-up Help; disable it to turn pop-up Help off.

{button ,AL(`PRC Displaying warning messages;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving and closing images

Saving and closing images

As you create or edit your images, remember to save your files. If the image has already been saved, use the Save command to update the file under its existing filename. If you are saving an image for the first time, use the Save command or the Save As command to assign a new filename and a storage location.

When you save an image for the first time, it is saved as a Corel PHOTO-PAINT (.CPT) file by default; however, you can save the image as another file type by choosing a file type from the Save As Type list box in the Save An Image To Disk dialog box. For more information about the file types that Corel PHOTO-PAINT supports, see "Importing, exporting, and OLE."

You can also use the Save An Image To Disk dialog box to save an existing image under a new name. This lets you save the new image with the image editing effects intact and lets you retain a copy of the original file. Distinguish between files that you have saved by adding comments or attaching a description in the Notes box in the Save An Image To Disk dialog box.

Safeguarding your work

It's important to safeguard your work against power failures or system glitches that can corrupt and even destroy files. One simple way to safeguard your work is to save your image repeatedly throughout the editing process. However, Corel PHOTO-PAINT also provides automatic save and backup features that protect your files in case you forget to save them manually.

You can set values on the Save page in the Options dialog box to specify automatic save intervals. If you enable the Auto-Save Every check box, your file is saved according to the time intervals that you set. If you prefer not to overwrite the original file that you have saved, you can save the modified image temporarily using checkpoints. Then when Corel PHOTO-PAINT performs automatic saves, the checkpoint image is updated. You can return to an image that you have saved as a checkpoint by choosing the Restore To Checkpoint command from the Edit menu.

Another way to safeguard your work is to save your image in different locations. If you create a backup copy of your work, an exact replica of the image is created and stored in the location of your choice each time you save the original file. You can automatically create a backup copy of your image every time you save by enabling the Make Backup On Save check box on the Save page in the Options dialog box.

Use the options displayed on the Memory page in the Options dialog box to specify how much hard disk space is available to save temporary files, and how much of your computer's memory is reserved for the images you are editing. This can help you improve performance and lets you customize the memory usage according to the way you work.

Swap disk space

Swap disk space is simply hard drive space that is used for temporary file storage. Using the available hard drive space to store temporary files that are not currently in use artificially increases the amount of memory available on your computer. It also allows Corel PHOTO-PAINT to use hard drive space in larger increments than does Windows 95, which is better for handling bitmap images.

When you close Corel PHOTO-PAINT, the temporary files are deleted automatically to free the swap disk space. If the application closes abnormally (e.g., due to a system crash or power failure), the temporary files are not deleted. To ensure that the application launches properly, delete these temporary files manually. Using Windows Explorer, locate the root of the drive(s) on which you have set up swap disks, select all files that have a ~VMxx filename and the .TMP extension, and press DELETE.

If you use Corel PHOTO-PAINT in conjunction with both desktop publishing and drawing applications and you need to have all three applications running at the same time, you can limit the amount of memory that you reserve for the images you are editing. This ensures that enough memory remains available to run all three applications. If you decide to work exclusively in Corel PHOTO-PAINT, you can increase the amount of memory available to this specific application. The memory settings that you specify are displayed on the Status Bar.

Notes

- When you save an image, the Undo and Undo List commands are cleared. These commands are also cleared when you click Edit, Undo Special, Checkpoint.

- If you create a lens on an image in Corel PHOTO-PAINT 8, and that lens is not supported by Corel PHOTO-PAINT 7, you cannot open the image in Corel PHOTO-PAINT 7. To view the image in Corel PHOTO-PAINT 7, you must merge the lens before saving in Corel PHOTO-PAINT 8.

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} Related Topics

Saving an image

Preserve the changes that you make to your images by saving files as you work on them. If an image has already been saved once, use the Save command or click the Save button on the toolbar. If you are saving an image for the first time, use either the Save or Save As commands to open the Save As dialog box, which allows you to specify a name and location for the file.

To save an image

- Click File, Save.

  If you are saving your image for the first time, the Save As dialog box opens, allowing you to specify a name, file format, and location for the image file.

To save an image using the Save As dialog box

1. Click File, Save As.
2. In the Save An Image To Disk dialog box, choose the drive where you want to save the file.
3. Double-click the folder where you want to save the file.
4. Type a filename in the File Name box.
5. Choose a file type from the Save As Type list box.
6. Click Save.

— **Tip**

- If you want to save your image using a file format that is not displayed in the Save As Type List box, use the Export command (File menu).

{button ,AL(`PRC Saving and closing images;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving your images automatically

Once you begin creating or editing images, it's easy to forget to save the updates you make to a file. To safeguard your work against unexpected catastrophes, you can automatically save your image as you work. If you do not want to overwrite the previously saved version of the image, you can save the modified file as a checkpoint. The Checkpoint command temporarily saves the image without overwriting the saved version of the image.

To save your images automatically

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Save in the list of categories.

3. Enable the Auto-Save Every check box in the Auto-Save section.

4. Type a value in the Minutes box.

   The number that you type represents the time interval between auto-saves.

5. Do one of the following:
   - Enable the Save To File button to overwrite the last version of the file that you saved to disk.
   - Enable the Save To Checkpoint button to temporarily save the image at its current state without overwriting the version that has been saved to disk. When you save the image manually or exit Corel PHOTO-PAINT, the version of the image that you saved as a checkpoint is lost.

6. Enable the Warn Me Before Saving check box to confirm every auto-save operation.

{button ,AL(`PRC Saving and closing images;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating backup copies of your images

You can create an automatic backup copy of your image each time you save it so that you always have another version of the file on your computer. Backup files are created with the name "Backup of (original filename)". Backup files are especially useful in cases where the original file is corrupted or lost (e.g., due to power failures or system glitches).

To create backup copies of your images

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Save in the list of categories.

3. Enable the Make Backup On Save check box in the Backup section.

   By default, files are backed up to the temporary folder that you specified when you installed the application.

To create backup copies of your images in a new folder

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Save in the list of categories.

3. Enable the Make Backup On Save check box in the Backup section.

4. Enable the Back-Up To check box.

5. Do one of the following:

   - Type the path to the folder where you want to save backup copies of your image.

   - Click the Browse button and locate the folder where you want to save backup copies of your image.

{button ,AL(`PRC Saving and closing images;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating swap disk space for temporary file storage

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. If you have two hard drives or two partitions, you can use them to set up both a primary and a secondary swap disk. 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 size should be 2 or 3 times the total uncompressed size of all the images.

To create swap disk space for temporary file storage

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Memory in the list of categories.

3. In the Swap Disks section, do the following:
   - From the Primary box, choose the drive letter that corresponds to the hard disk you want to use first to store temporary files.
   - From the Secondary box, choose the drive letter that corresponds to the second hard disk you want to use to store temporary files.

4. Click OK.

   You must restart Corel PHOTO-PAINT to apply your changes.

5. Click Yes to restart Corel PHOTO-PAINT.

   The amount of swap disk space is displayed in the Status Bar.

Tip

   - Use the Document Info command (File menu) to see an image's size. The Document Info dialog box tells you whether the file size displayed is compressed. When you work with .CPT or .BMP images, the file size is always uncompressed in the Document Info dialog box.

{button ,AL(`PRC Saving and closing images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Specifying how much RAM is used to store images

You can choose how much of the available RAM on your computer is set aside to store the images you open and edit. Set the amount of memory based on the type of work you perform and the number of applications you usually run simultaneously. If you increase the amount of memory reserved for images and find that the application's performance has decreased, you might need to reduce this amount so that more memory is available to run Corel PHOTO-PAINT.

To specify how much RAM is used to store images

1. Click Tools, Options.
2. In the Options dialog box, click Workspace, Memory in the list of categories.

   The Memory Usage section of the Memory page displays the total amount of memory available on your computer.
3. In the Max box, type the percentage of the total memory you want to make available for images in Corel PHOTO-PAINT.

   The amount of memory this percentage corresponds to appears to the right of the Max box.
4. Click OK.

   You must restart Corel PHOTO-PAINT to apply your changes.
5. Click Yes to restart.

   The amount of memory allocated for images is displayed in the Status Bar.

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{button ,AL(`PRC Saving and closing images;',0,"Defaultoverview",)} <u>Related Topics</u>

Closing images

Before you close an image, you can save the file to keep the changes made since it was last saved. If you want to ignore the changes, close the file without saving.

To close an image

- Click File, Close.

{button ,AL(`PRC Saving and closing images;',0,"Defaultoverview",)} **Related Topics**

Closing the active window

You can close the active window using the Close command that appears in the Window menu.

To close the active window

- Click Window, Close.

{button ,AL(`PRC Saving and closing images;',0,"Defaultoverview",)} <u>Related Topics</u>

Closing all windows

The Close All command (Window menu) closes all active windows一even if they are not all part of the same file. This is useful when you are working on more than one file. This command differs from the Close command, because you must repeat the Close command for each open file.

To close all windows

- Click Window, Close All.

{button ,AL(`PRC Saving and closing images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Exiting Corel PHOTO-PAINT

Exiting means shutting down Corel PHOTO-PAINT. It marks the last step in a Corel PHOTO-PAINT session. If you want to end your Corel PHOTO-PAINT session, close all open images that have been saved and stop running the program. If you try exiting without saving a document with changes, a message appears asking if you want to save it.

To exit Corel PHOTO-PAINT

- Click File, Exit.

  Corel PHOTO-PAINT asks if you want to save any changes in the open file(s).

  - Click Yes to save changes and then exit the application.
  - Click No to exit without saving changes.
  - Click Cancel to exit the dialog box and keep working on your image.

{button ,AL(`PRC Saving and closing images;',0,"Defaultoverview",)} Related Topics

Viewing computer and document information

Viewing computer and document information

Corel PHOTO-PAINT makes it easy to access information about your computer and the application you are running. The System Info dialog box, accessed from the Help menu, provides details about your computer's setup. You can display detailed information about any of the following five categories: system, display, printing, Corel .EXE and .DLL files, and system .DLL files.

Program information consists of the program name, version number, serial number, and user name. This information doesn't change. You'll find this information particularly useful if you ever need help from Corel Technical Support Services.

Document Info

The Document Info dialog box displays information about your Corel PHOTO-PAINT image and other details including the filename, its width, height, resolution, and size. The Document Info dialog box also displays the file format (e.g., Corel PHOTO-PAINT Image), subformat (e.g., compressed, mixed, or uncompressed), the number of objects that the image contains, and whether the image has changed since the last time you saved it.

Image Info

You can view dynamic information about your image using the Image Info Roll-Up. This Roll-Up displays your cursor coordinates and other information such as angle, distance, center, radius, and color model values dynamically, as you move your cursor on screen.

For all tools, the Image Info Roll-Up displays the x and y coordinates of your cursor and the primary and secondary color model values that correspond to those coordinates. When you move your cursor around an image in the Image Window, it's position (defined in coordinates) is displayed in the Image Info Roll-Up. The color of the pixel defined by your cursor's x and y coordinates is also displayed, according to the color models that you select. If you specify both primary and secondary color values, equivalent values for the color of the pixel defined by your cursor's x and y values are displayed. For example, if you specify 24-bit RGB as the primary color model and 8-bit Grayscale as the secondary color model, equivalent values for the selected pixel color are displayed for each color model.

The Image Info Roll-Up can also display the following values:

Value	Description
A━Angle	Displays the angle on which your cursor is moving when you drag to create a selection or shape.
D━Distance	Displays the distance that the cursor has moved relative to its start position when you drag to create a shape or selection.
C━Center	Displays the x and y coordinates of the center position when you create a circular selection or shape.
R━Radius	Displays the x and y coordinates of the radius of a circular selection or shape.
X'━X Prime	Displays the change in the x coordinate from its starting position to its final position.
Y'━Y Prime	Displays the change in the y coordinate from its starting position to its final position.

━ **Note**

- The values displayed in the Image Info Roll-Up vary according to the tools that you select.

{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} Related Topics

Viewing system information

System information shows the current state of your computer. You can choose any of five different categories of system information. These categories let you see details about your computer, display, printers, Corel .EXE and .DLL files, and system .DLL files. For example, you can use this feature to see how much memory you have on the drive to which you want to save a file. You can save any system information in a text file called SYSINFO.TXT.

To view system information

1. Click Help, About Corel PHOTO-PAINT.
2. Click System Info.
3. Choose a category from the Choose A Category list box.

Tip

- Use the Save button to store system information for printing. System information is saved as SYSINFO.TXT.

{button ,AL(`PRC Viewing computer and document information;',0,"Defaultoverview",)} **Related Topics**

Viewing document information

Corel PHOTO-PAINT lets you view detailed information about your document. After you open a file in the Image Window, you can view its name, dimensions, <u>resolution,</u> file size, file format, and <u>color mode</u> in the Document Info dialog box. You can also determine whether the image contains objects or has changed since the last time it was saved.

To view document information

- Click File, Document Info.

{button ,AL(`PRC Viewing computer and document information;',0,"Defaultoverview",)} <u>Related Topics</u>

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Viewing image information

You can use the Image Info Roll-Up to view information about your image as you work on it in the Image Window. The Image Info Roll-Up displays the primary and secondary color models used to display the active image and the cursor's coordinates as it moves on the image. The values displayed in the Image Info Roll-Up vary according to the tools that you select.

Viewing image information

- Click View, Roll-Ups, Info.

Choosing new color models

1. Click View, Roll-Ups, Info.

2. In the Image Info Roll-Up, click the Color Model Options button.

3. In the Color Model Options dialog box, choose a color model from the Primary Color Model list box.

4. Choose a color model from the Secondary Color Model list box.

To display the secondary color model

1. Click View, Roll-Ups, Info.

2. Click the Color Model Options button.

3. In the Image Info Roll-Up, enable the Display Secondary Color Model button.
— **Note**

- For more information on color models, see "Converting images."
— **Tips**

- You can also press CTRL + F1 to launch the Image Info Roll-Up.

- You can change the units of measurement used to display the image information in the Image Info Roll-Up by clicking ▶ and clicking a new unit of measurement.

{button ,AL(`PRC Viewing computer and document information;',0,"Defaultoverview",)} Related Topics

Welcome

Welcome to Corel PHOTO-PAINT 8

Corel PHOTO-PAINT is a powerful bitmap-based image editing and painting program that is ideal for retouching photographs, editing images and video files, and creating original artwork. Corel PHOTO-PAINT combines a vast array of special effects filters with impressive painting, masking, and object-handling tools to allow you to produce effects ranging from the simple to the sublime.

You can use Corel PHOTO-PAINT to make subtle changes such as adjusting the lighting, sharpening the focus, or removing scratches. You can make drastic changes such as removing people and things, swapping details between images, adding text and objects, adjusting color, colorizing black-and-white and gray-scale images, splicing movies, and applying unique combinations of special effects.

{button ,AL(`OVR Welcome;',0,"Defaultoverview",)} <u>More Detailed Information</u>
{button ,AL(`OVR1 Welcome;',0,"Defaultoverview",)} <u>Related Topics</u>

About Corel Corporation

Corel Corporation is recognized internationally as a world leader in the development of PC-based graphics and business application software. CorelDRAW is now available in more than 17 languages and has won more than 215 international awards from major trade publications.

We pride ourselves in delivering high-quality graphics, productivity, and multimedia software by actively seeking your input. We use this feedback and respond quickly to you, the users of Corel products worldwide.

Corel ships its products through a network of more than 160 distributors in 70 countries worldwide. Corel is traded on the Toronto Stock Exchange (symbol: COS) and the NASDAQ－National Market System (symbol: COSFF).
For more information about Corel and our products, check out our World Wide Web site at http://www.corel.com.

Enough about us, what do you have to say?

In our continuing efforts to help you get the most from CorelDRAW, we look for new and better ways to document our products. If you've developed a unique effect that you'd like to share with us, please let us know. Send us the details and we may include them－with due credit to you, of course
－in future CorelDRAW learning materials. Address your letter to
Documentation Manager
Corel Corporation
1600 Carling Avenue
Ottawa, Ontario, Canada
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Fax: (613) 728–9790

{button ,AL(`OVR Welcome;',0,"Defaultoverview",)} **More Detailed Information**
{button ,AL(`OVR1 Welcome;',0,"Defaultoverview",)} **Related Topics**

Using Help

Using Help

The CorelDRAW 8 Graphics Suite features new and enhanced documentation to meet your most requested documentation needs. The comprehensive online Help system provides easy access to descriptions and procedures that cover all application features and functions. In addition to online Help, the CorelDRAW 8 Graphics Suite also includes a complete User's Guide.

The documentation set comprises the following:

Online Help

The online Help system enables you to retrieve all the information you need quickly, and then return to your work. Help appears in a separate window on your screen. For quick access, you can keep the Help window displayed on top of the application. You can also print specific topics from the online Help system.

Online Tutors

Online Tutors provide step-by-step instructions on how to complete specific tasks and projects. If you prefer, you can have a Tutor show you how to complete the task.

Tutors range in complexity from instructions about basic tasks to complete projects that involve several tasks. This Help feature is available in CorelDRAW and Corel PHOTO-PAINT.

Online Hints

Online Hints display information and guidance on the task that you're performing. When you click a tool or an object, the content of the Online Hints window is updated to provide you with relevant information. This Help feature is only available in CorelDRAW.

Context-sensitive Help

The context-sensitive Help displays information that is relevant to the current status of the application and provides information about using commands.

Online ToolTips

Online ToolTips provide information about icons and buttons on the toolbars and the Toolbox. ToolTips display in a balloon when you position the mouse pointer over a button.

User's Guide

The CorelDRAW 8 Graphics Suite User's Guide provides you with comprehensive documentation that you can take away from your desk and read at your leisure.

{button ,AL(`OVR Welcome;',0,"Defaultoverview",)} Related Topics

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Documentation conventions

As you read the Corel documentation, you'll notice a number of conventions that you'll probably want to become familiar with first.

Mouse conventions

The following are some conventions for mouse movements you'll see in the documentation:

When you see this ...	Do this ...
Click File, New	Click the File menu with the mouse, and click the word New in the menu.
Click Arrange, Order, To Back	Click the Arrange menu, click Order, and click To Back from the submenu that appears.
Enable a check box	Click the check box to place a check mark or an "X" inside the box.
Disable a check box	Click the check box to remove the check mark or "X."
Select	Click (and drag) to highlight.
Choose Italic from the Weight list box	Click the Weight list box, and click the Italic option.
Click a color in the Color Palette	Click the left mouse button on a color in the Color Palette.
Right-click, and click Paste	Click the right mouse button, and click the Paste command from the submenu that appears.
Drag a color from the Color Palette	Hold down the left mouse button on a color in the Color Palette and move the mouse.

Keyboard conventions

The following are conventions for keyboard actions you'll probably want to become familiar with:

When you see this ...	Do this ...
Press ENTER	Press the ENTER key on your keyboard.
CTRL + SHIFT	Press the Control key and the SHIFT key at the same time.

{button ,AL(`OVR Welcome;',0,"Defaultoverview",)} Related Topics

Using online Help

When you click Help, Help Topics, a dialog box opens that contains options for accessing three different Help features.

To access online Help

1. Click Help, Help Topics.
2. Click one of the following tabs:
   - Contents, to display conceptual and "how-to" information
   - Index, to search by feature names, synonyms, and tasks
   - Find, to perform a full-text search of Help

{button ,AL(`PRC Using help;',0,"Defaultoverview",)} <u>Related Topics</u>

Accessing Online Tutors

The new Online Tutors help you get up to speed faster by providing step-by-step instructions on completing dozens of tasks from saving files and filling objects, to creating business cards and brochures.

To access Tutors

- Click Help, CorelTUTOR for interactive step-by-step instructions.

{button ,AL(`PRC Using help;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Accessing context-sensitive Help

Context sensitive Help is accessible from wherever you are in CorelDRAW. You can access context-sensitive Help from the menus, dialog boxes, Roll-Ups, Property Bars, and all other toolbars in CorelDRAW.

The most common ways to access context-sensitive Help are as follows:

To get help on ...	Do this ...
Dialog boxes	Click the Help button, or press F1.
Menu commands	Click the Help button on the toolbar, click a menu, and click a command.
	Or, press F1 when a command is highlighted.
Tools and controls	Click the Help button on the toolbar, and click the item for which you want help.
	Or, click Help, What's This?
	Or, right-click the item, and click What's This?
Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Help.
Selected objects	Right-click an object, and click Properties. Information about the object's type, fill type, outline type, and any applied special effects appears in the Properties dialog box.

— **Tip**

- Use the Status Bar at the bottom of the Application Window to familiarize yourself with the tools. The Status Bar displays details of what buttons, controls, and menu commands do as you move the mouse cursor over them.

{button ,AL(`PRC Using help;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing Help

You can print specific Help topics or print entire sections of online Help.

To ...	Do this ...
Print an entire section	On the Contents page, click the Print button that appears along the bottom-right side of the window.
Print an overview topic	Click the Print button that appears at the top of the window.
Print a How-to topic	Right-click the window, and click Print Topic.

{button ,AL(`PRC Using help;',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.

Classic technical support services

1-613-728-7070 (North America only)

Free technical support is available to you for 30 days from the day you place your first call to Corel Technical Support. Corel representatives are available to respond to your call from Monday to Friday, 8:30 A.M. to 7:30 P.M. Eastern Standard Time.

During and after your Classic support period, you can also use the classic services listed as follows.

Basic services

Corel offers the following technical support options, most of which are available 24 hours a day, 365 days a year. These services are useful if you prefer not to pay for support or encounter problems during off-hours.

IVAN (Interactive Voice Answering Network)

The Interactive Voice Answering Network contains answers to commonly asked questions about Corel products and is available 24 hours a day, 365 days a year. It is regularly updated with the latest information, tips, and tricks. You can also request that IVAN solutions be faxed to you. There is no charge for this service beyond the cost of the telephone call.

IVAN (613) 728-7070

Automated FAX on Demand

Corel's Technical Support personnel maintain an automated FAX on Demand system of numbered documents that contain up-to-date information about common issues, tips, and tricks. This service is available 24 hours a day, 365 days a year.

FAX on Demand (613) 728-0826, extension 3080

You will be asked for a document number and your fax number. The document you request is automatically sent to you. To fax a catalog of documents to yourself, call the Automated FAX on Demand system number and request document **2000**.

AnswerPerfect

Customers can now submit support incidents (questions) by e-mail to Corel's Web site for the introductory price of $14.95* US per incident, payable by credit card for English language products only . Corel is committed to responding to AnswerPerfect support incidents within one business day.

Bulletin Board System (BBS)

If you have a modem and communications software package, you can access the Corel BBS. You can download files, troubleshooting information, and utilities. You can also transfer problem files to Customer Support through the BBS.

European BBS (++353)-1-7082700 North American BBS (613) 728-4752

{button ,AL(`OVR Welcome;',0,"Defaultoverview",)} Related Topics

CompuServe

Interact with others and Corel technicians to obtain product information and support. CompuServe is available 24 hours a day, 7 days a week, including holidays. Corel representatives will respond from 8:30 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)

{button ,AL(`OVR Welcome;',0,"Defaultoverview",)} Related Topics

World Wide Web Site (WWW)

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.

File Transfer Protocol (FTP)

You can download printer files and other files through our anonymous FTP site at **ftp.corel.com**.

Priority technical support services

For details on the support options available to you after your principal support expires, please contact Corel Technical Support at **(613) 728-7070**.

− **Note**

- The terms of Corel technical support offerings are subject to change without notice.

{button ,AL(`OVR Welcome;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Worldwide technical support

Corel customers residing outside North America can contact Corel Technical Support representatives in Dublin, Ireland, or a local Authorized Support Partner. Technical support outside North America is available to you at the following locations. If your country is not listed below, please check the Support section on our World Wide Web site at **http://www.corel.com**. You can also call **(353)-1-7082500** for information about contacting Technical Support.

Priority technical support services

To request an up-to-date listing of Corel Authorized Support Partners worldwide, and a copy of Corel Priority Technical Support Policy, contact Corel Technical Support at **(353)-1-7082500**.

Latin America

Argentina	(0541) 954-6500
Brazil	011 5505 4725
Chile	562 671-3060
Columbia	57-1-2150411
Mexico	01-800-024-2673

Europe

Austria	(01)-589-241-30
Belgium-French	(02)714-41-30
Belgium-Dutch	(02)714-41-31
Denmark	35-25-80-30
Finland	(90)-229-060-30
France	(1)-40-92-76-20
Germany	01805-2582-11
Hungary	36 1 327 57 37
Italy	02-452-812-30
Netherlands	020-581-4426
Norway	22-97-19-30
Portugal	353-1-708-23-33
Russia	95-361-2000
Spain	91-661-3627
Sweden	0680-711-751
Switzerland-French	0848-80-85-90
Switzerland-German	0848-80-85-90
United Kingdom	0171-298 85 16

Eastern Europe

Czech Republic	420-2-312-3871
Poland	(0048)-(71)-728-141 ext. 289

Middle East

Dubai	971.4.523.526
Israel	02-6793-723

Asia Pacific

Australia	02 9898 6860
Hong Kong	8100-3729
India	91 11 3351948
Japan	03-5645-8379
Malaysia	800-800-1090
New Zealand	09 526 1155
Singapore	1-800-773-1400
South Korea	82-2-639-8778

Taiwan	(886) 2-593-3693

Africa

South Africa	021-658-4222

‒ Note

- The terms of Corel technical support offerings are subject to change without notice.

{button ,AL(`OVR Welcome;',0,"Defaultoverview",)} Related Topics

Before calling Corel Technical Support

Before calling Corel Technical Support, please have the following information available. This information assists the Technical Support representative in helping you more quickly and efficiently:

- A brief description of the problem, including the exact text of any error messages received, and the steps to recreate the problem.
- The type of computer, monitor, pointing device (e.g., mouse, tablet), printer, and video card (display adapter) in use.
- The version of Microsoft Windows and the Corel product in use. Choose the About Windows 95 command from the Help menu in Windows Explorer to find which version of Windows you are running.
- A list of any programs loaded into RAM (e.g., TSRs). Check the Startup folder in the Programs menu to determine if you are running any other programs.

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{button ,AL(`OVR Welcome;',0,"Defaultoverview",)} <u>Related Topics</u>

Customer service worldwide

Corel Customer Service is operated by a number of third-party companies on behalf of Corel. If you would like additional information about Corel products or services, please call one of the telephone numbers listed below. If your country is not listed, please call the general number listed below. General customer service and product information can also be accessed through the World Wide Web at **http://www.corel.com**.

Country	Call this number
United States	1-800-772-6735
Canada	1-800-772-6735
Argentina	0-800-3-9192
Australia	1-800-658-850
Austria	0660-5875
Belgium	0800 11930
Denmark	800 187 55
Finland	0800-1-13502
France	05 90 65 12
Germany	0130 815074
Ireland	1800-242800
Italy	1678 74791
Japan	03-5645-8567
Korea	82-2-639-8778
Luxembourg	0800-2213
Mexico	1-800-024-2673
Netherlands	06-022-2084
New Zealand	0800-COREL-1
Norway	800 11661
Portugal	05055-3001
South Africa	0800-23-4211
Spain	900 95 35 38
Sweden	020 791 085
Switzerland	155-8224
United Kingdom	0800-581028
General	353-1-706-3912

{button ,AL(`OVR Welcome;',0,"Defaultoverview",)} Related Topics

CorelDRAW 8 Graphics Suite concepts

CorelDRAW 8 concepts

You'll probably find this section about the differences between working with vectors and bitmaps especially informative if you plan on working back and forth between Corel products.

CorelDRAW and CorelDREAM 3D work with vector-based graphics and Corel PHOTO-PAINT works with bitmap images. This section highlights basic concepts you need to understand, to work with vectors, bitmaps, and objects, and presents a brief overview of working with three-dimensional (3D) graphics.

{button ,AL(`OVR CorelDRAW 8 Graphics Suite concepts;',0,"Defaultoverview",)} <u>More Detailed Information</u>
{button ,AL(`OVR Welcome;',0,"Defaultoverview",)} <u>Related Topics</u>

Understanding vector and bitmap images

Understanding vector and bitmap images

Computer imaging programs are based on creating either vector graphics or bitmap images. This section presents the basic concepts of a vector-based program like CorelDRAW and outlines the differences between vector images and bitmap images such as ones you work with in Corel PHOTO-PAINT.

If you haven't worked with drawing programs, or if you've worked solely with paint or photo-editing programs, you'll find this section especially informative.

{button ,AL(`OVR CorelDRAW 8 Graphics Suite concepts;',0,"Defaultoverview",)} Related Topics

What is a vector image?

Vector images, also called object-oriented or draw images, are defined mathematically as a series of points joined by lines. Graphical elements in a vector file are called objects. Each object is a self-contained entity with properties such as color, shape, outline, size, and position on the screen, included in its definition.

Since each object is a self-contained entity, you can move and change its properties over and over again while maintaining its original clarity and crispness, and without affecting other objects in the illustration. These characteristics make vector-based programs ideal for illustration and 3D modeling, where the design process often requires individual objects to be created and manipulated.

Vector-based drawings are resolution independent. This means that they appear at the maximum resolution of the output device, such as your printer or monitor. As a result, the image quality of your drawing is better if you print from a 600 dots per inch (dpi) printer than from a 300 dpi printer.

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{button ,AL(`OVR CorelDRAW 8 Graphics Suite concepts;',0,"Defaultoverview",)} <u>Related Topics</u>

What is a bitmap image?

In contrast to vector illustration programs, photo-editing programs like Corel PHOTO-PAINT work with bitmap images. When you work with bitmap images, you can refine small details, make drastic changes, and intensify effects.

Bitmap images, also called raster or paint images, are made of individual dots called pixels (picture elements) that are arranged and colored differently to form a pattern. When you zoom in, you can see the individual squares that make up the total image. Increasing the size of a bitmap has the effect of increasing individual pixels, making lines and shapes appear jagged.

However, the color and shape of a bitmap image appear continuous when viewed from a greater distance. Because each pixel is colored individually, you can create photorealistic effects such as shadowing and intensifying color by manipulating select areas, one pixel at a time.

Reducing the size of a bitmap also distorts the original image because pixels are removed to reduce the overall image size.

Also, because a bitmap image is created as a collection of arranged pixels, its parts cannot be manipulated (e.g., moved) individually.

{button ,AL(`OVR CorelDRAW 8 Graphics Suite concepts;',0,"Defaultoverview",)} Related Topics

Why is resolution an important consideration when working with bitmaps?

When you work with bitmaps, the quality of your output is dependent on the decisions you make about resolution early in the process. Resolution is an umbrella term that refers to the amount of detail and information an image file contains, as well as the level of detail an input, output, or display device is capable of producing. When you work with bitmaps, resolution affects both the quality of your final output and the file size.

Working with bitmaps requires some planning, because the resolution you choose for your image will usually move with your file. Whether you print a bitmap file to a 300 dpi laser printer or to a 1270 dpi imagesetter, the file will print at the resolution you set when you created the image, unless the printer resolution is lower than the image resolution.

If you want your final output to look like its on-screen counterpart, you need to be aware of the relationship between the resolution of your image and the resolution of your various devices before you begin to work. Once you do, you'll be on your way to producing consistent results.

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{button ,AL(`OVR CorelDRAW 8 Graphics Suite concepts;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Comparing a vector-based image with a bitmap image

Compare the description of vector images to bitmap images. Recall that objects are created as collections of lines in vector graphics, and bitmap images are made of individual pixels arranged in patterns. Of the two formats, bitmap images tend to offer greater subtleties of shading and texture but also require more memory and take longer to print. Vector images give you sharper lines and require less printing resources.

Paint, image processing, and scanning programs generate bitmap images where representing continuous variations in tone is required. Illustration programs (like CorelDRAW), and 3D modeling programs (like CorelDREAM 3D) work with vector images to allow you to create and manipulate individual objects over and over again during the design process.

{button ,AL(`PRC Understanding vector and bitmap images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working back and forth between applications

If you work with more than one of the CorelDRAW 8 Graphics Suite applications, or if you intend to work back and forth between them, you'll probably find the Application Launcher useful. The <u>Application Launcher button</u> is accessible within each application and allows you to run other programs without having to find their location on your system.

This section provides information about how you can take a document from one application in the CorelDRAW 8 Graphics Suite and work with it in another.

Can I work with a bitmap image in CorelDRAW?

CorelDRAW allows you to incorporate bitmaps into your illustrations and to export bitmaps you create. For simple drawings, you can use the Autotrace command or the Freehand tool to trace around the outline manually.

For more detailed drawings, you can use Corel OCR-TRACE to convert bitmaps into vector graphics that you can edit, scale, print, and so on, without distortion.

Can I work with a CorelDRAW file in Corel PHOTO-PAINT?

You can open vector-based CorelDRAW illustrations directly in Corel PHOTO-PAINT. Corel PHOTO-PAINT automatically creates a bitmapped version of the original when you open the CorelDRAW illustration.

Can I work with a CorelDRAW file in CorelDREAM 3D?

To work with a CorelDRAW illustration in CorelDREAM 3D, first import the two dimensional (2D) shapes (called the cross-sections) from CorelDRAW into CorelDREAM 3D. In CorelDREAM 3D, you then sweep the shape along the path to form a 3D object. The sweep path is sometimes referred to as the extrusion path. The shape is now a 3D object you can manipulate like other objects in CorelDREAM 3D.

Can I work with a CorelDREAM 3D file in Corel PHOTO-PAINT?

To work with a CorelDREAM 3D image in Corel PHOTO-PAINT, you need to render the 3D image. Rendering captures a view of your 3D scene and saves it as a 2D image. You can think of a rendering as a photograph of a scene. You can take any number of renderings of your scene from multiple angles or under different lighting conditions, and compare the results.

A rendering is distinct from the scene from which it is taken. The rendered image is a bitmap made up of pixels and does not contain objects. It is a separate file that can be stored in one of the following formats: Corel PHOTO-PAINT (.CPT), .BMP, .TIFF, .TGA, .PCX, and .PSD. To work with a CorelDREAM 3D file in Corel PHOTO-PAINT, you simply open the rendered image.

To launch another installed application

1. Click the <u>Application Launcher.</u>
2. Click the application you want to run.

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{button ,AL(`PRC Understanding vector and bitmap images;',0,"Defaultoverview",)} <u>Related Topics</u>

Understanding objects

Understanding objects in Corel PHOTO-PAINT

In Corel PHOTO-PAINT, objects are independent bitmaps that float above the background image. They are enclosed by a marquee and can be moved, sized, and transformed without affecting the underlying image. Objects are saved with the image when using the Corel PHOTO-PAINT .CPT format.

They give you flexibility to experiment with elements you want to add, move, or copy within an image. You can also use them to create masks. Objects can be merged with the background once you finish editing them.

For more information about objects, see Working with text and objects.

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{button ,AL(`PRC Becoming familiar with objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Exploring the work area

Exploring the work area

When you open or create an image in Corel PHOTO-PAINT, it opens within its own window, called the Image Window. You can move Image Windows within the work area by dragging their Title Bars. You can open as many images as your system's memory will permit, and display the images in a variety of ways (piled one on top of the other, cascaded, and tiled horizontally or vertically). If you have more than one image open, you can click anywhere in an Image Window to make that image active.

The application commands available through the Menu Bars can also be accessed through toolbars and flyouts. The Property Bars and Roll-Ups allow you quick access to frequently used functions. Property Bars, accessible as you work on your document, enable you to access commands that are relevant to the active tool or the task you're currently performing.

The Docker window is a new feature in Corel PHOTO-PAINT that is similar to a Roll-Up, but it can be docked to the side of the application window.

Another new feature in Corel PHOTO-PAINT is the ability to create multiple Workspaces. A Workspace is a specific configuration of settings in the Options dialog box that you can save and reapply. If several people are using a single version of Corel PHOTO-PAINT, or if you find you need different settings for different tasks, you can use Workspaces to save the settings for each user or task.

Note

- The toolbars are optimized for 800 x 600 resolution. Therefore, if you are working in a lower resolution, portions of toolbars will appear cut off.

{button ,AL(`OVR Welcome;',0,"Defaultoverview",)} <u>Related Topics</u>

Using toolbars

Each button on a toolbar represents a command. Some are shortcuts to menu commands; others are commands that are available only as toolbar buttons.

To display or hide toolbars

1. Click View, Toolbars.

2. Enable the check boxes beside the toolbars you wish to display; disable the check boxes beside the toolbars you wish to close.

To dock toolbars

- Drag the Title Bar of the toolbar that you want to dock toward the menus at the top of the application window or to any of the other sides to place it there.

To size floating toolbars

1. Place your cursor over one of the toolbar's edges and wait until it becomes a two-sided arrow.

2. Drag until the toolbar is the shape you want.

Note

- You can only change the shape of floating toolbars. When you dock a toolbar, it becomes horizontal when placed on the top or bottom side of the application window or vertical when placed on the left or right side.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} Related Topics

Accessing flyouts

Flyouts are toolbars that are accessible through one tool. A small black arrow at the bottom right corner of a tool indicates that it is a flyout grouped with other tools. You can drag a flyout off its host toolbar by dragging any part outside the button area. This step doesn't actually remove the flyout from the toolbar, but displays it as a separate toolbar.

To display a flyout

- Click the arrow, or click and hold the mouse button down on the tool.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} Related Topics

Working with Roll-Ups

A Roll-Up is a dialog box that contains the same operations as most dialog boxes, e.g., command buttons, options, and list boxes.

Unlike most other dialog boxes, you can keep Roll-Ups open while working on a document to access the operations you use most frequently, or to experiment with different effects. If you need to maximize your workspace and wish to keep the Roll-Up handy, click the arrow in the Title Bar to roll it up, leaving just the Title Bar visible. Click the arrow again to unroll it.

The following lists some common operations you can use with Roll-Ups:

To ...	Do this ...
Open a Roll-Up	Click View, Roll-Ups, and click the Roll-Up you want to open.
Roll a Roll-Up up or down	Click the arrow in the top right corner.
	Or, double-click the Title Bar of the Roll-Up.
Carry out your selections	Click the Apply button.
Close a Roll-Up	Click the Close button at the far right of the Title Bar.
	Or, click the right mouse button on the Title Bar, and click Close.
Close all open Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Close All.
Move a Roll-Up	Click and drag the Title Bar to the desired location.
Arrange Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Arrange to move it to one side of the working area.
Arrange all Roll-Ups	Click Arrange All to Roll-Up all open Roll-Up windows and move them to one side of the working area.
Get help on Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Help.

Note

- When a set of Roll-Ups is arranged, you can activate one of them by clicking its Title Bar.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} **Related Topics**

Using Property Bars

The Property Bar is a context-sensitive command bar that displays different buttons and options depending on the selected tool or object. For example, when text is selected, the Property Bar contains only text-related commands.

If you click the Pick tool to select the object at this point, the Property Bar updates with commands that are relevant for the object. In this case, both transformation commands and formatting commands become available.

If you click a different tool at this point, the Property Bar changes again to display commands and controls for that tool.

If nothing in your drawing is selected, the Property Bar displays tools that pertain to the overall drawing such as the page size and orientation. It also displays some commonly set options such as Display Objects While Moving, and Snap To Grids, and provides access to the Options dialog box where you can set all other application options.

To display or hide the Property Bar

1. Click View, Toolbars.

2. Enable the Property Bar check box to display; disable the Property Bar check box to hide.

To dock the Property Bar

- Drag the Title Bar of the Property Bar toward the menus at the top of the Application Window or to any of the other sides to place it there.

Note

- When you dock the Property Bar, it becomes horizontal when placed at the top or bottom of the Application Window or vertical when placed on the left or right side.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} Related Topics

Customizing toolbars and Property Bars

In CorelDRAW and Corel PHOTO-PAINT, you can move and delete tools in the toolbars and the Property Bar to suit your preferences. You can move buttons between bars (a toolbar or the Property Bar) by dragging them from one bar to another. Dragging a button to an open area deletes it.

To display a toolbar or the Property Bar

1. Click View, Toolbars.

2. Enable the toolbars you wish to display on the desktop.

To move a button

1. Hold down ALT + SHIFT and the mouse button.

2. Drag the button to another toolbar.

To delete a button

1. Hold down ALT + SHIFT.

2. Drag the button off the toolbar but not onto another toolbar or the Property Bar.

To restore the default setup of toolbars

1. Click View, Toolbars.

2. Click the toolbar's name.

3. Click Reset.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} <u>Related Topics</u>

Using Docker windows

A Docker window is a dialog box that contains the same operations as most dialog boxes, e.g., command buttons, options, and list boxes.

Unlike most other dialog boxes, you can keep Docker windows open while working on a document to access the operations you use most frequently, or to experiment with different effects. Docker windows can be docked to any edge of the Application window, or you can undock them. When a Docker window is docked, you can minimize it so that it doesn't use up valuable screen real estate.

The following lists some common operations you can use with Docker windows:

To ...	Do this ...
Open a Docker window	Click View, 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.
Dock a Docker window	Drag the Docker window to the edge of the application window.
Close a Docker window	Click the "X" button at the corner of the Docker window.
Minimize a Docker window	When a Docker window is docked, click the arrows at the corner of the Docker window.
Maximize a Docker window	Click the arrows at the corner of a minimized Docker window.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} <u>Related Topics</u>

Using multiple Workspaces

A Workspace is a specific configuration of settings in the Options dialog box. You can save multiple Workspaces for specific users or specific tasks and then apply them when you require.

To create a Workspace

1. Click Tools, Options.
2. Click the New button.
3. Type the name of the Workspace in the Name Of New Workspace box.
4. Choose an existing Workspace on which to base the new Workspace from the Base New Workspace On list box.
5. Type a description of the Workspace in the Description Of New Workspace box if you want to include a description of the Workspace.

   The description appears in the Workspace dialog box.

To select a Workspace

1. Click Tools, Options.
2. Double-click a Workspace in the Workspaces available box.

To delete a Workspace

1. Click Tools, Options.
2. Choose a Workspace in the Workspaces Available box.
3. Click the Delete button.

− **Note**

- You can choose from several preset Workspaces. Each preset Workspace is designed to provide a working environment tailored to your requirements. For example, if you are using a low-resolution monitor setting, you can use the preset workspace designed for such a setting.

{button ,AL(`PRC Exploring the work area;',0,"Defaultoverview",)} Related Topics

Using lenses

Using lenses

A lens is a special kind of <u>object</u> used to modify an image. There are several benefits to using lenses to the filters found in the Image and Effects menus. The first is that the modification is not applied to the image; instead, changes are seen on screen only through the lens. This means that you can make adjustments and view the results without actually applying the modification to the image. The pixels in the image are not changed by the lens, they only look different because you are seeing them through the lens.

The other benefit is that you can use several lenses in the same image to apply modifications in succession to a specific area (because lenses are objects listed in the Objects page, you can change their order and position in the stacking order). Once you are satisfied with what you see on screen, merge the lens(es) with the image to make the changes permanent. When saving an image as a Corel PHOTO-PAINT .CPT file, lenses are saved with the image. You do not have to combine them if you don't want to.

— **Note**

- The image <u>color mode</u> determines the lens types available. When working with a grayscale image the Replace Color lens is unavailable as there are no colors to replace.

- A lens differs from a traditional object in that there is a clip mask associated with it. When you alter the size or shape of a lens using the Object Picker tool, only the associated clip mask is affected.

{button ,AL(`OVR Using lenses;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>

Creating lenses

Creating lenses

A lens can be created in two ways:

- From scratch by clicking Object, Create, New Lens. This creates a lens <u>object</u> that covers the entire image. Later, you can edit the size and shape of the lens as you would any other object.

- From a mask <u>selection</u> by clicking Object, Create, Lens: From Mask. This creates a lens that conforms to the shape and size of the mask selection.

You can create as many lenses as you need in an image and assign a unique name to each. Newly created lenses appear in the Objects page at the top of the stacking order and as clip masks in the Channels page. The name assigned to the lens in the Objects page is either the name you have assigned it in the New Lens dialog box or the program lens type description. A number appears following the lens name should you create more than one lens with the same type in a single image. Use the Objects Docker window to change the stacking order of lenses and to hide, delete and rename them. For more information about the Objects Docker window, see <u>"Working with text and objects."</u>

– **Note**

- If you create a lens in Corel PHOTO-PAINT 8, and that lens is not supported by Corel PHOTO-PAINT 7, you cannot open the image in Corel PHOTO-PAINT 7. To view the image in Corel PHOTO-PAINT 7, you must merge the lens before saving in Corel PHOTO-PAINT 8.

{button ,AL(`OVR Using lenses;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a lens from scratch

A lens created from scratch covers the entire image. You can later change the size and shape of the new lens in the same way that you resize and reshape an object.

To create a lens from scratch

1. Click Object, Create, New Lens.

2. In the New Lens dialog box, choose a lens from the Lens Type list.

3. Click OK.

4. Set the lens attributes in the dialog box.

   You can view the results dynamically on screen; the attribute changes are displayed immediately through the lens in the Image Window.

Tip

- You can assign a descriptive name to the lens that you create by typing the name in the Lens Name box at the bottom of the New Lens dialog box.

Note

- If you create a lens in Corel PHOTO-PAINT 8 and that lens is not supported by Corel PHOTO-PAINT 7, you cannot open the image in Corel PHOTO-PAINT 7. To view the image in Corel PHOTO-PAINT 7, you must merge the lens before saving in Corel PHOTO-PAINT 8.

{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} Related Topics

Creating a lens from a mask

You can create a lens that conforms exactly to the shape and size of a mask selection. Remember that when the mask is converted to a lens it no longer behaves like a mask.

See "Using masks to make selections."

To create a lens from a mask

1. Open the Object/Mask Tools flyout and click a mask tool.

2. Create a mask in the Image Window.

2. Click Object, Create, Lens: From Mask.

3. In the New Lens dialog box, choose a lens from the Lens Type list.

4. Click OK.

5. Set the lens attributes in the dialog box.

   You can view the results dynamically on screen; the attribute changes are displayed immediately through the lens in the Image Window.

Tip

- To modify two separate areas in an image, select the first area, enable the Additive mask mode, then select the second area and repeat step 2 from the previous procedure.

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{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} Related Topics

Color correction lenses

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Color correction lenses

Many of the lenses included in Corel PHOTO-PAINT perform specific types of color correction.

Color Balance

A Color Balance lens shifts color between complementary pairs of primary and secondary colors.

Hue/Saturation/Lightness

A Hue/Saturation/Lightness lens alters the hue, richness, and white values of your colors.

Sample/Target Balance

A Sample/Target Balance lens shifts color values from a sample color to a target color.

Posterize

A Posterize lens reduces the number of image colors.

Replace Colors

A Replace Colors lens replaces one image color with another.

Threshold

A Threshold lens sets a specific brightness value as a threshold.

Invert

An Invert lens reverses the colors in the image.

Desaturate

A Desaturate lens reduces the saturation of image colors (producing a grayscale representation).

Selective Color

The Selective Color lens performs color modifications by adjusting the percentage of the component process colors (CMYK values) in a color spectrum option (Reds, Yellows, Greens, Cyans, Blues, Magentas).

{button ,AL(`OVR Using lenses;',0,"Defaultoverview",)} **Related Topics**

Creating a Color Balance lens

A Color Balance lens shifts color between complementary pairs of the primary (RGB) and secondary (CMY) colors. This lets you adjust the mixture of image color.

To create a Color Balance lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, choose Color Balance from the Lens Type list and click OK.
3. In the Range section of the Color Balance dialog box, enable the check boxes for the tonal range that you want to shift.
4. Enable the Preserve Luminance check box to ensure that the brightness levels are not affected.
5. Move the Color Channel sliders to set color levels for each of the three channels (Cyan-Red, Magenta-Green, and Yellow-Blue).

{button ,AL(`PRC Color correction lenses;',0,"Defaultoverview",)} Related Topics

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Creating a Hue/Saturation/Lightness lens

A Hue/Saturation/Lightness lens alters the hue, richness, and white values of your colors. Hue is a measure of the "color" (e.g. green is a hue); saturation is a measure of color depth (the "richness" of a color); brightness is a expression of the overall percentage of white.

To create a Hue/Saturation/Lightness lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the <u>Mask Tools flyout</u>, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Hue/Saturation/Lightness in the Lens Type list and Click OK.
3. Choose the Channel you want to affect using the lens.

   Each channel can be altered separately in the same lens application. Master refers to a general overall effect on all channels. Working on individual channels allows for finer adjustments.
4. Move the Hue slider in the Hue/Saturation/Lightness dialog box to shift the colors that are covered by the lens.

   The Color Preview section lets you see how the color of the original image (the top color bar) compares with the adjusted values (the lower color bar).
5. Move the Saturation slider to set the richness of the colors seen through lens.

   A saturation setting of -100 results in a <u>grayscale</u> image, while a setting of 100 produces unnaturally vibrant colors.
6. Move the Lightness slider to determine the brightness of the pixels seen through the lens.

   Lightness determines the amount of white (positive values) or black (negative values) in the image.

{button ,AL(`PRC Color correction lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a Sample/Target Balance lens

When you create a Sample/Target Balance lens, a dialog box displays an image histogram showing brightness values ranging from black on the left (with a value of 0) to white on the right (with a value of 255). The spikes on the histogram represent the number of pixels at each brightness level. Under the histogram are a set of boxes, two for each value range (low-point, mid-point, high-point). As you set sample and target colors, values for these colors appear in the boxes. The sample color appears in the box on the left and the target color appears in the box on the right.

To create a Sample/Target Balance lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Sample/Target Balance in the Lens Type list and click OK.
3. Choose a color channel to edit in the Sample/Target Balance dialog box.

   The channels that appear depend on the color mode. There is one composite channel and one channel for each color component in the mode.
4. Click the Low-Point Eyedropper tool (with the black dot).
5. Click a dark point of color in the lens in the Image Window.

   The Sample color bar for the Low-Point range changes to the color that you have sampled. This is your sample color.
6. Click the Target color bar for the Low Point range.
7. Choose a Target color from the Select Color dialog box and click OK.

   All colors at or below the level of darkness of the sample color you choose are shifted in the direction of the target color.
8. Repeat steps 4 to 7 for mid-point and high-point using the Eyedropper tools found in the Sample/Target Balance dialog box.

Tips

- The Clip Automatically check box sets the range of the histogram display. Enable the check box to ensure that all spikes on the histogram fit on the chart.
- Enable Always Adjust All Channels to view single channel information before applying changes to all channels.

{button ,AL(`PRC Color correction lenses;',0,"Defaultoverview",)} Related Topics

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Creating a Posterize lens

A Posterize lens reduces groups of color to solid colors and exaggerates the edges between adjacent colors.

To create a Posterize lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the <u>Mask Tools flyout</u>, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Posterize in the Lens Type list and click OK.
3. In the Posterize dialog box, move the Level slider to determine the level at which posterization begins.

   The slider values range from 2 to 32. A level of 2 results in the most drastic posterizing; a level of 32 has no effect on most images.

{button ,AL(`PRC Color correction lenses;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Creating a Replace Colors lens

A Replace Color lens replaces selected colors with new colors. This type of lens applies a temporary <u>color mask</u> using controls similar to those used when creating color-sensitive masks. You control this mask with the Range slider. Higher settings cause more colors to be replaced.

To create a Replace Colors lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the <u>Mask Tools flyout</u>, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Replace Colors in the Lens Type list and then click OK.
3. Click the first Eyedropper tool (arrow up) and use it to choose the color you wish to replace. The color bar on the Old Color in the color picker section changes to that color.
4. Choose the new, replacement color by doing one of the following:
   - Click the second Eyedropper tool (arrow down) and pick a color (just as you picked the color to be replaced from the Original window).
   - Click the New Color flyout and choose a new color from a Color Palette or model.
5. Set the Adjust slider levels.
   - Move the Hue slider to set the hue level of the new color.
   - Move the Saturation slider to set the saturation level of the new color.
   - Move the Lightness slider to set the lightness level of the new color.
   - Move the Range slider to set the range of affected colors. 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 your new color. The change in range is reflected in the Mask Preview. The white areas receive the most color replacement; the black areas receive the least color replacement.
6. Check the Ignore Grayscale check box to ignore all gray pixels.

   All gray pixels will remain gray if checked; if unchecked, these pixels will be changed to the replacement color based on saturation and lightness values alone, which isn't the most effective way to replace colors as the range is too broad and invariably the gray pixels are replaced.
7. Check the Single Destination Color check box to replace all colors that fall within the current range with the new color.

   If unchecked, the application of the new color will appear in transparent proportions as represented by the white areas in the Mask Preview.

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{button ,AL(`PRC Color correction lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a Threshold lens

A Threshold lens displays some of the pixels it covers in black or white while preserving the color of other pixels; or, it displays all pixels in a combination of black and white. A Threshold lens uses the brightness value of the pixels to choose which pixels are displayed in black or white and which ones preserve their color. You can set the Threshold for a single color channel or for all channels at once.

To create a Threshold lens that adds black

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Threshold in the Lens Type list and then click OK.

   The Threshold dialog box opens. It shows a histogram of the brightness value of image pixels. Brightness values range from 0 on the left (black) to 255 on the right (white). The spikes on the histogram represent the number of pixels at each brightness level.
3. Choose the channel to edit from the Channel list box.
4. Enable the To Black button in the Threshold section.

   The To Black option uses black to display the pixels that have a brightness value that is below the threshold you will set later in this procedure.
5. Enable the Automatically check box in the Histogram Display Clipping section.

   Histogram clipping changes the level of sensitivity of the histogram, ensuring that you will be able to see all the levels on your screen at once.
6. Choose the brightness level to use as the threshold by typing a number between 0 and 255 in the Threshold box or by moving the slider located above the Threshold box.
7. In the Low-level box, type the brightness level of the black that is used to display the pixels which are affected by the threshold you set in step 6.

   A value of 0 is black; higher values are shades of gray. You can also move the slider located above the Low-Level box.

   In the Image Window, all pixels in the lens that have a brightness level below the set threshold value are displayed using the brightness value specified in the Low-level box. The other pixels are not affected and their color is preserved.

To create a Threshold lens that adds white

1. Follow steps 1 to 3 in the previous procedure.
2. Enable the To White button from the Threshold section.

   The To White option uses white to display the pixels that have a brightness value that is higher than the threshold that you set later in this procedure.
3. Enable the Automatically check box in the Histogram Display Clipping section.

   Histogram clipping changes the level of sensitivity of the histogram, ensuring that you will be able to see all the levels on your screen at once.
4. Choose the brightness level to use as the threshold by typing a number between 0 and 255 in the Threshold box or by moving the slider located above the Threshold box.
5. In the High-level box, type the brightness level of the white that will be used to display the pixels that are affected by the threshold you set in step 4.

   A value of 255 is pure white; lower values are shades of gray. You can also move the slider located above the High-Level box.

   In the Image Window, all pixels covered by the lens that have a brightness level above the set threshold value are displayed using the white with the brightness value specified in the High-Level box. The other pixels are not affected and preserve their color.

To create a Threshold lens that shows image pixels in black and white

1. Follow steps 1 to 3 from the previous procedure.
2. In the Threshold section of the dialog box, enable Bi-Level check box.

   The Bi-Level option divides the color of the pixels covered by the lens between high and low (black and white) values.
3. Choose the brightness level to use as the threshold by typing a number between 0 and 255 in the Threshold box or by moving the slider located above the Threshold box.

   The Threshold value that you set is used to choose which pixels become black and which ones becomes white in the lens area. Pixels that have a brightness level that is lower than the threshold appear in black; those that have a brightness level that is higher than the threshold appear white.

4. In the Low-Level box, type the brightness level of the black that will be used in the lens.

5. In the High-Level box, type the brightness level of the white that will be used in the lens.

— **Tip**

- Use in Bi-Level mode to prepare an image for conversion to the Black And White color mode.

{button ,AL(`PRC Color correction lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating an Invert lens

An Invert lens makes an image look like a photographic negative.

To create an Invert lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the <u>Mask Tools flyout</u>, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, choose Invert from the Lens Type list and click OK.

   The lens is created and the color of the pixels appears inverted when viewed through the lens.

{button ,AL(`PRC Color correction lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

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Creating a Desaturate lens

A Desaturate lens reduces the saturation of each color to 0, removes the hue component, and converts each color to its grayscale equivalent. This creates a grayscale image without actually changing the color mode.

To create a Desaturate lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, choose Desaturate from the Lens Type list. Click OK.

{button ,AL(`PRC Color correction lenses;',0,"Defaultoverview",)} Related Topics

Creating a Selective Color lens

Make selective color modifications by adding or removing an absolute or relative percentage of the CYMK process color from the red, yellow, green, cyan, blue, and magenta color spectrums.

To create a Selective Color lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, choose Selective Color from the Lens Type list.
3. Click OK.
4. Choose the Color Spectrum option (Reds, Blues, etc.) to be modified.
5. Choose an Adjustment Percentage method:
   - Relative adds or removes a percentage of the process color to or from the selected color spectrum. For example, 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. For example, adding 10% magenta to a 50% red pixel results in an adjustment of + 60%.
6. Move the (CMYK) process color sliders to increase or decrease the percentage of that process color inherent in the selected color spectrum.

{button ,AL(`PRC Color correction lenses;',0,"Defaultoverview",)} Related Topics

Tonal correction lenses

Tonal correction lenses

Tonal correction lenses affect the highlights, midtones, and shadows that constitute the tonal range of an image. There are four lens types that perform this type of correction.

Brightness-Contrast-Intensity lens

A Brightness-Contrast-Intensity lens lightens or darkens the image and adjusts the distinction between light and dark areas.

Level Equalization lens

A Level Equalization lens accentuates or tones down detail in shadow or highlight areas, corrects over- or under-exposure, and adjusts the tonal range.

Tone Curve lens

A Tone Curve lens adjusts the balance of image shadows, midtones, and highlights.

Gamma lens

A Gamma lens adjusts the midtones without affecting the shadows or highlights. For more information about adjusting midtones, see "Correcting or adjusting image tone."

{button ,AL(`OVR Using lenses;',0,"Defaultoverview",)} Related Topics

—

Creating a Brightness-Contrast-Intensity lens

A Brightness-Contrast-Intensity lens adjusts the brightness, contrast, and intensity of image tone.

To create a Brightness-Contrast-Intensity lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Brightness-Contrast-Intensity in the Lens Type list and click OK.
3. Move the sliders to adjust the levels of brightness, contrast, and intensity.

{button ,AL(`PRC Tonal correction lenses;',0,"Defaultoverview",)} Related Topics

Creating a Level Equalization lens

A Level Equalization lens accentuates or tones down detail in shadow or highlight areas, corrects over- or under-exposure, and generally adjusts image tone.

To create a Level Equalization lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the <u>Mask Tools flyout</u>, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Level Equalization in the Lens Type list and click OK.
3. Set the input and output values for the lightest and darkest pixels. Click the Set Input Values or Set Output Values button and then enable the eyedropper tools to set input and output values.

   The Input and Output values are displayed in the edit boxes; the sliders appear under the <u>histogram</u>.
4. Choose a channel to edit or choose the composite channel to edit all the channels simultaneously.
5. Enable Auto-Adjust to redistribute the pixel values throughout the entire tone range automatically.
6. Click Options to open the Auto-Adjust Range dialog box to adjust the percentage of outlying pixels on either end of the tonal range.
7. Move the Gamma Adjustment slider to adjust the midtones.
8. Type values in the Input Value Clipping and Output Range Compression boxes to set a clipping range for the lightest and darkest pixels. The Display Clipping Percent option is only available if you have disabled the Automatically check box, which automatically clips the outlying brightness values.

{button ,AL(`PRC Tonal correction lenses;',0,"Defaultoverview",)} **<u>Related Topics</u>**

—

Creating a Tone Curve lens

 A Tone Curve lens adjusts the balance of shadows, midtones, and highlights. Unlike the other lens types, a Tone Curve lens affects the value of all pixels beneath it.

To create a Tone Curve lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Tone Curve in the Lens Type list and click OK.
3. Choose the channel that you want to work in from the Channel list box.
4. Choose an editing method from the Edit Style list box.
   - Curve lets you shape the curve by clicking and dragging and smoothes the distribution of values.
   - Linear lets you draw the curve by clicking and dragging and maintains straight segments between nodes.
   - Freehand lets you draw the curve by clicking and dragging. Corel PHOTO-PAINT 8 includes added functionality for this editing method. Click Balance to create an editable curve based on an analysis of the histogram. This equalizes the brightness values and will minimize side effects such as color casts and color shifting.
   - Gamma applies corrections that are weighted toward the midtones. If you select Gamma, move the Gamma slider to set a gamma curve value.
5. Edit the response curve or click the Open button to choose a previously saved Tone Curve file.

{button ,AL(`PRC Tonal correction lenses;',0,"Defaultoverview",)} Related Topics

Creating a Gamma lens

A Gamma lens adjusts midtones. This lets you increase detail in a low-contrast image without affecting the shadows or highlights. A Gamma lens affects all image values in a non-linear fashion so that the most pronounced changes occur in the midtones.

To create a Gamma lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Gamma in the Lens Type list and click OK.
3. Move the Gamma slider to set a gamma curve value.

   Higher values brighten midtones; lower values darken them.

{button ,AL(`PRC Tonal correction lenses;',0,"Defaultoverview",)} Related Topics

Noise Lenses

Noise lenses

Noise refers to random pixels on the surface of a bitmap resembling static on a television screen. Use these lenses to add and remove wanted and unwanted noise.

{button ,AL(`OVR Using lenses;',0,"Defaultoverview",)} **Related Topics**

—

Creating an Add Noise lens

An Add Noise lens adds random, static-like pixels, at intervals throughout the image.

To create an Add Noise lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the <u>Mask Tools flyout</u>, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Add Noise in the Lens Type list and click OK.
3. Adjust the Level and Density noise sliders to control the amount and density of the noise in the lens.
4. Choose a noise type:
   - Gaussian prioritizes colors along a Gaussian curve. Most colors added by the effect either closely resemble the original colors or extend the boundaries of the specified range. This results in more light and dark pixels than the Uniform Noise option, producing a more profound effect.
   - Spike uses colors that are distributed around a narrow curve. It produces a thinner, lighter-colored grain.
   - Uniform provides an overall granular appearance.

— **Tip**

- Enable Color Noise to produce noise in color as opposed to the default black and white.

{button ,AL(`PRC Noise Lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a Remove Noise lens

A Remove Noise lens lets you remove random, static-like pixels known as noise.

To create a Remove Noise lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Remove Noise in the Lens Type list and click OK.
3. Move the Threshold slider to determine the brightness level at which noise is removed. Enable the Auto check box if you want Corel PHOTO-PAINT to calculate the noise reduction level that is required to improve image quality.

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{button ,AL(`PRC Noise Lenses;',0,"Defaultoverview",)} Related Topics

Special Effect lenses

Special Effect lenses

Special effects lenses let you dramatically alter the appearance of an image. There are four such lenses included in Corel PHOTO-PAINT 8.

Impressionist

An Impressionist lens makes an image look like an impressionist painting by converting pixels to dabs of solid color.

Psychedelic

A Psychedelic lens changes normal colors to electric colors, such as bright orange, hot pink, bright cyan, and lime green.

Solarize

A Solarize lens makes ordinary images resemble photographic negatives. In photographic terms, solarization is a darkroom technique in which a sudden flash of light is used to darken unfilled areas of a print.

Pixelate

A Pixelate lens breaks up the image into square, rectangular, or circular cells.

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{button ,AL(`OVR Using lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating an Impressionist lens

By converting pixels into dabs of solid color, this lens makes the image look like an impressionist painting.

To create an Impressionist lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Impressionist in the Lens Type list and click OK.
3. Move the Horizontal and Vertical sliders to set the amount of pixel displacement.

   To maintain equal horizontal and vertical values, enable the Identical Values check box.

{button ,AL(`PRC Special Effect lenses;',0,"Defaultoverview",)} Related Topics

Creating a Psychedelic lens

A Psychedelic lens changes normal colors to electric colors, such as bright orange, hot pink, bright cyan, and lime green.

To create a Psychedelic lens

1. Create a new lens using one of the following methods:
    - Click Object, Create, New Lens.
    - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Psychedelic in the Lens Type list and click OK.
3. Move the Level slider to set the intensity of the effect.

{button ,AL(`PRC Special Effect lenses;',0,"Defaultoverview",)} Related Topics

Creating a Solarize lens

A Solarize lens makes ordinary images resemble photographic negatives.

To create a Solarize lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the <u>Mask Tools flyout</u>, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Solarize in the Lens Type list and click OK.
3. Move the Level slider to set the intensity of the solarization.

{button ,AL(`PRC Special Effect lenses;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a Pixelate lens

The Pixelate lens breaks up the image into square, rectangular, or circular cells. This lens supports all color models except black-and-white, 48-bit RGB, and 16-bit grayscale.

To create a Pixelate lens

1. Create a new lens using one of the following methods:
    - Click Object, Create, New Lens.
    - Open the <u>Mask Tools flyout</u>, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Pixelate in the Lens Type list and click OK.
3. Move the Width and Height sliders to define the size of the blocks.
4. Move the Opacity slider to set the transparency of the effect.
5. Choose a Pixelate Mode method: Square, Rectangular, or Circular.

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{button ,AL(`PRC Special Effect lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

Blur lenses

Blur lenses

Corel PHOTO-PAINT 8 includes three lenses that are used to blur image pixels.

Soften

A Soften lens tones down harsh edges with minimal loss of image detail.

Jaggy Despeckle

A Jaggy Despeckle lens 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.

Smooth

A Smooth lens tones down differences in adjacent pixels. Smoothing may result in a slight loss of detail.

Note

- The difference between the Smooth and Soften filters is subtle and may only be apparent at a high resolution.

{button ,AL(`OVR Using lenses;',0,"Defaultoverview",)} **Related Topics**

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Creating a Soften lens

A Soften lens tones down harsh edges with minimal loss of image detail.

To create a Soften lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Soften in the Lens Type list and click OK.
3. Move the Percentage slider to set the intensity of the softening.

{button ,AL(`PRC Blur lenses;',0,"Defaultoverview",)} Related Topics

Creating a Jaggy Despeckle lens

The Jaggy Despeckle lens 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.

To create a Jaggy Despeckle lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Jaggy Despeckle in the Lens Type list and click OK.
3. Move the Width and Height sliders to set the intensity and direction of the effect.

   Enable the Symmetric check box to maintain equal values.

{button ,AL(`PRC Blur lenses;',0,"Defaultoverview",)} Related Topics

Creating a Smooth lens

A Smooth lens applies an extremely subtle amount of blurring that may only be apparent at high zoom levels. All color models except paletted, black-and-white, 48-bit RGB, and 16-bit grayscale are supported.

To create a Smooth lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the Mask Tools flyout, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Smooth in the Lens Type list and click OK..
3. Move the Percentage slider to set the intensity of the effect.

{button ,AL(`PRC Blur lenses;',0,"Defaultoverview",)} Related Topics

The Sharpen lens

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The Sharpen lens

A Sharpen lens accentuates edge detail and increasing the contrast between adjacent pixels. It is especially useful to sharpen areas of an image locally, where an image-wide increase in sharpness is undesirable.

{button ,AL(`OVR Using lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

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Creating a Sharpen lens

A Sharpen lens increases sharpness by accentuating edge detail and increasing the contrast between adjacent pixels.

To create a Sharpen lens

1. Create a new lens using one of the following methods:
   - Click Object, Create, New Lens.
   - Open the <u>Mask Tools flyout</u>, click a mask tool, and select a mask. Then click Object, Create, Lens: From Mask.
2. In the New Lens dialog box, click Sharpen in the Lens Type list and click OK.
3. Move the Edge Level slider to set the amount of edge sharpening.
4. Move the Threshold slider to determine how much of the image will remain after edge detection.

Modifying lenses

Modifying lenses

The following list describes four ways to modify a lens:

- Change the lens type altogether, e.g., make a Brightness-Contrast-Intensity lens a Hue/Saturation/Lightness lens.

- Adjust the attributes of the lens type to modify the results.

- Apply transformations to the lens ━ as you can with any other object ━ using the <u>Object Picker</u> tool. You can move, size, scale, skew, rotate, distort and apply perspective to the lens.
- Modify the lens shape using other tools in the Toolbox such as the Paint, Eraser, Object Transparency and Object Transparency Brush tool.

The modifications applied to a lens do not affect the underlying image or objects. The area covered by the lens is now displayed using the qualities inherent in the lens.

{button ,AL(`OVR Using lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting a lens

Like objects, lenses are selected with the Object Picker tool and are managed in the Objects Docker window.

To select a lens in the Image Window

1. Click the Object Picker tool.
2. In the Image Window, select a lens.

    The lens is enclosed by a marquee and is surrounded by selection handles.

To select a lens in the Objects page

1. Click View, Dockers, Objects.

    The Objects page opens and displays all objects present in the active image ー including lenses. Lenses are identified by a text label which states the type of lens in use.

2. In the Objects page, click the thumbnail associated with the lens.

    The thumbnail is framed in red and is surrounded by selection handles.

Changing the lens type or its properties

Changing the lens type or its properties

Lenses can be quickly and easily interchanged making it easy to experiment with different types of lenses. It is, therefore, unnecessary to create a new lens for each situation where a lens is called for. If you are using the correct lens type for the task you are trying to accomplish, you can simply fine-tune the effect by changing the lens properties.

{button ,AL(`OVR Modifying lenses;',0,"Defaultoverview",)} Related Topics

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Changing the type of lens

Change the lens type to experiment with various effects.

To change the type of lens

1. Select the lens with the Object Picker tool.
2. Click Object, Edit Lens.

    The dialog box for the current lens type opens. If the lens is a Desaturate or Invert lens the New Lens dialog box opens.
3. Do one of the following:
    - In the dialog box, click the Lenses button and choose a different lens type from the flyout.
    - Choose a lens from the Lens Type list.
4. Choose the lens properties.

{button ,AL(`PRC Changing the lens type or its properties;',0,"Defaultoverview",)} Related Topics

Changing the properties of an existing lens

Change lens properties to modify or make fine adjustments to the effect produced by the lens.

To change the properties of an existing lens

1. Select the lens with the Object Picker tool.
2. Click Object, Edit Lens.

   A dialog box that includes all the controls for the properties of the active lens opens. If the lens is either a Desaturate or an Invert lens, the New Lens dialog box opens. Using this procedure when the lens is one of these types only lets you change the type of the lens.

3. Edit the properties of the lens in the dialog box.

   The area covered by the lens changes according to the changes you make in the dialog box.

{button ,AL(`PRC Changing the lens type or its properties;',0,"Defaultoverview",)} Related Topics

Transforming lenses

Transforming lenses

You can move, size, scale, skew, rotate, distort, and apply perspective to lenses. To transform a lens you must first select it using the <u>Object Picker</u> tool. The transformations can then be applied using

- the transformation handles that surround the lens <u>object</u> when you select it with the Object Picker tool. Use the first set of handles displayed to scale or size the lens. The handles that appear when you click the lens again are used to skew and rotate the lens. Other handles are also available to apply distortion and perspective to the lens.
- the controls found in the Object Picker tool's Property Bar
- the controls found in the Object Picker tool's Tool Settings Roll-Up (accessed by clicking View, Roll-Ups, and choosing Tool Settings from the flyout)
- the special effects filters found in the Effects menu

Because lenses are objects, lens transformations are applied in exactly the same way as object transformations.

{button ,AL(`OVR Modifying lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

Moving a lens

You can move a lens anywhere in the Image Window.

The effect of the lens can be viewed dynamically as it is moved across the image.

To move a lens

1. Select the lens with the <u>Object Picker</u> tool.
2. In the Image Window, drag the lens to its new location.

Modifying a lens using other tools

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Modifying a lens using other tools

You can use many tools found in the Toolbox to increase and reduce the area affected by a lens:

- The <u>Paint</u> tool adds areas to a lens (the current paint color is represented in grayscale when editing a lens). The brush strokes that you create increase the size of a lens and display the type of modification performed.
- Other brush-based tools can also be used to add area to a lens. The form of the new area depends on the tool you use and the tool attributes that you select in the Property Bar and Tool Settings Roll-Up. The <u>Image Sprayer</u> and some of the Effects tools can be used to increase the size of a lens.
- The Eraser tool removes areas from a lens.
- The Transparency Fill tool affects the transparency of a lens. If you make a lens, or part of a lens, more transparent, the modification is not as obvious.
- Special effects filters can be used to reshape a lens. Some special effects filters create better results than others (e.g., Swirl creates excellent results with circular lenses). Experiment freely with these to get the results you want.

— **Note**

- The tools do not affect lenses in the same way that they affect an image or non lens <u>objects</u>.

{button ,AL(`OVR Modifying lenses;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding area to a lens

You can add area to an existing lens and create intricate lens shapes by using the Paint and Image Sprayer tools.

To add area to a lens

1. Click View, Dockers, Objects.
2. Select the lens with the Object Picker tool.
3. In the Toolbox, click the tool that you want to use to add area to the lens.
4. Choose the attributes for the tool either on the Property Bar or in the Tool Settings Roll-Up.
5. Click and drag to select the areas in the Image Window that you want to add to the lens.

{button ,AL(`PRC Modifying a lens using other tools;',0,"Defaultoverview",)} Related Topics

Removing area from a lens

You can easily remove area from an existing lens. This enables you to create very precise lens shapes that cover only the area you want to remove.

To remove area from a lens

1. Click View, Dockers, Objects.
2. Select the lens with the Object Picker tool.
3. Click the Eraser tool.
4. Choose the Eraser tool's attributes either on the Property Bar or in the Tool Settings Roll-Up.
5. Drag over the area you want to remove from the lens in the Image Window.

   The image pixels underneath the removed areas are no longer covered by the lens and are unaffected.

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{button ,AL(`PRC Modifying a lens using other tools;',0,"Defaultoverview",)} Related Topics

Changing the shape of a lens using a special effects filter

You can change the shape of a lens by applying a special effect filter to a lens. Some special effects filters create better results than others. The Swirl filter, for example, creates excellent results with circular lenses. Experiment freely with special effects filters to get the results you want.

To change the shape of a lens using a special effects filters

1. Select the lens with the Object Picker tool.

2. Choose a special effect filter from the Effects menu.

3. Experiment with the controls in the dialog box using the Preview Window until you are satisfied with the change in the shape.

   You increase the transparency of a lens to reduce the effect.

To edit the transparency of the entire lens

1. Select the lens using the Object Picker tool.

2. Click View, Dockers, Objects.

3. Move the Opacity slider at the bottom of the Roll-Up.

   Moving the slider to the left increases the level of transparency; the lens becomes less opaque and is not as visible as it was before the operation.

‒ **Note**

- The Opacity slider is not available for black-and-white or paletted images.

{button ,AL(`PRC Modifying a lens using other tools;',0,"Defaultoverview",)} Related Topics

Combining lenses with the image

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Combining lenses with the image

After you have modified a lens and made fine adjustments to its properties you can combine the lens with the background. This operation reduces the file size and modifies the pixels that are covered by the lens so that they appear exactly as they did viewed through the lens. Combining a lens is a permanent operation. You can only reverse this action by immediately using the Undo command in the Edit menu or by using the Undo List command.

Merge modes

When you combine a lens with the background, you can use any merge mode to control the result of the operation. If you use a merge mode other than Normal, the results can be unpredictable. Use the Normal merge mode to ensure that the modification applied is preserved when you combine the lens.

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{button ,AL(`OVR Using lenses;',0,"Defaultoverview",)} Related Topics

Combining a lens with the image

Combine a lens with the image only when you are certain that you no longer need to edit the lens. The benefit here is reduced image file size. Combining lenses with the image is optional; lenses are automatically saved with the image if you use the Corel PHOTO-PAINT .CPT format.

To combine lenses with the image

1. Select the lens with the Object Picker tool.
2. Click View, Dockers, Objects.
3. Choose Normal from the Merge list box in the Objects Docker window.

   You can choose a merge mode other than Normal, however, these modes override the type of modification affected by the lens. When you choose any merge mode from the Objects page, the lens area in the Image Window displays a preview of the result. The operation is applied only when you click the Combine command.

4. Click Object and click one of the following:
   - Combine Objects With Background to combine the selected lens
   - Combine All Objects With Background to combine all lenses and objects in the active image with the image itself.

Using masks to make selections

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Using masks to make selections (page 1 of 2)

Masks are selection tools that let you optimize the retouching capabilities of Corel PHOTO-PAINT. Put simply, masks isolate the area that you want to protect from change when you apply color, filters, or other effects to an image. When you select part of an image using a tool from the Mask Tools flyout, the area surrounding the selection is masked or protected. To use a real-world analogy, think of a rectangular piece of acetate with holes cut into it. If you lay this over top of a picture and spray paint at it, the paint affects the picture only where there are holes cut in the acetate. Masks operate in exactly the same way, defining those regions of your image that you can change (the editable regions) and those that you can't.

You can also specify to what degree a selection is editable by changing the mask transparency. Semi-transparent masks let you partially affect an image area. The real-world analogy in this case is something like putting gauze over the holes in your acetate. Now, when the acetate is placed over the picture and the paint is sprayed, only some of the paint affects the image area — but not as much as if the gauze wasn't there.

Mask types

There are two types of masks: regular and color-sensitive. Regular masks define selections based on discernible shapes in the image. Color-sensitive masks define selections based on the color of the pixels in the image.

After you use the mask tools to select an area on your image, you can paint, copy, and add special effects to the selection without affecting any other regions on the image. You can even transform selected or unmasked areas into objects, or float selections above the image so that they can be moved without affecting the underlying components.

Mask marquees

When you apply a mask to an image, a dashed outline, called the mask marquee, identifies which areas of the image have not been protected (i.e., the selected or editable area). By default, mask marquees are visible on your images; however, you can hide the marquees by disabling the Marquee Visible command in the Mask menu. Because images vary in color, from very light to very dark, you can set the color of mask marquees. Customizing the marquee color makes it easy to identify precise areas and outlines on your image. You can also adjust the position of the mask marquee by clicking Tools, Options and changing the appropriate threshold values in the Options dialog box. For more information about setting the mask marquee threshold, see "Moving mask marquees and selections."

— **Click here to see the next page.**

Using masks to make selections (page 2 of 2)

Mask overlay

Another way to identify those areas on your image that are masked or protected is to apply a mask overlay. A mask overlay is a red-tinted, transparent sheet that you can superimpose over your image. When the overlay is applied, the masked areas on your image are displayed in varying degrees of red (according to their transparency) and the editable areas on your image are transparent. The deeper the <u>saturation</u> of the red tint, the greater the degree of protection.

You can apply the mask overlay by enabling the Mask Overlay command in the Mask menu or by clicking the Mask Overlay button on the Standard toolbar. By default, the overlay is red, but you can change the color by clicking Tools, Options and modifying the selection in the Mask Tint list box on the Display page.

Mask modes

Corel PHOTO-PAINT provides four mask modes that fine-tune the shape and behavior of masks on your image: Normal, Additive, Subtractive, and XOR. The Normal mode is the default state which lets you create a single mask on your image. If you make a selection in Normal mode, all other selections are automatically removed from the image. The Additive mode lets you expand selections by removing parts of existing masks. Conversely, the Subtractive mode lets you expand masks by removing parts of existing selections. The XOR mode lets you create complex masks in which the overlapping areas are protected. The mask mode indicator, which appears on the bottom right corner of the Status Bar, identifies the active mask mode. For more information about the Additive, Subtractive, and XOR modes, see <u>"Expanding and reducing a selection."</u>

Paint On Mask mode

Consider a mask to be an image that covers parts of another image. You can control the effect that a mask has on your image by assigning <u>grayscale</u> values between 0 and 255 to any pixel in the mask. Mask pixels that have a value of 0 (black) completely protect the underlying image. Mask pixels that have a value of 255 (white) leave the underlying image completely unprotected; these pixels define the selection. You can determine the degree to which the mask pixels protect the underlying image by assigning values between 0 and 255. Use the Paint On Mask mode to view a grayscale representation of your mask.

When you view a mask in Paint On Mask mode, it is displayed in grayscale in the Image Window. The protected areas of your image are black, while the fully editable areas are white. Pixels included in the selection that are partially protected are displayed in varying degrees of gray. The Paint On Mask mode is accessible from the Mask menu or from the Standard toolbar.

Mask behavior

Because masks are protective layers that cover your image, you can move, rotate, skew, distort, and stretch them without affecting the underlying picture. And since masks are only temporary tools that simplify your image editing tasks, you must save them in a <u>mask channel,</u> save them to disk, or save the image in an appropriate file format, to preserve them. If you close your image without saving its mask, the mask and all related information is lost. File formats that support mask information include: .CPT, .PSD, .PP4, .PP5, .TIFF (grayscale, 256 color, RGB, and 32-bit images), and .TGA (24-bit images only).

— **Note**

- Mask information stored in the .PSD and .TIFF file formats is saved in mask channels.

Changing the color of the mask overlay

By default, the <u>mask overlay</u> is red; however, if you are working on an image that is primarily red in color, the overlay does not clearly identify those areas of your image that are selected. Changing the color of the mask overlay can clarify the distinction between the protected and selected areas on your image.

To change the color of the mask overlay

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Display in the list of categories.

3. Do one of the following:

   - Click the Mask Tint color picker and choose a color.

   - Click the Other button at the bottom of the Mask Tint color picker to see more colors or to create your own.

{button ,AL(`PRC Using masks to make selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the color of mask marquees

By default, <u>mask marquees</u> are black; however, you can choose a new color based on the colors in the active image. Choose marquee colors that make it easy to identify outlines and boundaries in your image.

To choose the color of object and mask marquees

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Display in the list of categories.

3. In the Colors section, do one of the following:
   - Click the Mask Marquee color picker and choose a color.
   - Click the Other button at the bottom of the Mask Marquee color picker to see more colors or to create your own.

{button ,AL(`PRC Using masks to make selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting image areas

Selecting image areas

Whether you create <u>masks</u> to select simple shapes, intricate areas, or specific colors on your image, you can use the tools provided in the Mask Tools flyout. Holding down the active mask tool in the Toolbox or clicking its corner arrow lets you view all of the other tools that are contained in the flyout. By default, the <u>Rectangle Mask tool</u> is active. The mask tools displayed in the Mask Tools flyout are also available on the Mask Tools toolbar.

When you create a mask from scratch, you use the mask tools to select an area on your image that you want to change. This area is surrounded by a <u>mask marquee.</u> The areas that you do not select are covered by a mask.

Creating masks from scratch can become tedious when the areas that you want to protect are intricately designed. For this reason, Corel PHOTO-PAINT also lets you create masks from existing items (e.g., <u>objects,</u> <u>paths,</u> or data that you have copied to the <u>Clipboard</u>). For more information about creating masks using the contents of the Clipboard, see <u>"Using the Clipboard to select areas on your image."</u>

Inverting masks

Sometimes, it's easier to define the area on your image that you want to protect or mask than it is to define the areas that you want to edit. In these cases, you can create a mask that protects the area you actually want to change, and then apply the Invert Mask feature. When you invert a mask, its effects are reversed so that the area on your image which was originally protected or masked becomes editable, and the area which was originally editable is protected by a mask. Any mask that you create can easily be inverted by choosing the Invert command from the Mask menu or by clicking the Invert Mask button on the Standard toolbar.

Applying anti-aliasing and feathering to masks

After you create a mask on your image, you can touch up its edges with anti-aliasing or feathering. Anti-aliasing and feathering apply a smoothing effect to the pixels that lie on the edge of the mask, creating a more subtle transition between masked and editable regions. Anti-aliasing and feathering are especially useful for smoothing the jagged edges that often result from creating masks along curved or diagonal regions. For more information about edge control, see <u>"Adjusting the edges of a selection."</u>

Anti-aliasing

Makes some of the pixels located on the outside edge of a mask semitransparent, to smooth the transition between masks and selections. The anti-aliasing option is available on the Property Bar and in the Tool Settings Roll-Up for all mask tools except the Rectangle Mask tool. Rectangular masks do not contain diagonal pixels and do not have jagged edges.

Feathering

Causes a gradual increase in the <u>transparency</u> of the pixels along the outside edge of a mask, to smooth the transition between the image's masked and editable regions. Feathering has a subtle effect on images and is not always visible on the mask marquee. You can preview the feathering effect by applying the <u>mask overlay</u> and zooming in on the outside edge of the mask marquee. You can set the width of the feathered edge in pixels on the Property Bar and in the Tool Settings Roll-Up for the mask tools.

‐ Tip

- You can fine-tune the position of marquees on feathered masks by clicking Tools, Options and setting the mask threshold on the Display page in the Options dialog box.

{button ,AL(`OVR Selecting image areas;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>
{button ,AL(`OVR Using masks to make selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using masks to select shapes

Using masks to select shapes

You can use the mask tools displayed in the Mask Tools flyout or on the Mask Tools toolbar to select discernible shapes in your image. When you use these regular mask tools, the area that is defined by the <u>mask marquee</u> is selected or editable and the rest of the image is covered by a mask. You can reverse the selected and protected areas on your image at any time by inverting the mask.

Regular mask tools

You can use a single mask tool to create a simple mask, or use any combination of mask tools to create more complex masks. When you choose a tool from the Mask Tools flyout, controls that apply specifically to the active tool are displayed on the Property Bar and in the Tool Settings Roll-Up for the active tool. These controls let you set precise dimensions for rectangular or elliptical selections, to apply <u>feathering</u> or <u>anti-aliasing,</u> to set nib attributes such as size and shape, and more.

Tool	Description
	The Rectangle Mask tool lets you select rectangular shapes on your image.
	The Circle Mask tool lets you select circular or elliptical shapes on your image.
	The Freehand Mask tool lets you select intricate shapes. You can either drag the tool to select curved segments, click to establish anchor points joined by straight segments, or click and drag to select both curved and straight line segments.
	The Mask Brush tool lets you select an area on your image by painting it.
	The Mask Scissors tool lets you select areas on your image that are difficult to isolate with the other mask tools. This tool detects those areas on your image that are in contrasting color to their surroundings, and places a marquee on these edges. You can also use the Mask Scissors tool as a freehand tool.

Before you begin using the mask tools to select image areas, make sure that you have enabled an appropriate mask mode. Corel PHOTO-PAINT also provides mask mode shortcut keys that allow you to temporarily switch modes while selecting areas on your image. Holding down CTRL before selecting a shape invokes the Additive mask mode, which lets you expand the editable regions of your image by removing portions of existing masks. Holding down SHIFT invokes the Subtractive mode, which lets you expand the protected regions of your image by enlarging existing masks. Holding down CTRL + SHIFT invokes the XOR mode, which lets you create complex masks in which the overlapping areas are protected. A mask mode indicator identifies the active mask mode and is located on the bottom right corner of the Status Bar. For more information about the Additive, Subtractive, and XOR modes, see <u>"Expanding and reducing a selection."</u>

{button ,AL(`OVR Selecting image areas;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting a rectangle

Use the Rectangle Mask tool to select a rectangular area on your image. Once you have selected the area, you can fine-tune it using the Mask Transform tool or the Mask Brush tool. You can also use the other mask tools in the Subtractive or Additive modes to expand or reduce your selection.

To select a rectangle

1. Click Mask, Mode, Normal.

2. Open the Mask Tools flyout, and click the Rectangle Mask tool.

3. Type a width, in pixels, in the Feather Width box on the Property Bar (optional).

   Feathering blends the changes that you apply to a selection gradually toward the rest of the image.

4. In the Image Window, drag to select the area that you want to edit.

To select a rectangle of fixed size

1. Click Mask, Mode, Normal.

2. Open the Mask Tools flyout and click the Rectangle Mask tool.

3. Choose Fixed Size from the Mask Style list box on the Property Bar.

4. Type a value in the Width box.

5. Type a value in the Height box.

6. Type a width, in pixels, in the Feather Width box on the Property Bar (optional).

   Feathering blends the changes that you apply to a selection gradually toward the rest of the image.

7. Click the image to position the top left corner of the selection.

To select a rectangle of specific height or width

1. Click Mask, Mode, Normal.

2. Open the Mask Tools flyout and click the Rectangle Mask tool.

3. Choose Row(s) or Column(s) from the Mask Style list box on the Property Bar.

   If you choose Row(s), you must specify the number of rows of pixels to select, i.e., the height of the selection. In this case, the width is the full image width. If you choose Column(s), you must specify the number of columns of pixels to select, i.e., the width of the selection. In this case, the height is the full image height.

4. Type a value, in pixels, in the Height or Width box.

   Only one of the boxes is available, depending on what you chose in the previous step.

5. Type a width, in pixels, in the Feather Width box on the Property Bar (optional).

   Feathering blends the changes that you apply to a selection gradually toward the rest of the image.

6. Click the image to position the top edge or the left edge of the selection.

Tip

- If you begin selecting an area using the Rectangle Mask tool and then hold down CTRL, the area that you select is a perfect square. If you hold down SHIFT, the area you select is 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. These shortcut key operations are only available after you begin selecting an area on your image; otherwise, they are used to invoke mask modes.

{button ,AL(`PRC Using masks to select shapes;',0,"Defaultoverview",)} Related Topics

Selecting a circle or ellipse

Regardless of the method you choose to select circles or ellipses on your image, anti-aliasing is enabled by default to produce smooth-looking edges. Anti-aliasing can be disabled on the Property Bar or in the Tool Settings Roll-Up for the Circle Mask tool.

To select a circle or ellipse

1. Click Mask, Mode, Normal.
2. Open the Mask Tools flyout, and click the Circle Mask tool.
3. Type a width, in pixels, in the Feather Width box on the Property Bar (optional).

   Feathering blends the changes that you apply to a selection gradually toward the rest of the image.
4. Drag to select the circle or ellipse.

To select a circle or ellipse of fixed size

1. Click Mask, Mode, Normal.
2. Open the Mask Tools flyout and click the Circle Mask tool.
3. Choose Fixed Size in the Mask Style list box on the Property Bar.
4. Type a value in the Width box.
5. Type a value in the Height box.
6. Type a width, in pixels, in the Feather Width box on the Property Bar (optional).

   Feathering blends the changes that you apply to a selection gradually toward the rest of the image.
7. In the Image Window, click to position the top left corner of the selection.

   The specified width and height values are applied to the imaginary lines, horizontal and vertical respectively, passing through the selection's center point.

Tip

- If you begin selecting an area using the Circle Mask tool and then hold down CTRL, the area that you select is a perfect circle. If you hold down SHIFT, the area you select is an ellipse that is drawn from the center. And 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 only available after you begin selecting an area on your image; otherwise, they are used to invoke mask modes.

{button ,AL(`PRC Using masks to select shapes;',0,"Defaultoverview",)} Related Topics

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Selecting an irregular shape

You can select irregular shapes by combining straight line segments with curved segments using the Freehand Mask tool. However, if you select an irregular shape using only straight line segments, a minimum of three points are required.

To select an irregular shape

1. Click Mask, Mode, Normal.
2. Open the <u>Mask Tools flyout,</u> and click the <u>Freehand Mask tool.</u>
3. Type a width in pixels in the <u>Feather Width box</u> on the Property Bar (optional).
4. Click the image to position the first point in your selection.
5. Do one of the following:
   - Move the cursor to another location, and click to draw a straight line segment between this point and the starting point defined in the previous step.
   - Hold down the mouse button and drag to create freehand curved segments.
6. Using either method, repeat step 5 until the selection is complete. Alternate between the two methods to combine straight and freehand segments.
7. Double-click to finish the selection.

— **Tips**

- If you make a mistake when selecting an irregular shape using the Freehand tool, you can press ESC to cancel your selection and start over, or press DELETE to remove the last anchor point without removing the entire mask.
- To connect a straight line segment to a freehand segment, draw the freehand segment and release the mouse button at the location you want the line segment to start. Move to the location you want the line segment to end, and click.

{button ,AL(`PRC Using masks to select shapes;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Selecting an area by auto-sensing its edges

Use the Mask Scissors tool to select an irregular shape by auto-sensing the edges within an image. At any time during the process, you can use the Mask Scissors tool as a freehand mask tool to manually select image areas. If you use anti-aliasing with the Mask Scissors tool, the selection might expand beyond the boundary that you defined. To ensure that the mask marquee remains along the detected edges, within the defined Radius, do not use anti-aliasing.

To select an area by auto-sensing its edges

1. In the Normal mask mode, open the Mask Tools flyout, and click the Mask Scissors tool.

2. Choose one of the following tolerance modes 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.

   A low tolerance value means that edges without a great deal of contrast can be detected. High tolerance values mean that edges must display high contrast to be detected.

3. Type a number from 10 to 999 in the Radius box.

   The Radius is a square that has dimensions, in pixels, equal to the value you type. The square determines the area in which the automatic edge detection works. When you move the cursor beyond the Radius, the Mask Scissors tool can no longer detect edges.

4. Click to set the starting point.

   The pixel that you click represents the center of the Radius square that you defined in the previous step. The color of this pixel is used by the tolerance value to set the sensitivity of the edge detection and is called the seed color.

5. Move the cursor to another location in the image.

   The tool detects the edges of image areas that are in contrasting color, between the starting point and the mouse's current location and temporarily places the mask marquee along that edge.

6. Adjust the cursor location until you are satisfied with the position.

   The Mask Scissors tool follows your movement and detects the edges between the starting point and the current location of the cursor ─ as long as the cursor is positioned within the Radius.

7. Click to set the marquee.

8. Repeat steps 5 to 7 until the selection is complete.

   Drag to define sections of the marquee freehand at any time. Return to the auto-sense method by releasing the mouse button and moving the cursor to a new location on the image.

9. Double-click to finish the selection.

─ **Tips**

- If you enable the Undo and Undo List check boxes on the Memory page in the Options dialog box, you can undo parts of the selection you define using the Mask Scissors tool. Then, if you make a mistake when selecting an irregular shape using the Mask Scissors tool, you can press ESC to cancel your selection and start over, or press DELETE to remove the last section that you selected.

- When the Mask Visible command is enabled in the Tool Settings Roll-Up for the Mask Scissors tool, you can select areas across all visible objects; however, when this command is disabled, you can only select areas on the active object. The active object is displayed with a red outline on the Objects Docker window.

{button ,AL(`PRC Using masks to select shapes;',0,"Defaultoverview",)} Related Topics

Painting the area to select

You can create or add to an existing selection by brushing over the section of the image that you want to select, as if you were painting. Adjust the size and shape of the brush by choosing the Mask Brush tool from the Mask Tools flyout and setting options on the Property Bar or in the Tool Settings Roll-Up.

To paint the area to select

1. Click Mask, Mode, Normal.
2. Open the Mask Tools flyout, and click the Mask Brush tool.
3. Drag over the area that you want to select.

   The selection expands with each brush stroke.

Tips

- To add to an existing selection using the Mask Brush tool, click Mask, Mode, Additive and repeat steps 2 and 3 from the previous procedure.

- If you begin selecting an area using the Mask Brush tool and then hold down CTRL, the area that 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 only available after you begin selecting an area on your image; otherwise, they are used to invoke mask modes.

{button ,AL(`PRC Using masks to select shapes;',0,"Defaultoverview",)} Related Topics

Selecting an entire image

Use the Select All command in the Mask menu to select the entire image. You can then work in Paint On Mask mode, using any tools to edit the selected image area.

To select an entire image

- Click Mask, Select All.

  A mask marquee appears along the outside edge of the image. If you zoom into the image, you cannot see the marquee.

Tip

- Double-clicking the Rectangle Mask tool, the Circle Mask tool, or the Freehand Mask tool also selects the entire image.

{button ,AL(`PRC Using masks to select shapes;',0,"Defaultoverview",)} Related Topics

Inverting a mask

To select an irregularly shaped area, it is often easier to select the surrounding area first, and then invert the <u>mask.</u>

To invert a mask

- Click Mask, Invert.

  The area on your image that was originally selected is now protected and the area on your image that was originally protected is now selected.

— **Tip**

- You can also invert a mask by clicking the Invert Mask button on the Standard toolbar.

{button ,AL(`PRC Using masks to select shapes;',0,"Defaultoverview",)} <u>Related Topics</u>

Using masks to select colors

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Using masks to select colors

You can use some of the mask tools displayed in the Toolbox or in the Color Mask dialog box to create masks that surround specific colors in your image. When you use these color-sensitive mask tools, the area that is defined by the mask marquee is selected or editable and the rest of the image is protected by a mask. You can reverse the selected and protected areas on your image at any time by inverting the mask. Use color-sensitive masks when you want to select a particular color or range of colors in an image.

Color-sensitive mask tools

Tool	Description

The Lasso Mask tool lets you select colors in a particular area on your image for editing. You can draw freehand or click to establish anchor points on your image. The first point that you click is called the seed color. This color
– and all other pixels in the area that fall within the specified color tolerance range
– are masked or protected on the image. The pixels that fall within the area but do not fall within the color tolerance range that you define for the seed color are selected or editable. You can define the color tolerance on the Property Bar or in the Tool Settings Roll-Up for the active tool.

The Magic Wand Mask tool also lets you select colors in a particular area on your image for editing. The first point that you click with the Magic Wand Mask tool is called the seed color. This color
– and all other colors that fall within the specified tolerance range and that lie adjacent to the seed color
– are selected or editable. All other colors are masked or protected. You can define the color tolerance on the Property Bar or in the Tool Settings Roll-Up for the active tool.

Color Mask dialog box

Use the commands and options in the Color Mask dialog box to define more complex, color-sensitive masks that let you select colors anywhere on your image rather than just in a single area. Simply use the Eyedropper tool in the Color Mask dialog box to specify the color or range of colors that you want to select. The colors that do not fall within the color tolerance and threshold values that you set in the Color Mask dialog box are masked or protected on the image.

Fine-tune the color-sensitive masks that you create in the Color Mask dialog box by setting mask modes, preview display options, color tolerance, and threshold values. The Color Mask dialog box is not available when you are working with black-and-white, or duotone images.

{button ,AL(`OVR Selecting image areas;',0,"Defaultoverview",)} Related Topics

Selecting colors in a particular area on your image

Use the Lasso Mask tool to select colors in a particular area on your image for editing. You can draw freehand or click to establish anchor points on your image. The first color that you select, and all other colors in the selection that fall within the defined color tolerance are masked or protected.

To select colors in a particular area on your image

1. Click Mask, Mode, Normal.
2. Open the Mask Tools flyout, and click the Lasso Mask tool.
3. Click the image.

   The color of the first pixel that you click is the seed color.

4. Do one of the following:
   - Drag to draw freehand.
   - Click to establish an anchor point, move to the next position, and continue clicking at different points until the area is selected.
5. Double-click to set the mask.

   The seed color and all other pixels in the defined area that fall within the specified color tolerance range are masked or protected.

Note

- When the Mask Visible command is enabled in the Tool Settings Roll-Up for the Lasso Mask tool, you can select areas across all visible objects; however, when this command is disabled, you can only select areas on the active object. The active object is displayed with a red outline in the Objects Docker window.

To change the Lasso Mask tool's color tolerance

1. Click Mask, Mode, Normal.
2. Open the Mask Tools flyout, and click the Lasso Mask tool.
3. Choose one of the following tolerance modes 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.

   You can also set color tolerance values in the Tool Settings Roll-Up for the Lasso Mask tool.

4. Type a value between 0 and 100 in the number box beside the tolerance mode buttons. If you choose HSB, three number boxes are displayed; type a value in each one.

   Higher tolerance values mean that more colors are masked or protected.

5. Repeat steps 2 to 4 of the previous procedure to reapply the mask with the new settings.

{button ,AL(`PRC Using masks to select colors;',0,"Defaultoverview",)} Related Topics

Selecting adjacent colors on your image

Use the Magic Wand Mask tool to select a large area that contains similar colors (e.g., a sky that contains various shades of blue). This tool selects colors that are adjacent to one another and that fall within the <u>color tolerance</u> range.

To select adjacent colors on your image

1. Click Mask, Mode, Normal.

2. Open the <u>Mask Tools flyout,</u> and click the <u>Magic Wand Mask tool.</u>

3. Choose one of the following tolerance modes 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.

   You can also set color tolerance values in the Tool Settings Roll-Up for the Magic Wand Mask tool.

4. Type a tolerance value in the number box.

   If you chose HSB mode, type a tolerance value for the <u>hue,</u> <u>saturation,</u> and <u>brightness</u> components. The higher the tolerance values, the more colors selected.

5. Click the color that you want to select.

   The mask marquee expands to include all adjacent pixels that fall within the tolerance range.

— **Note**

- When the Mask Visible command is enabled in the Tool Settings Roll-Up for the Magic Wand Mask tool, you can select areas across all visible objects; however, when this command is disabled, you can only select areas on the active object. The active object is displayed with a red outline in the Objects Docker window.

— **Tips**

- To expand the area produced the first time you used the Magic Wand Mask tool, click Mask, Mode, Additive and select a larger area. You can also adjust the tolerance value and reapply the color-sensitive mask to fine-tune your selections.

- To remove certain colors from the selection, click Mask, Mode, Subtractive and click the color that you want to remove with the Magic Wand Mask tool. A mask is placed over the color that you choose.

{button ,AL(`PRC Using masks to select colors;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Selecting specific colors anywhere on your image

Unlike the <u>Magic Wand Mask tool</u> which selects pixels that lie adjacent to the first pixel that you click, the Color Mask dialog box lets you select all pixels that fall within a defined color range－anywhere in the image. You can also use the Color Mask command to select several different colors in an image, or to protect a color that appears in several isolated locations in the image.

To select colors anywhere on your image

1. Click Mask, Color Mask.

   If colors from a previous session appear in the Color Mask dialog box, click the Reset button.

2. Click one of the following mask mode buttons at the top of the Color Mask dialog box:

   - <u>Normal,</u> creates a single mask in the Image Window.

   - <u>Additive,</u> expands the editable regions of your image by removing parts of existing masks.

   - <u>Subtractive,</u> expands the protected regions of your image by removing parts of existing masks.

   - <u>XOR,</u> lets you create complex masks in which overlapping areas of the editable regions are protected.

3. Choose Sampled Colors from the color options list box.

   You can choose another option from the color options list box to quickly add a preset color without selecting it on the image itself. These other options are not used with the <u>Eyedropper tool.</u>

4. Click the <u>Eyedropper tool.</u>

5. Click the color that you want to select on the image.

   The color that you choose is displayed in a Color box in the Color Mask dialog box.

6. Repeat step 5 to select additional colors.

7. Enable the <u>Preview button</u> to examine the color mask before applying it to the image.

－ **Note**

- Color-sensitive masks can produce selections that have sharp angles and bends. To blend the edges of your color-sensitive masks, move the Smooth slider in the Color Mask dialog box.

－ **Tips**

- You can preview the color mask using the Overlay, Grayscale, White Matte, Black Matte, and Marquee display options. The pixels that are protected by the mask appear in the display option that you choose in the Color Mask dialog box. Marquee is only available if Marquee Visible is enabled in the Mask menu.

- You can remove selected colors from the preview by disabling the X check box in the list of sampled colors.

{button ,AL(`PRC Using masks to select colors;',0,"Defaultoverview",)} <u>Related Topics</u>

Adjusting tolerance and threshold in the Color Mask dialog box

You can adjust the <u>tolerance</u> and <u>threshold</u> for selected colors by expanding the options provided in the Color Mask dialog box. The tolerance that you set determines which pixels are selected and which are protected when you create your mask. A pixel is included in the selection if its <u>grayscale</u> value falls within the defined tolerance; therefore, setting higher tolerance values includes more colors in the selection.

Setting threshold values in the Color Mask dialog box lets you convert selected colors to black or white. Adjust the preview display options to view different representations of the threshold when it is applied to your image. Masked areas are always displayed in black; selections are always displayed in white一however, black and white translate differently depending on the preview method you have selected in the Color Mask dialog box.

To set the default tolerance

1. Click Mask, Color Mask.

2. In the Color Mask dialog box, click 一 and click Set Tolerance Default.
3.　　Type a tolerance value in the Default Tolerance box.

To adjust the tolerance for a color in a mask

1. Click Mask, Color Mask.

2. Select a color from the list of sampled colors.

3. Click the More button in the Color Mask dialog box.

4. Enable one of the following tolerance modes:

   - Normal, determines the color tolerance based on color similarity.

   - HSB, determines the color tolerance based on the similarity of hue, <u>saturation,</u> and <u>brightness</u> levels between adjacent pixels.

5. Type a tolerance value between 0 and 100 in the box associated with the color.

   If you are using the HSB mode to define tolerance, type a tolerance value in the Hue, Saturation, and Brightness boxes.

6. Repeat steps 2 to 5 for additional colors if desired.

7. Enable the <u>Preview button</u> to examine the color mask before applying it to the image.

一 **Tip**

   - After you enable the Normal or HSB tolerance mode buttons, you can set the selected color's tolerance values directly in the sampled colors list. If the Normal button is enabled, click once in the N box to the right of the Color box and type a value. If the HSB button is enabled, set values in the H, S, or B boxes.

To adjust the threshold for a mask

1. Click Mask, Color Mask.

   The colors defined for the current color mask appear in the Color Mask dialog box.

2. In the Color Mask dialog box, click the <u>Normal mode button.</u>

3. Choose Grayscale from the preview list box.

4. Click the More button in the Color Mask dialog box.

5. Do one of the following:

   - Enable the To Black button to convert the selected color to black on the image.

   - Enable the To White button to convert the selected color to white on the image.

   The To Black command uses black to display the pixels with a brightness value that is below the threshold that you set using the Threshold slider. The To White command uses white to display the pixels with a brightness value that is above the threshold you set using the Threshold slider.

6. Move the Threshold slider to set the brightness level at which the selected colors are converted to black or white.

   If To Black is enabled, a value of 0 is black; higher values are shades of gray. If To White is enabled, a value of 255 is pure white; lower values are shades of gray. You can set precise threshold values in the Threshold box beside the slider.

7. Enable the Preview button to examine the color mask before applying it to the image.

{button ,AL(`PRC Using masks to select colors;',0,"Defaultoverview",)} <u>Related Topics</u>

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Saving and loading color-sensitive masks

After you create a <u>color-sensitive mask</u> on your image, you can save the mask for use on other images later on. When you save or load a color-sensitive mask in Corel PHOTO-PAINT, the file is saved with the Color Mask (.CMK) file extension.

To save a color-sensitive mask

1. Click Mask, Color Mask.

2. In the Color Mask dialog box, create a color-sensitive mask on the active image.

3. Click — and click Save Color Mask.
4.　　　　In the Save As dialog box, choose the drive where you want to save the color mask from the Save In list box.
5.　　　　Double-click the folder where you want to save the color mask.
6.　　　　Type a filename in the File Name list box.
7.　　　　Click Save.

　　　The color-sensitive mask is saved with the Color Mask (.CMK) file extension.

To load color-sensitive masks

1. Click Mask, Color Mask.

2. In the Color Mask dialog box, click — and click Open Color Mask.
3.　　　　In the Open dialog box, choose the drive where the color-sensitive mask is stored.
4.　　　　Double-click the folder where the color-sensitive mask is stored.
5.　　　　Click the file and click Open.

　　　The color-sensitive mask is loaded in the Color Mask dialog box.

— **Notes**

- If you open a color-sensitive mask in the Color Mask dialog box without saving the current color-sensitive mask, the current mask is lost.

- You can also save color-sensitive masks that you create in the Color Mask dialog box as <u>mask channels</u> by clicking — and clicking Mask To Channel. For more information about saving masks as channels, see <u>"Creating new channels."</u>

{button ,AL(`PRC Using masks to select colors;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using alternative methods to select image areas

Using alternative methods to select image areas (page 1 of 2)

Although the regular and color-sensitive mask tools provide extensive flexibility when you select shapes and colors on your images, there are other ways to select complex image areas.

Objects and text

If you have created an <u>object</u> and you want to select an area that has the same shape, you can use the Create From Object(s) command in the Mask menu. By default, text created in Corel PHOTO-PAINT is also considered an object. If you want to select an area on your image in the shape of text, you can use the Render Text To Mask command in the Tool Settings Roll-Up or on the Property Bar for the Text tool.

Clipboard contents

You can also use the contents of the Clipboard when you select an area on your image. Use the Paste As New Selection command in the Edit menu to paste the Clipboard's contents into the active image as a <u>floating selection.</u> When a selection floats on your image, you can move it without affecting the underlying image. In this sense, a floating selection behaves somewhat like a mask, in the sense that you can apply effects or color to the image and only affect those pixels that are floating above it in the selection.

If you use another mask tool outside the selection, the floating selection is combined with the image background and the <u>mask marquee</u> disappears. To merge the selection with the background without losing the marquee, simply defloat the selection by clicking Mask, Defloat or clicking the Float/Defloat Mask button on the Property Bar.

Click here to see the next page.

{button ,AL(`OVR Selecting image areas;',0,"Defaultoverview",)} <u>Related Topics</u>

Using alternative methods to select image areas (page 2 of 2)

Paths

Paths are a series of lines and curves that you draw using the Path Node Edit tool. If the area that you want to select on your image is complicated, you can use the advanced editing power of the Path Node Edit tool to define it. Then, simply convert the area that lies outside the path to a mask using the Path To Mask button. The area enclosed by the path is selected or editable. If you create an open path (one in which the first and last nodes are not joined), the mask marquee automatically joins the first and last nodes to more accurately define the selection.

Color channels

Color channels are automatically generated by the software each time you open an image. The number of color channels in an image depends on the image's color mode. For example, an RGB image has a red channel (R), a green channel (G), a blue channel (B), and a composite channel that combines the R, G, and B channels to display the image in full color.

The R, G, and B channels contain the color information for the image's red, green, and blue components respectively. You can view your image using these individual channels to clearly display the contrast between the areas that you want to select and those that you want to mask or protect. Then you can use the Magic Wand Mask tool or Lasso Mask tool to select an area directly on the channel. The selection is outlined by a mask marquee when you make a channel visible.

{button ,AL(`OVR Selecting image areas;',0,"Defaultoverview",)} Related Topics

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Selecting text-shaped areas on your image

You can apply color or special effects, such as embossing or blurring, to a text-shaped area on your image using the Render Text To Mask feature. This command creates a mask that protects the areas of the image that lie outside the text-shaped selection. You can either select the area when you create the text, or you can convert existing text into a selection. If you convert existing text into a selection, both the text <u>object</u> and the text-shaped selection appear in your image.

To select text-shaped areas on your image

1. Click the <u>Text tool.</u>
2. Choose the font style, font size and other text attributes on the Property Bar.
3. Click the <u>Render Text To Mask button.</u>
4. In the Image Window, click to anchor the cursor, and type the text.

   The text is displayed in the current paint color.
5. Choose any other tool in the Toolbox.

   Corel PHOTO-PAINT creates a mask around the text so that the text-shaped area on the image is selected or editable.

To select the area defined by existing text

1. Click the Text tool.
2. Disable the Render Text To Mask button and choose the text attributes on the Property Bar.
3. In the Image Window, click to anchor the cursor, and type the text.
4. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Object Picker tool.</u>

   The characters are enclosed in the object marquee and eight selection handles surround the text string.
5. Click Mask, Create From Object(s).

   Corel PHOTO-PAINT creates a mask around the text, and the text-shaped area of the image is selected or editable. You can move the object with the Object Picker tool, or move the selection using the <u>Mask Transform tool.</u>

{button ,AL(`PRC Using alternative methods to select image areas;',0,"Defaultoverview",)} <u>Related Topics</u>

Using objects to select areas on your image

You can save time by selecting areas based on the shape of existing <u>objects</u> in the image. In fact, with the powerful mask features available in Corel PHOTO-PAINT, you can use multiple objects to select areas on your image.

To create a mask from an object

1. Select the object with the <u>Object Picker tool.</u>
2. Click Mask, Create From Object(s).

Tip

- To create a selection from several objects, hold down CTRL, click to select as many objects as you want, and then click Mask, Create From Object(s).

{button ,AL(`PRC Using alternative methods to select image areas;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the Clipboard to select areas on your image

Information that is cut or copied to the Clipboard can be pasted into Corel PHOTO-PAINT as a floating selection. The area surrounding the pasted information is protected but the information itself is selected or editable. You can either apply color or effects to the selection, or invert the area to mask it. However, if you move the floating selection, the image pixels that it contains move with it.

To use the Clipboard contents to select areas on your image

1. Do one of the following to place data in the Clipboard:
   - 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.

   You can cut or copy selections from any application; however, if you are working with an image file in Corel PHOTO-PAINT, select the area that you want to copy to the Clipboard using a mask tool.

2. In Corel PHOTO-PAINT, click Edit, Paste, As New Selection.
Note
   - As soon as you click outside the floating selection, click the Mask Transform tool or use any of the other mask tools outside the selection, the pixels inside the selection are merged with the background.

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{button ,AL(`PRC Using alternative methods to select image areas;',0,"Defaultoverview",)} Related Topics

Pasting into an existing selection

You can also paste data from the Clipboard into an area that you have selected using a mask. If you are working with an image file in Corel PHOTO-PAINT, select the area that you want to copy to the Clipboard with a mask tool. Then simply paste the contents of the Clipboard into the existing selection.

To paste data into an existing selection

1. Do one of the following to place data in the Clipboard:
   - 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.

   You can cut or copy selections from any application; however, if you are working with an image file in Corel PHOTO-PAINT, select the area that you want to copy to the Clipboard using a mask tool.

2. In Corel PHOTO-PAINT, click Edit, Paste, Into Selection.

   The Clipboard's contents appear inside the current selection.

Note

- Once you have pasted data into a selection, you can drag it to a new location on the image. When you paste data into a selection, a clip mask is created from the original data and the pasted data is an object that is enabled to the clip mask but not linked.

{button ,AL(`PRC Using alternative methods to select image areas;',0,"Defaultoverview",)} Related Topics

Using paths to select areas on your image

You can also select areas on your image based on the shape of open or closed <u>paths.</u> In fact, the additional editing capabilities of the Path Node Edit tool make it easy to select complex image areas. Simply define a path or open an existing path and use the Path To Mask button to select the corresponding shape on your image.

To use paths to select areas on your image

1. Click the <u>Path Node Edit tool.</u>

2. Using the Property Bar controls, do one of the following:

   - Click the <u>New Path button.</u>

   - Click the <u>Open Path button.</u>

   If you are creating a new path, click the image to begin.

3. When the completed path appears in the Image Window, click the <u>Path To Mask button.</u>

4. In the Path To Mask dialog box, enable the <u>Anti-Aliasing</u> check box (optional).

   Anti-aliasing smoothes the edges of the selection but may require additional processing time.

— **Note**

- 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 selected or editable.

{button ,AL(`PRC Using alternative methods to select image areas;',0,"Defaultoverview",)} <u>Related Topics</u>

Using color channels to define a selection

Viewing images in their individual <u>color channels</u> can sometimes make it easier to distinguish between the areas that you want to select and those that you want to protect.

To use color channels to define a selection

1. Click the Channels tab to open the Channels Docker window.

2. Choose the composite color channel from the Channels list.

3. Identify the channel that provides the most contrast between the area that you want to select and the rest of the image.

   You can enable or disable the <u>Eye icon</u> beside a color channel to add or remove it from the preview. This lets you view selected color channels in combination.

4. Choose the channel (or combination of channels) that best displays the contrast between the area that you want to select and the rest of the image.

5. Open the <u>Mask Tools flyout,</u> and do one of the following:

   - Click the <u>Lasso Mask tool.</u>

   - Click the <u>Magic Wand Mask tool.</u>

6. Select an area on the current image.

Tip

- To protect the area that you have selected in this procedure, simply invert the mask by clicking the Invert Mask button on the Standard toolbar.

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{button ,AL(`PRC Using alternative methods to select image areas;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Selecting areas across all visible objects

You can use the Lasso Mask tool, the Mask Scissors tool, or the Magic Wand Mask tool to select areas on your image that include all <u>objects</u> ─ as if they were merged with the background. When the Mask Visible command is enabled in the Tool Settings Roll-Up for one of these tools, you can select areas across all visible objects; however, when this command is disabled, you can only select areas on the active object. The active object is displayed with a red outline in the Objects Docker window.

To select areas across all visible objects

1. Open the <u>Mask Tools flyout,</u> and click one of the following tools:
   - the <u>Lasso Mask tool</u>
   - the <u>Mask Scissors tool</u>
   - the <u>Magic Wand Mask tool</u>
2. Click View, Roll-Ups, Tool Settings.
3. In the Tool Settings Roll-Up for the active tool, enable the Mask Visible check box.
4. Click a color on the image.

─ **Notes**

- If you disable the Mask Visible check box in the Tool Settings Roll-Up for the Lasso, Scissors, or Magic Wand Mask tools, the mask marquee appears around the area that you selected on the active object only.
- The Mask Visible command selects visible objects only; objects that are hidden are not affected.

{button ,AL(`PRC Using alternative methods to select image areas;',0,"Defaultoverview",)} <u>Related Topics</u>

Sizing your selections

Sizing your selections

When you select an area on your image using a mask, it is outlined by a <u>mask marquee.</u> The mask marquee separates the selected areas from the masked or protected areas on the image. You can adjust the size of your selection by sizing the marquee using the Mask Transform tool. Simply click the <u>Mask Transform tool</u> to display the marquee's selection handles.

Mask marquees can be sized interactively on screen by clicking and dragging their selection handles. For more precise sizing, you can display a nonprintable grid on screen. The Snap To Grid command found in the View menu makes the grid magnetic, which means that as you start dragging the handles, the mask marquee automatically jumps to the closest grid line. For even more precise sizing, you can activate the Size mode and set horizontal and vertical measurements in the sizing boxes on the Property Bar or in the Tool Settings Roll-Up. You can adjust the units of measurement when you are sizing your selections by specifying new units on the General page in the Options dialog box.

Enabling the Anti-Aliasing button on the Property Bar for the Mask Transform tool applies a smoothing effect to the edges of the selection and often creates a more appealing transition between the selection and the rest of the image.

{button ,AL(`OVR Using masks to make selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting a mask marquee

Before you can size your selection, you must select the <u>mask marquee.</u> Once you select the marquee, its selection handles are displayed in the Image Window. The handles are placed on an invisible rectangular box that completely encloses the marquee. This invisible box is called the highlighting box.

To select a mask marquee

- Open the <u>Object/Mask Tools flyout,</u> and click the <u>Mask Transform tool.</u>

  Eight selection handles appear around the edges of the mask marquee.

{button ,AL(`PRC Sizing your selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Sizing a mask marquee precisely

Mask marquees can be sized interactively on screen by dragging their selection handles. But to set a precise size for a marquee, you can type values representing its vertical and horizontal dimensions on the Property Bar.

To size a mask marquee precisely

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

   Eight selection handles appear along the marquee's highlighting box.

2. Choose the Size mode on the Property Bar.

3. Type the horizontal dimension in the Horizontal Transformation box.

4. Type the vertical dimension in the Vertical Transformation box.

5. Click the Transform button to preview the transformation in the Image Window.

6. Do one of the following:

   - Click the Apply button on the Property Bar to apply the transformation.

   - Press ESC to cancel the transformation.

Tips

- You can also apply the transformation by right-clicking and clicking Apply or by double-clicking inside the mask marquee. You can also cancel the transformation by right-clicking and clicking Reset or by double-clicking outside the mask marquee.

- You can also set horizontal and vertical dimensions on the Size tab in the Tool Settings Roll-Up for the Mask Transform tool.

{button ,AL(`PRC Sizing your selections;',0,"Defaultoverview",)} Related Topics

Sizing a mask marquee in the Image Window

If you size a selection using one of its center handles, only one dimension of the mask marquee is affected. However, if you size a selection using one of the marquee's corner handles, both dimensions are sized proportionately.

To change only one dimension of the marquee

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

   Eight selection handles appear along the marquee's highlighting box.

2. Drag a center handle on any side of the mask marquee.

3. Do one of the following:
   - Double-click inside the selection to apply the transformation.
   - Double-click outside the selection to cancel the transformation and return the mask marquee to its original size.

To size a mask marquee proportionately

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

   Eight selection handles appear along the marquee's highlighting box.

2. Drag a corner handle on the mask marquee.

3. Do one of the following:
   - Double-click inside the selection to apply the transformation.
   - Double-click outside the selection to cancel the transformation and return the mask marquee to its original size.

Tips

- You can also apply or cancel a transformation by right-clicking inside the marquee and clicking Apply or Reset. Or, click the Apply button on the Property Bar to apply a transformation and press ESC to cancel it.

- Hold down SHIFT while you resize a marquee to size the selection from the center. This means that the center of the image does not move. The change in size occurs in two opposite directions when dragging a center handle, and in all four directions when dragging a corner handle.

- Hold down CTRL while you resize a marquee to size the selection in 100% increments.

{button ,AL(`PRC Sizing your selections;',0,"Defaultoverview",)} Related Topics

Moving mask marquees and selections

Moving mask marquees and selections

When you size a <u>mask marquee,</u> you are also sizing the selected or editable area that is enclosed by the marquee. When you move a mask marquee, you can either reposition the marquee itself or you can move the marquee and the pixels that it contains.

Moving the marquee

You can move a mask marquee independently of the selection that it defines by clicking the Mask Transform tool and dragging the marquee to a different position on the image. Moving the marquee does not affect the underlying image.

Moving the selection

You can move a selected area on the image using the Rectangle, Circle, Freehand, Lasso, Scissors, or Magic Wand mask tools with the Normal mask mode enabled. Choose one of these mask tools and drag the selection to its new location. By default, the pixels inside the marquee are cut from the image when the mask is moved. A paper-colored area in the shape of the selection is left on the image where it was originally located.

If you choose the Float command from the Mask menu before moving it, you create a <u>floating selection.</u> This means that the selected area is copied to a new location while the underlying image remains intact. While the selection is floating, you can paste copies of it onto the image much like using a stamp to replicate a signature or shape. Clicking outside the floating selection automatically merges it with the background. You can also float or defloat a selection by enabling and disabling the Float/Defloat Mask button on the Property Bar.

Aligning mask marquees

Mask marquees can be aligned to <u>objects,</u> to the document, to guidelines, or to the grid. You can manually align marquees to guidelines by moving the mask to the desired location. Or, use the Snap To commands, found in the View menu, to force the marquee to move to the next guideline or grid line. To center mask marquees on a guideline, you must disable Snap To.

If you want to specify precise alignment options for the mask marquee, click the Align command found in the Mask menu. The Mask Align dialog box lets you choose from a wide variety of alignment options, including aligning marquees to the center of the page, to the active object, to the selected object, or to the entire document. Masks can be aligned horizontally and vertically in many combinations.

Adjusting the position of mask marquees

By default, the mask marquee is placed along the outermost edge of the selection. You can, however, adjust the marquee's position to fine-tune the outlined areas of a selection. The shape of the selection remains intact; only the position of the marquee changes. This makes it easier to see the result of the changes that you are applying.

The position of the mask marquee, also called its <u>threshold,</u> is set in relation to the transparency value of the pixels located on the edge of the selection. The result of changing the marquee's threshold is most apparent when applied to a selection that has a wide <u>feathered</u> edge or that has been created with <u>anti-aliasing.</u>

For example, setting a threshold value of 1 places the marquee along the first pixels on the selection's edge that are completely opaque. Setting the threshold value to 255 places the marquee along the first pixels on the selection's edge that are completely transparent.

{button ,AL(`OVR Using masks to make selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Displaying and hiding the mask marquee

A mask marquee is a dashed outline that surrounds a selection when you apply a mask to an image. By default, mask marquees are visible in the Image Window; however, you can hide mask marquees.

To display the mask marquee

- Click Mask, Marquee Visible.

  A check mark appears beside the Marquee Visible command in Mask menu when it is enabled. If there is no check mark, the command is disabled and the mask marquees are not visible in the Image Window.

— **Tip**

- You can also display the mask marquee by enabling the Show Mask Marquee button on the Standard toolbar.

{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Moving the selected area on your image

You can use the powerful masking tools available in Corel PHOTO-PAINT to move or copy the area that you have selected or made editable with a <u>mask.</u> When you move or copy a selection, both the <u>mask marquee</u> and the pixels that it contains are transferred to a new location.

To move a selection

1. Click Mask, Mode, Normal.

2. Open the <u>Mask Tools flyout,</u> and click one of the following tools:
   - the <u>Rectangle Mask tool</u>
   - the <u>Circle Mask tool</u>
   - the <u>Freehand Mask tool</u>
   - the <u>Lasso Mask tool</u>
   - the <u>Mask Scissors tool</u>
   - the <u>Magic Wand Mask tool</u>

3. Right-click inside the selection and drag the marquee to a new location.

4. Do one of the following:
   - Click Move Here to cut the selection from the image and paste it at the current location. A paper-colored area is left on the image where it was originally placed.
   - Click Copy Here to copy the selection to the new location. The pixels at the original selection location are merged with the underlying image, leaving the background intact.

— **Tips**

- You can also move a selection by left-clicking and dragging it to a new location. Hold down ALT, or choose the Float command from the Mask menu to copy the selection and leave the underlying image intact.

- If you want to move your selection in preset increments, see <u>"Moving a mask marquee in preset increments."</u>

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{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Moving the mask marquee

You can move a <u>mask marquee</u> to a new location on an image without moving the pixels that it contains using the Mask Transform tool.

To move only the mask marquee

1. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Mask Transform tool.</u>

   Eight selection handles appear around the mask marquee to indicate that it is selected.

2. Drag the marquee to a new location on the image.

   The area of the image that is enclosed by the marquee is now selected or editable.

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{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Moving a mask marquee in preset increments

You can set a precise distance increment by which to nudge <u>mask marquees</u> when you move them to a new location. Move the marquee in increments of the nudge distance as many times as you need or set a second nudge distance (Super Nudge) as a multiple of the first one, to move the marquee further in a single operation.

To move a mask marquee in preset increments

1. Click Tools, Options.
2. In the Options dialog box, click Workspace, General in the list of categories.
3. Type a distance increment in the Nudge box.

    Nudge distances are measured in pixels.
4. Type a value in the Super Nudge box.

    This value represents the number of times the Nudge distance is repeated.
5. Click OK.
6. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Mask Transform tool.</u>

    Eight selection handles appear around the mask marquee to indicate that it is selected.
7. Do any of the following:
    - Press an Arrow key to move the marquee in the arrow's direction by the Nudge distance.
    - Press SHIFT + an Arrow key to move the marquee by the Super-Nudge distance.
8. Repeat step 7 until you are satisfied with the marquee's new location.

{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Aligning mask marquees

Use the Align feature to align <u>mask marquees</u> to <u>objects,</u> to the edges or center of the document, or to a grid. By default, masks are aligned to the center of an image.

To align a mask marquee to the edges or center of the document

1. Click Mask, Align.

2. In the Align To section of the Mask Align dialog box, enable the Document button.

3. Enable one of the following vertical alignment buttons:

   - 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.

4. Enable one of the following horizontal alignment buttons:

   - Left, moves the marquee flush with 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.

To align a mask to one or more objects

1. Select the object(s) to which you want to align the mask.

2. Click Mask, Align.

3. In the Align To section of the Mask Align dialog box, do one of the following:

   - Enable the Active Object button.

   - Enable the Selected Object(s) button.

4. Select a position to which the marquee can align (relative to the object) from the Vertically and Horizontally sections.

Tips

- You can also open the Mask Align dialog box by clicking the <u>Align Mask button</u> on the Property Bar when a mask tool is active.

- You can align mask marquees in your image precisely by aligning the marquee to grid lines. For more information about grid and guidelines, see <u>"Using the grid, rulers, and guidelines."</u>

{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Adjusting the position of mask marquees

Fine-tune the placement of <u>mask marquees</u> on your image by adjusting their position on the edge of the selection. When you adjust the position of mask marquees, the area on the image that they enclose is not altered. The position of the marquee is set in relation to the <u>transparency</u> of the pixels on the edge of the selection.

To adjust the position of mask marquees

1. Click Tools, Options.

2. In the Options dialog box, 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.

   The mask marquee is now located along pixels that have the specified threshold value. This threshold value is also used for all other masks you create until you change the value.

Tip

- You can also remove masks by clicking the <u>Remove Mask button</u> on the Standard toolbar.

{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Removing a mask

If you remove a mask from an image, the entire image is considered selected or editable. Before you delete the mask, determine whether you want to save it for use on other images. Remove a mask by clicking Mask, Remove or by clicking the Delete Mask button on the Standard toolbar. You can save masks to disk or to a mask channel.

To remove a mask

- Click Mask, Remove.

  If the selected area on your image was floating before you removed the mask, it is automatically merged with the background.

{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} Related Topics

Transforming the shape of your selections

Transforming the shape of your selections

Transform the shape of your selections by rotating, mirroring, scaling, skewing, distorting, or applying perspective to the mask marquee. If your selection is floating above the image, it is automatically combined with the underlying image before the transformation is applied. All transformations are applied using the Mask Transform tool and its associated commands, which are displayed in the Tool Settings Roll-Up and on the Property Bar. Or, you can transform the shape of a selection directly in the Image Window by dragging the selection handles that surround it when the Mask Transform tool is active.

After you select the area on your image that you want to transform, click the Mask Transform tool to display handles for sizing, scaling, and mirroring. Clicking the Mask Transform tool and then clicking once inside the selection displays handles for rotating and skewing. Clicking another time inside the selection displays handles for distorting. Clicking again inside the selection displays handles for applying perspective.

When you scale, skew, or rotate the shape of your selection, its edges can become somewhat jagged. For that reason, the Property Bar and the Tool Settings Roll-Up each provide an anti-aliasing option, which is enabled by default.

The horizontal and vertical values displayed on the Property Bar and in the Tool Settings Roll-Up for transformations are based on the current units of measurement; you can change the units of measurement in the Options dialog box (Tools menu).

Note

- To apply transformations to the physical appearance of your selection (not just the selected shape), convert the mask to an object using the Create, Object: Copy Selection command (Object menu) and then apply the transformations.

{button ,AL(`OVR Using masks to make selections;',0,"Defaultoverview",)} Related Topics

Rotating a selection

You can transform the shape of your selection in the Image Window by rotating the mask marquee using the Mask Transform tool. Before you rotate a selection, enable the Anti-Aliasing command to reduce jagged edges.

To rotate a selection using the Property Bar

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

   Eight selection handles appear along the mask marquee's highlighting box.

2. Choose the Rotate mode from the transform list box on the Property Bar.

3. Type a value in the Horizontal Transformation box to position the center point for the rotation.

4. Type a value in the Vertical Transformation box to position the center point for the rotation.

   You can also click the Relative Center button to move the center of rotation, relative to its current location.

5. Type the rotation angle in the Rotation Angle box.

6. Click the Transform button to preview the transformation in the Image Window.

7. Do one of the following:

   - Press ESC to cancel the transformation.

   - Click the Apply button on the Property Bar to apply the transformation.

To rotate a selection directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

   Eight selection handles appear along the mask marquee's highlighting box.

2. Click inside the selection.

   Rotation handles appear in the four corners of the marquee.

3. Drag a corner handle until you're satisfied with the marquee's rotation.

4. Do one of the following:

   - Double-click inside the selection to apply the rotation.

   - Double-click outside the selection to cancel the rotation and return the selection to its original position in the Image Window.

Tips

- You can also apply or cancel a transformation by right-clicking inside the mask marquee and clicking Apply or Reset.

- By default, the mask marquee rotates around its center point which is represented by a bull's-eye. You can move the center of rotation by dragging it to the desired location.

{button ,AL(`PRC Transforming the shape of your selections;',0,"Defaultoverview",)} Related Topics

Scaling a selection

You can resize the area that you've selected in the Image Window by scaling the <u>mask marquee</u> using the Mask Transform tool. Before you scale a selection, enable the Anti-Aliasing command to reduce jagged edges.

To scale a selection using the Property Bar

1. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Mask Transform tool.</u>

   Eight selection handles appear along the mask marquee's <u>highlighting box.</u>

2. Choose the <u>Scale mode</u> on the Property Bar.

3. Click the <u>Maintain Aspect button</u> to scale each side of the selection proportionately (optional).

4. Type a scaling percentage in the <u>Horizontal Transformation box.</u>

5. Type a scaling percentage in the <u>Vertical Transformation box.</u>

6. Click the Transform button to preview the transformation in the Image Window.

7. Do one of the following:
   - Press ESC to cancel the transformation.
   - Click the Apply button on the Property Bar to apply the transformation.

To scale a selection directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

   Eight selection handles appear along the mask marquee's highlighting box.

2. Choose the Scale mode on the Property Bar.

3. Drag a corner handle to resize the shape of the selection.

4. Do one of the following:
   - Double-click inside the selection to apply the transformation.
   - Double-click outside the selection to cancel the transformation and return the selection to its original position in the Image Window.

Tip

- You can also apply or cancel a transformation by right-clicking inside the mask marquee and clicking Apply or Reset.

{button ,AL(`PRC Transforming the shape of your selections;',0,"Defaultoverview",)} <u>Related Topics</u>

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Creating a mirror image of a selection

You can mirror the area that you've selected on your image by setting options on the Property Bar or by dragging the marquee's selection handles directly in the Image Window. For additional control over the size and placement of the mirrored selection when you are working in the Image Window, enable the Snap To Grid command in the View menu.

To mirror a selection using the Property Bar

1. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Mask Transform tool.</u>

   Eight selection handles appear along the mask marquee's <u>highlighting box.</u>

2. Choose the <u>Scale mode</u> on the Property Bar.

3. Do any of the following:
   - Enable the <u>Flip Horizontal button</u> to mirror the selection along a vertical axis.
   - Enable the <u>Flip Vertical button</u> to mirror the selection along a horizontal axis.

4. Click the Transform button to preview the transformation in the Image Window.

5. Do one of the following:
   - Press ESC to cancel the transformation.
   - Click the Apply button on the Property Bar to apply the transformation.

To mirror a selection directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

   Eight selection handles appear along the mask marquee's highlighting box.

2. Choose the Scale mode on the Property Bar.

3. Drag a center handle across the selection beyond the opposite center handle.

   Hold down CTRL while you drag to make the mirrored marquee the same size as the original.

4. Do one of the following:
   - Double-click inside the selection to apply the transformation.
   - Double-click outside the selection to cancel the transformation and return the selection to its original position in the Image Window.

— **Tip**
- You can also apply or cancel a transformation by right-clicking inside the mask marquee and clicking Apply or Reset.

{button ,AL(`PRC Transforming the shape of your selections;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Skewing a selection

You can skew the area that you've selected on an image by setting options on the Property Bar or by dragging the skewing arrows in the Image Window. Skewing transforms the shape of the selection by slanting it.

To skew a selection using the Property Bar

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

   Eight selection handles appear along the mask marquee's highlighting box.

2. Choose the Skew mode on the Property Bar.

3. Type a value in the Horizontal box.

4. Type a value in the Vertical box.

   These values represent the distances by which you want to slant the shape of the selection.

5. Click the Transform button to preview the transformation in the Image Window.

6. Do one of the following:
   - Press ESC to cancel the transformation.
   - Click the Apply button on the Property Bar to apply the transformation.

To skew a selection directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

   Eight selection handles appear along the mask marquee's highlighting box.

2. Choose the Skew mode on the Property Bar.

3. Drag the skewing arrows in the direction that either arrow points.

   Skewing arrows are two-headed center arrows on each side of the highlighting box. They move in either direction.

4. Do one of the following:
   - Double-click inside the selection to apply the transformation.
   - Double-click outside the selection to cancel the transformation and return the selection to its original position in the Image Window.

— **Tip**
- You can also apply or cancel a transformation by right-clicking inside the mask marquee and clicking Apply or Reset.

{button ,AL(`PRC Transforming the shape of your selections;',0,"Defaultoverview",)} Related Topics

Distorting a selection

You can use the Mask Transform tool to distort the shape of a selection in the Image Window. Distortion transforms the selection by stretching and bending the mask marquee.

To distort a selection

1. Open the Object/Mask Tools flyout, and click the Mask Transform tool.

   Eight selection handles appear along the mask marquee's highlighting box.

2. Do one of the following to display the distortion arrows:
   - Click twice inside the selection.
   - Choose the Distort mode on the Property Bar.

   Distortion arrows are diagonal, outlined arrows that appear at each corner of the highlighting box.

3. Drag the arrows to distort the marquee's shape.

4. Do one of the following:
   - Double-click inside the selection to apply the distortion.
   - Double-click outside the selection to cancel the distortion and return the selection to its original appearance in the Image Window.

Tip
- You can also apply the transformation by right-clicking and clicking Apply or by clicking the Apply button on the Property Bar. You can also cancel the transformation by right-clicking and clicking Reset or by pressing ESC.

{button ,AL(`PRC Transforming the shape of your selections;',0,"Defaultoverview",)} Related Topics

Applying perspective to a selection

Add a three-dimensional appearance to the shape of your selections by applying perspective. You can create this illusion of depth directly in the Image Window.

To apply perspective to a selection

1. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Mask Transform tool.</u>

   Eight selection handles appear along the mask marquee's <u>highlighting box.</u>

2. Do one of the following to display the perspective handles:
   - Click three times inside the selection.
   - Choose the <u>Perspective mode</u> on the Property Bar.

   Perspective handles are hollow circular handles that appear at each corner of the marquee.

3. Drag a perspective handle to create a three-dimensional appearance.

   When you drag one handle, the first counterclockwise handle moves in the opposite direction.

4. Do one of the following:
   - Double-click inside the selection to apply the transformation.
   - Double-click outside the selection to cancel the transformation and return the selection to its original appearance in the Image Window.

— **Tip**

- You can also apply the transformation by right-clicking and clicking Apply or by clicking the Apply button on the Property Bar. You can also cancel the transformation by right-clicking and clicking Reset or by pressing ESC.

{button ,AL(`PRC Transforming the shape of your selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adjusting the transparency of masks and selections

Adjusting the transparency of masks and selections (page 1 of 2)

Think of a mask as a mesh that sits between your image and any effects that you want to apply. When you apply an effect, it must seep through the mesh before it reaches your image. You can adjust how tight or how loose the mesh is, anywhere in the mask. The looser the mesh, the more editable a selection is; in other words, the more the changes affect the image. The tighter the weave of the mesh, the less the effect soaks through to the image. <u>Mask transparency</u> refers to the tightness of that mesh; it is controlled by the value of each pixel in the mask.

Understanding transparency

Suppose you have a picture of a flower and you want to apply a special effect to only one petal on that flower. If you want the edges of the petal to receive 100% of the effect and the inside of the petal to receive only 50%, you can adjust the transparency of the pixels in the selection.

All pixels have a transparency value between 0 (black) and 255 (white). The transparency value determines how much or how little the pixel can be changed. If a pixel has a transparency value of 0, none of the effects that you apply change the image. All pixels with a value of 0 are part of the mask or protected area. On the other hand, if a pixel has a transparency value of 255, all of the effects that you choose are fully applied. All pixels with a value of 255 are part of the selected or editable area. If the area of the mask that covers the inside of the petal has a transparency value of 127 (roughly 50% editability), the image in that area receives 50% of the effect. A solid fill color applied through the semitransparent mask results in a semitransparent fill.

Click here to see the next page.

{button ,AL(`OVR Using masks to make selections;',0,"Defaultoverview",)} <u>Related Topics</u>

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Adjusting the transparency of masks (page 2 of 2)

Setting mask transparency

You adjust the transparency of a mask by painting the pixels with one or more shades of gray. When you select the Paint On Mask command from the Mask menu, the grayscale representation of the mask is displayed in the Image Window. White represents the areas of the image that you have selected, which are 100% transparent; black represents the mask pixels which are 100% opaque.

You apply the paint by clicking any paint tool, choosing a shade of gray from the on-screen Color Palette, and brushing over the pixels in the mask. The darker the shade, the less the color or effects that you apply later on change the image. You can use the Fill tool to adjust the transparency of the entire mask by applying a uniform, fountain, texture, or bitmap fill. All tools and Clipboard operations are available to edit a mask in Paint On Mask mode. You can even paste an image into the mask; the image's various grayscale values change the transparency of pixels in the mask and make the level of protection of the mask vary from one place to another. If you choose another color from the onscreen Color Palette, it is applied to the mask in its corresponding shade of gray.

When you return to the image by disabling the Paint On Mask command, the changes that you've made to the mask might not be readily apparent. The mask marquee only excludes pixels within its boundary if the transparency of those pixels goes below a certain level. If, for instance, you painted a square of light gray in the middle of the selection while in Paint On Mask mode, and returned to the image, there would be no change to the mask marquee. The change would be apparent only when you apply a color or special effect to the image and notice that only a percentage of the effect penetrated the image where the square was painted. You can view the various transparency levels in the mask by applying the mask overlay.

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{button ,AL(`OVR Using masks to make selections;',0,"Defaultoverview",)} Related Topics

Editing the transparency of a mask or selection

Use the Paint tool or other tools such as the <u>Fill tool,</u> <u>Interactive Fill tool,</u> and <u>Clone tool</u> to edit the transparency of a mask or selection. In fact, any effect that you can apply to a <u>grayscale</u> image can also be applied when you edit the transparency of a mask.

To adjust the transparency of a mask or selection

1. Open the <u>Mask Tools flyout,</u> and click a mask tool.
2. Select an area on your image.
3. Enable the <u>Paint On Mask button</u> on the Standard toolbar.

   A grayscale representation of the mask is displayed in the Image Window. The area that you selected on your image is white and the protected area is black.
4. Choose a color from the on-screen Color Palette.

   The darker the shade, the more <u>opaque</u> the pixels become when painted.
5. Click a paint tool.

   You can adjust the size and shape of the brush on the Property Bar or in the Tool Settings Roll-Up.
6. Brush over the white area of the image to change the shade of the pixels. You can also paint the black areas of the mask to make those areas somewhat transparent.
7. Disable the Paint On Mask button.

— **Tip**

- You can also enable and disable the Paint On Mask mode by clicking Mask, Paint On Mask or by pressing CTRL + K.

Adjusting the edges of a selection

Adjusting the edges of a selection

When you select an area on your image to edit, using one of the mask tools, the edges of the selection are outlined by a mask marquee. The mask marquee marks the boundary between the selected areas on your image and the masked or protected areas. You can't see the marquee when you apply the mask overlay, or when you enable Paint On Mask mode.

Selecting circular, diagonal, or other irregular shapes on your image can sometimes cause the edges of the selection to appear jagged. Use the feathering and smoothing features to soften the transition between the selected and protected areas on your image. You can also change the edges of a selection by applying color to the mask marquee.

Feathering

Feathering can be applied to the edges of a selection during or after its creation. It is particularly useful if you have edited the contents of the selection but not the surrounding pixels, and would prefer to make the transition between the two areas less noticeable. For example, suppose that you want to brighten a few flower bushes in a photograph. Feathering lets you brighten the flower bushes gradually so that you can't tell that the image was edited. You can also use feathering to blend a selection that you have pasted onto your image with the background.

Smoothing

Smoothing lets you round off the sharp angles and bends in a selection, and results in a more fluid selection shape. If a color-sensitive mask is used to select a complex area on your document, you may want to smooth the sharp angles in the selection using the Smooth slider in the Color Mask dialog box or the Smooth command in the Shape flyout (Mask menu).

Applying color

You can also edit the edges of a selection by applying color to the mask marquee. Simply choose a brush or effect tool, choose a color, and then set other editing options on the Property Bar. When you click Edit, Stroke, Stroke Mask, these editing attributes are applied to the edges of the selection.

{button ,AL(`OVR Using masks to make selections;',0,"Defaultoverview",)} Related Topics

Feathering the edges of a selection

Feathering changes the transparency of the pixels on the edge of a selection. This means that any effect or command that is applied to the selection fades gradually as it approaches the masked or protected area on the image. To see the impact of feathering, enable the Paint On Mask mode and view the image in grayscale. Notice how the feathered part is displayed in various shades of gray that are progressively darker as you approach the mask, which is displayed in black.

To feather the edges of a selection

1. Click Mask, Shape, Feather.

2. In the Feather dialog box, type a value in the Width box.

3. Choose a feathering direction from the Direction list box:

   - 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 of the pixels in the Width that you have specified and assigns an average color value to each.

   The feathering direction determines where the feathering is located relative to the mask marquee.

4. Choose an edge type from the Edges list box.

   If you choose Average direction in step 3, the Edges list box is unavailable.

{button ,AL(`PRC Adjusting the edges of a selection;',0,"Defaultoverview",)} Related Topics

Removing feathering from a selection's edge

You can remove the <u>feathered effect</u> from the edge of a selection by setting threshold values. Threshold determines where along the feathered edge a new, sharp edge is created. The <u>grayscale</u> value of the pixels on either side of the edge are changed to 0 (black) or 255 (white). Black areas are masked and white areas are selected. Instead of blending gradually, effects and color that are applied to the selection are now in obvious contrast with the masked areas on the image.

To remove feathering from a selection's edge

1. Click Mask, Shape, Threshold.

2. In the Threshold dialog box, type a value between 0 and 255 in the Level box.

   Pixels along the selection's edge with a grayscale value higher than the threshold are included in the selection; all other pixels are masked.

{button ,AL(`PRC Adjusting the edges of a selection;',0,"Defaultoverview",)} <u>Related Topics</u>

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Smoothing the edges of a selection

When you use complex, <u>color-sensitive masks</u> to select an area on your image, the selection often has sharp bends and turns. You can smooth the edges of your selection by toning down the contrast between pixels on the edge of a selection. When you smooth the edge of a selection, masked areas that are completely surrounded by the selection ("islands") might be removed.

To smooth the edges of a selection

1. Click Mask, Shape, Smooth.
2. In the Smooth dialog box, type a value in the Radius box.

   This value determines the intensity of the smoothing effect.

{button ,AL(`PRC Adjusting the edges of a selection;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Applying color or an effect along the edge of a selection

Apply color or a special effect along the edge of a selection to clearly identify the boundary between selected or editable areas on your image and those areas that are protected by a mask. If you have applied a brush stroke along a mask but want to enhance its effect, you can repeat the stroke using the Repeat Stroke command in the Edit, Stroke menu. Create your own brush strokes or apply any of the many program presets.

To apply color or an effect along the mask marquee

1. Open the Mask Tools flyout, and click a mask tool.
2. Select an area on the image.
3. Click one of the following tools in the Toolbox:
   - the Paint tool
   - the Effect tool
   - the Color Replacer tool
   - the Eraser tool
   - the Image Sprayer tool
4. Do one of the following:
   - Set the tool's attributes on the Property Bar.
   - Click View, Roll-Ups, Tool Settings, and set the tool's attributes in the Tool Settings Roll-Up.
5. Click Edit, Stroke, Stroke Mask.
6. In the Choose Stroke Position dialog box, 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 mask marquee

1. Open the Mask Tools flyout, and click a mask tool.
2. Select an area on your image.
3. Click one of the following tools:
   - the Paint tool
   - the Effect tool
   - the Image Sprayer tool
   - the Eraser tool
   - the Color Replacer tool
4. Click Edit, Stroke, Repeat Stroke.
5. Choose a brush stroke from the Stroke list box.
6. Type a value in the Repeat box.

   This value determines the number of times the stroke is repeated along the mask marquee.
7. Click the Stroke Mask Marquee button.

— **Tip**

- 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 "Saving repeating and modifying brush strokes."

{button ,AL(`PRC Adjusting the edges of a selection;',0,"Defaultoverview",)} Related Topics

Expanding and reducing a selection

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Expanding and reducing a selection (page 1 of 2)

You can use the <u>mask modes</u> and sizing commands to increase or decrease the shape of a selection on your image.

Mask modes

The Normal, Additive, Subtractive, and XOR mask modes let you create, expand, or reduce selections on an image. You can access these modes by clicking Mask, Mode, and choosing an option from the flyout menu or you can simply choose a mask tool and click one of the mask mode buttons on the Property Bar. If you are creating a <u>color-sensitive mask</u> using the Color Mask dialog box, you can access the mask mode buttons directly in the Color Mask dialog box.

Mask mode	Description

The Normal mode is the default mode, which lets you select a single area on your image.

The Additive mode lets you select two or more areas on your image. You can also use the Additive mask mode to expand existing selections.

The Subtractive mode lets you remove selected areas on your image.

The XOR mode lets you select two or more areas on your image. If two selections overlap, the overlapping regions are included in the mask.

After you change mask modes, the new mode remains active until you change modes again. To simplify your image editing tasks, you can temporarily invoke mask modes using keyboard shortcuts. Holding down CTRL before selecting an area on your image with a mask tool invokes the Additive mode, holding down SHIFT 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. The CTRL and SHIFT keys perform similar functions when used with most other mask tools.

Selecting areas on an image

If you have trouble selecting the area that you want to edit on your image, make sure that you have activated the correct mask mode. For example, if you select an editable area on an image using the Rectangle tool, but the editing effect that you choose is applied to areas outside the rectangle, the Subtractive mode is probably active. You can correct this error by enabling the Normal Mode button and starting over or by undoing the effect, inverting the mask, and reapplying the effect to the selection.

An easy way to avoid creating inaccurate selections in your images is to use keyboard shortcuts to temporarily enable the appropriate mask mode.
— <u>**Click here to see the next page.**</u>

{button ,AL(`OVR Using masks to make selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Expanding and reducing a mask selection (page 2 of 2)

Shaping a selection

The following commands appear in the Shape flyout (Mask menu) and let you expand or reduce selections in an image:

- Border, lets you select a border-shaped area on your image by creating two <u>mask marquees.</u> These marquees have the same shape and share the same center point, but are separated by a specific number of pixels.
- Remove Holes, selects any masked areas that are completely enclosed by a selection.
- Smooth, lets you round off any sharp angles on the edge of a 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.

Using tools in Paint On Mask mode

To expand or reduce a selection, start by enabling the <u>Paint On Mask mode.</u> Once the mask is displayed in grayscale in the Image Window, you can edit the selection as you would any other image. Adding black to the selection decreases its shape because pixels that are black mask the image. Adding white to the selection increases its shape because white pixels are editable. Adding gray to the mask increases the selection by changing the degree of transparency of pixels already included in the selection. Another way to reduce a selection is to erase selected areas using the <u>Eraser tool.</u> Or, expand a selection by increasing the transparency of pixels using the <u>Effect tool.</u>

When you edit a selection in Paint On Mask mode, you are not editing the active image; instead, you are editing the selection that you've made on that image using a mask. This means that when you use the mask tools to select an area in Paint On Mask mode, you are actually creating a mask on a mask.

{button ,AL(`OVR Using masks to make selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Adding areas to a selection

You can add to the shape of a selection using any of the mask tools except the <u>Mask Transform tool.</u> Use the Additive mode to add new areas to an existing selection. Use the XOR mode to add new areas while excluding regions that overlap within the original selection.

To add areas to a selection

1. Click Mask, Mode, Additive.

2. Open the <u>Mask Tools flyout,</u> and click a mask tool.

3. Select an area on the image.

To add areas to a selection but exclude overlapping regions

1. Click Mask, Mode, XOR.

2. Open the Mask Tools flyout and click a mask tool.

3. Select an area on the image that overlaps with the original selection.

   If the new area does not overlap the current selection, this mode behaves exactly like the Additive mode described in the previous procedure. Otherwise, everything except the overlapping area is selected.

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{button ,AL(`PRC Expanding and reducing a selection;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Removing holes from a selection

When you use the <u>Lasso Mask tool,</u> the <u>Magic Wand Mask tool,</u> or the Color Mask command to select areas on your image, you often end up with masked or protected regions that are completely surrounded by the selection. You can remove these masked "islands" and make them part of the selection using the Remove Holes command.

To remove holes from a selection

- Click Mask, Shape, Remove Holes.

{button ,AL(`PRC Expanding and reducing a selection;',0,"Defaultoverview",)} <u>Related Topics</u>

Expanding or reducing a selection by a specific number of pixels

You can resize the area that you've selected on an image by expanding or reducing the selection by a specific number of pixels. The <u>mask marquee</u> moves inward or outward by the number of pixels that you specify.

To expand a selection by a specific number of pixels

1. Click Mask, Shape, Expand.

2. In the Expand dialog box, type a value in the Width box.

To reduce a selection by a specific number of pixels

1. Click Mask, Shape, Reduce.

2. In the Reduce dialog box, type a value in the Width box.

{button ,AL(`PRC Expanding and reducing a selection;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding adjacent pixels of similar color to a selection

The Grow command uses the current <u>color tolerance</u> to add adjacent pixels of similar color to a selection. To adjust the tolerance value that the Grow command applies, simply choose the Magic Wand Mask tool and set new tolerance values on the Property Bar or in the Tool Settings Roll-Up.

To add adjacent pixels of similar color to a selection

- Do one of the following:
  - Click Mask, Shape, Grow.
  - Click the Grow button on the Property Bar.

  The selection expands according to the new tolerance value. The next time that you apply the Grow command, you will not have to change the tolerance value again. Watch the Progress Indicator on the Corel PHOTO-PAINT Status Bar to see the status of the operation. The selection expands until it reaches pixels that are dissimilar in color to those located along the edge of the original selection.

To expand the selection further

1. Open the <u>Mask Tools flyout,</u> and click the <u>Magic Wand Mask tool.</u>
2. Choose one of the following <u>color tolerance</u> modes on the Property Bar:
   - Normal, determines the color tolerance based on color similarity.
   - HSB, determines the color tolerance based on the similarity of hue, <u>saturation,</u> and <u>brightness</u> levels between adjacent pixels.
3. Type a new tolerance value in the Hue, Saturation, or Brightness boxes beside the tolerance mode buttons.

   If you choose Normal in step 2, the Saturation and Brightness boxes are not available.
4. Do one of the following:
   - Click Mask, Shape, Grow.
   - Click the Grow button on the Property Bar.

   The selection expands according to the new tolerance value. The next time that you apply the Grow command, you will not have to change the tolerance value again.
5. Continue to adjust the tolerance mode and apply the Grow command until you are satisfied with the shape of your selection.

— **Note**

- If you have enabled the Mask Visible check box in the Tool Settings Roll-Up for the Magic Wand Mask tool, adjacent pixels of a similar color are selected on all visible objects in the image.

{button ,AL(`PRC Expanding and reducing a selection;',0,"Defaultoverview",)} <u>Related Topics</u>

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Adding all pixels of similar colors to a selection

Like the Grow command, the Similar command uses the current <u>color tolerance</u> to expand a <u>selection.</u> However, the Similar command expands the selection throughout the image一even if the image pixels are not adjacent to one another. To adjust the tolerance value that the Similar command applies, simply choose the Magic Wand Mask tool and set new values on the Property Bar.

To add all pixels of similar colors to a selection

- Do one of the following:
  - Click Mask, Shape, Similar.
  - Click the Similar button on the Property Bar.

  All pixels that lie within the new tolerance setting are selected. Watch the Progress Indicator on the Corel PHOTO-PAINT Status Bar to see the status of the operation. Corel PHOTO-PAINT selects areas throughout the image that contain colors similar to those located along the edge of the original selection.

To add more colors to the selection

1. Open the <u>Mask Tools flyout,</u> and click the <u>Magic Wand Mask tool.</u>
2. Choose one of the following tolerance modes on the Property Bar:
   - Normal, determines the color tolerance based on color similarity.
   - HSB, determines the color tolerance based on the similarity of hue, <u>saturation,</u> and <u>brightness</u> levels between adjacent pixels.
3. Type a new tolerance value in the Hue, Saturation, or Brightness boxes beside the tolerance mode buttons.

   If you choose Normal in step 2, the Saturation and Brightness boxes are not available.
4. Do one of the following:
   - Click Mask, Shape, Similar.
   - Click the Similar button on the Property Bar.

   All pixels that lie within the new tolerance setting are selected.
5. Continue to adjust the tolerance mode and apply the Similar command until you are satisfied with the shape of your selection.

— **Note**

- If you have enabled the Mask Visible check box in the Tool Settings Roll-Up for the Magic Wand Mask tool, pixels of a similar color are selected on all visible objects in the image.

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{button ,AL(`PRC Expanding and reducing a selection;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Removing selected areas

You can remove areas from a <u>selection</u> using any of the mask tools except the Mask Transform tool.

To remove selected areas

1. Click Mask, Mode, Subtractive.
2. Open the <u>Mask Tools flyout,</u> and click a mask tool.
3. Select the area on your image that you want to remove from the selection.

    If you are using the <u>Magic Wand Mask tool,</u> click a pixel that represents the color you want to remove from the selection.

Overlapping areas are removed from the selection. These areas are now masked or protected.

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{button ,AL(`PRC Expanding and reducing a selection;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a border-shaped selection

The Border command converts the existing <u>mask marquee</u> into two marquees that have the same shape and share the same center, but that are separated by a specific number of pixels. Use a border-shaped selection to frame parts of an image with a color, a texture, or a special effect.

To create a border-shaped selection

1. Click Mask, Mode, Normal.
2. Select an area on your image using the tools in the <u>Mask Tools flyout.</u>
3. Click Mask, Shape, Border.
4. In the Border dialog box, type a value in the Width list box.

   The border's width is determined by adding this value to both sides of the original marquee.
5. Choose an edge type from the Edges list box.

— **Note**

- A soft edge produces a more gradual blend with the background image than a hard edge.

{button ,AL(`PRC Expanding and reducing a selection;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Expanding or reducing a selection using tools

Most Corel PHOTO-PAINT tools can be used to expand or reduce a selection using a <u>grayscale</u> representation of its pixels. These tools include the Paint, Effect, Clone, Eraser, Color Replacer, Image Sprayer, and Shape tools.

Any tool that is used to add white to the grayscale representation of the image increases the selection; any tool used to add black decreases the selection. Adding gray expands the selection if painted on black areas, and changes the transparency of pixels already in the selection if painted on white areas.

To expand a selection using tools

1. Click Mask, Paint On Mask.
2. Click one of the following tools:
   - the <u>Paint tool</u>
   - the <u>Effect tool</u>
   - the <u>Clone tool</u>
   - the <u>Eraser tool</u>
   - the <u>Color Replacer tool</u>
   - the <u>Image Sprayer tool</u>
   - the <u>Shape tools</u>
3. Adjust the tool's attributes on the Property Bar or in the Tool Settings Roll-Up.

   If you use the Paint tool or any of the <u>Shape tools,</u> the paint and fill colors that you choose are converted to their grayscale equivalents.
4. Drag to expand or reduce the selection.
5. Click Mask, Paint On Mask to return to the image.

   The mask marquee expands or shrinks to enclose the pixels that are now part of the selection.

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{button ,AL(`PRC Expanding and reducing a selection;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Saving masks and selections

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Saving masks and selections

Although mask channels are saved with images in formats that support mask information (e.g., the Corel PHOTO-PAINT .CPT file format), mask information is lost if you save an image to a different file format without first saving the mask. For this reason, Corel PHOTO-PAINT lets you save your masks to disk separately from the images that you used to create them. When you save a mask to disk, you can use it again in the future on any image. Saving masks lets you remove them from the Image Window so that you can create another mask without losing the original permanently.

You can also save the selected regions of a masked image to disk as bitmaps. Once you have saved a selection, you can use the irregularly shaped bitmap in illustration or page layout applications or in other Corel PHOTO-PAINT files. File formats that support mask information include: .CPT, .PSD, .PP4, .PP5, .TIFF (grayscale, 256-color, RGB, and 32-bit images), and .TGA (24-bit images only).

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{button ,AL(`OVR Using masks to make selections;',0,"Defaultoverview",)} Related Topics

Saving and loading a mask

Corel PHOTO-PAINT saves masks as grayscale images. Once the mask is saved, you can load it into any image file. If the mask was created in another image that has different dimensions than the new image, the mask is stretched or compressed to accommodate the new image size.

To save a mask as a separate file

1. Click Mask, Save, Save To Disk.

2. In the Save A Mask To Disk dialog box, choose the drive where you want to save the mask from the Save In list box.

3. Double-click the folder where you want to save the mask.

4. Type a name for the file in the File Name box.

5. Choose a file format from the Save As Type list box.

6. Click Save.

To load a saved mask

1. Click Mask, Load, Load From Disk.

2. In the Load A Mask From Disk dialog box, choose the drive where the mask is stored from the Look In list box.

3. Double-click the folder where the mask is stored.

4. Click the filename.

5. Click Open.

{button ,AL(`PRC Saving masks and selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving selected areas on your image

If you want to create a non-rectangular bitmap for use in an illustration or page layout application, you can save only those pixels that are selected on an image.

To save selected areas on your image

1. Using the mask tools, select the area that you want to save as a bitmap.
2. Click File, Export to open the Save An Image To Disk dialog box.
3. Choose the drive where you want to save the bitmap from the Save In list box.
4. Double-click the folder where you want to save the bitmap.
5. Type a name for the file in the File Name box.
6. Choose the Encapsulated PostScript (EPS) file format from the Save As Type list box.
7. Click Save.

   If the image contains floating objects, Corel PHOTO-PAINT prompts you to merge them with the background. Click OK to open the EPS Export dialog box.
8. In the Clipping section of the EPS Export dialog box, enable the Save <u>check box.</u>
9. Enable the Image Enclosed By Mask button.

   Only the pixels inside the mask <u>marquee</u> are saved.

Tip

- Enable the Crop Image To Mask/Path When Saving button in the Clipping section of the EPS Export dialog box, to permanently remove the masked areas on the image.

{button ,AL(`PRC Saving masks and selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating an object from a selection

You can use the Cut, Copy, and Paste commands to create an <u>object</u> from a selection. If you use the Paste, As New Document command, the object appears in a new document. If you use the Paste, As New Object command, the object is pasted into the active document.

To create an object from a selection

1. Using the mask tools, select an area on the image.
2. Do one of the following:
   - Click Edit, Cut to remove the selection from the current image and copy it to the Clipboard.
   - Click Edit, Copy to copy the selection to the Clipboard.
3. Do one of the following:
   - Click Edit, Paste, As New Document to paste the object into a new document.
   - Click Edit, Paste, As New Object to paste the object into the active image.

   The selection is displayed as a new object in the Image Window.

{button ,AL(`PRC Saving masks and selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Managing multiple masks

Managing multiple masks (page 1 of 2)

If you are editing complex images, it is sometimes convenient to access multiple masks at once so that you can switch between them. Although only one mask can be displayed on an image at a time, you can store your masks in <u>mask channels</u> for use later on. Once saved in a channel, a mask can be loaded and reused within the same image repeatedly. This lets you switch from one mask to another without having to re-create the mask each time.

When you save a mask in a mask channel, it remains active on the image and is listed as the current mask in the Channels Docker window. If you select a different area on your image and alter the shape of the mask, the channel is not affected by the changes. You can save as many masks as you want in the Channels Docker window.

If you save a mask in a channel, it is available for use at any time on the active image; however, if you open a new image, the mask is no longer available. To save masks so that they can be applied to any image at any time, save them to disk. You can access the Save To Disk and Load From Disk options in the Channels Docker window or in the Mask menu.

When you save an image in Corel PHOTO-PAINT format (.CPT), all mask channel information is saved with it. If you save an image in a different file format, the channels are lost when the image is closed. If you want to save an image in a format that does not support mask channel information, save the mask to disk.

— **Click here to see the next page.**

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{button ,AL(`OVR Using masks to make selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Managing multiple masks (page 2 of 2)

Using mask channels

You can display any combination of color channels on the image with a mask channel. Use the Channels Docker window to access both the color and mask channels. If you view the mask channel independently of all color channels in <u>Paint On Mask mode,</u> the mask is displayed as a <u>grayscale image.</u> If you display the mask channel along with a color channel, the mask is displayed as an overlay with varying degrees of opacity.

Because a mask channel is nothing more than a mask that has been placed in temporary storage, you can edit it in the same way that you edit any other mask or selection. Use any tool or use the effects available in the Corel PHOTO-PAINT menus to edit the channel in Paint On Mask mode. A channel becomes editable when you enable the <u>Eye icon</u> in the Channels Docker window.

{button ,AL(`OVR Using masks to make selections;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Creating new channels

You can create new channels for your image using the commands and controls in the Channels Docker window. When you create a channel you can set its properties including, the channel name, color, opacity, and fill color. After you create a channel you can adjust these properties by double-clicking the channel; however, you cannot adjust the fill color once it is set in the new channel.

To create new channels

1. Click the Channels tab to open the Channels Docker window.
2. Click — and click New Channel.
3.　　　In the Channel Properties dialog box, type a name for the channel in the Name box.
4.　　　In the Color section, do one of the following:
   - Open the color picker and choose a color.
   - Open the color picker and click Other to choose a color or create your own.
5. Type a percentage value in the Opacity box to set transparency.
6. Enable the Invert Overlay check box (optional).

   If you enable the Invert Overlay check box, the <u>mask overlay</u> appears inverted on your image.
7. Do one of the following:
   - Enable the Fill Black box to create a white marquee on a black background.
   - Enable the Fill White box to create a black marquee on a white background.

To create a mask channel from the current mask

1. Open the Mask Tools flyout, and click a mask tool.
2. Select an area on your image.
3. Click the Channels tab to open the Channels Docker window.
4. Click the <u>Create Channel From Mask button.</u>

— **Note**
   - Once you specify the fill color for a mask channel in the Channel Properties dialog box, you cannot adjust it later on.

{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} <u>Related Topics</u>

—

Saving masks in channels

Create a <u>mask channel</u> when you want to store the current mask for use in the same image later on. The mask channel is saved with the image if you use a file format that supports mask information, such as the Corel PHOTO-PAINT .CPT format.

To save a mask in a channel

1. Open the <u>Mask Tools flyout,</u> and click a mask tool.

2. Select an area on your image.

3. Click the Channels tab to open the Channels Docker window.

4. Click Mask, Save, Save As Channel.

5. In the Save Mask As Channel dialog box, type the name of the mask channel in the As box.

   A thumbnail representing the new mask channel appears at the end of the Channels list.

— **Tip**

- If you create a color-sensitive mask in the Color Mask dialog box, you can save it as a mask channel by clicking — and clicking Mask To Channel directly in the dialog box. For more information about creating color-sensitive masks, see <u>"Using masks to select colors."</u>

{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} <u>Related Topics</u>

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Displaying or hiding a mask channel

You can display an image's mask channels individually or with any combination of color channels by enabling the Eye icon in the Channels Docker window. If you display a mask channel alone in the Image Window, it is presented as a grayscale image. If you display a mask channel with one or all of the color channels, it is presented as a tinted overlay. The areas that you've selected on your image are transparent in the overlay.

To display a mask channel

1. Click the Channels tab to open the Channels Docker window.

2. Enable the Eye icon associated with the mask channel that you want to display.

To hide a mask channel

1. Click the Channels tab to open the Channels Docker window.

2. Disable the Eye icon associated with the mask channel that you want to hide.

   Corel PHOTO-PAINT hides the channel from view, but does not delete it.

— **Note**

- A mask channel that is editable or active cannot be hidden. You must first choose another channel to be editable or active, then hide the mask channel. Active channels are displayed with a red outline in the Channels Docker window.

{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} Related Topics

Updating a mask channel

All of the editing features that you apply to masks while working in <u>Paint On Mask mode</u> can also be applied to <u>mask channels.</u> If you make changes to a mask channel, you can update it in the Channels Docker window.

To update a mask channel

1. Click the Channels tab to open the Channels Docker window.
2. Click a mask channel in the Channels Docker window.

   The mask channel is displayed in the Image Window and is editable.
3. Use any tools and commands to edit the channel.

   The channel's <u>thumbnail</u> is automatically updated in the Channels Docker window.

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{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} <u>Related Topics</u>

Combining masks and mask channels

You can combine the current mask with a mask channel to expand the selected area on your image. The area that you expand is defined by the grayscale values (between 0 and 255, black to white) of the mask channel.

To combine masks and mask channels

1. Click the Channels tab to open the Channels Docker window.

2. Click the Mask Channel to which you want to add a mask.

3. Open the Mask Tools flyout, and click a mask tool.

4. Select an area on the mask channel.

5. Click the Add Mask To Channel button in the Channels Docker window.

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{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} Related Topics

Reapplying a mask that is saved in a channel

To use a mask that you've saved in a <u>mask channel,</u> you must reapply it to the active image.

To reapply a mask that is saved in a channel

1. Click the Channels tab to open the Channels Docker window.
2. In the Channels Docker window, select a mask channel.
3. Do one of the following:
   - Click the Normal mode button to replace the current selection with the mask in the selected mask channel.
   - Click the Additive mode button to add the selection defined in the mask channel to the current selection.
   - Click the Subtractive mode button to remove the selection in the mask channel from the current selection.
   - Click the XOR mode button to add the selection defined in the mask channel to the current selection. Overlapping selections are masked.
4. Click the <u>Convert Active Channel To Mask button.</u>

{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Saving and opening a mask channel

Save a <u>mask 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. You can also save a mask channel to disk when you are saving the image in a file format that does not support mask channel information.

To save a mask channel to disk

1. Click the Channels tab to open the Channels Docker window.

2. Select the mask channel that you want to save.

3. Click ▶ at the top of the Channels page and click Save As.
4. In the Save An Alpha Channel To Disk dialog box, choose a file type from the Save As Type list box.
5. Choose the drive where you want to save the mask channel from the Save In box.
6. Double-click the folder where you want to save the mask channel.
7. Type a name for the file in the File Name box.

8. Click Save.

To open a mask channel saved to disk

1. Click the Channels tab to open the Channels Docker window.

2. Click ▶ at the top of the Channels page and choose Open to open the Load An Alpha Channel From Disk dialog box.
3. Choose the appropriate file type from the Files Of Type list box.
4. Choose the drive where the mask channel is stored from the Look In box.
5. Double-click the folder where the mask channel is stored.
6. Double-click the filename to open the file.

A thumbnail representing the mask channel appears in the Channels list.

– **Note**

- If you load a mask that was created in another image of different dimensions, the mask is automatically stretched or compressed to cover the entire active image. In this case, the mask's <u>aspect ratio</u> might be modified.

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{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} <u>Related Topics</u>

Moving and deleting mask channels

When you want to apply different image editing effects to complex images, you might find it necessary to create multiple <u>mask channels.</u> By default, these channels appear in the order that you create them; however, you can reorder the channels by dragging them to a new position in the Channels list.

If you have many mask channels in a single image, you may want to save the ones you are not using to disk, and then delete them from the Channels list to improve your system's performance and make the mask channel list manageable. You can always load a mask that you've saved to disk when needed.

To move mask channels

- Drag the mask channel to a new position in the Channels Docker window.

To delete mask channels

1. Click the Channels tab to open the Channels Docker window.

2. Choose the mask channel that you want to delete from the Channels list.

3. Click the <u>Delete Channel button</u> at the bottom of the Channels Docker window.

{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} <u>Related Topics</u>

Making and editing movies

Making and editing movies

Use the powerful animation controls in Corel PHOTO-PAINT to make movies for use as customized screen savers or to add color and motion to Web pages. Movies are created and edited in the same way as an image.

A movie consists of a series of images called frames. As the background and objects are changed from frame to frame, the illusion of movement is created. Corel PHOTO-PAINT includes powerful controls used to manipulate the individual frames of movies. You can insert new frames, create duplicate frames, insert frames from another movie, and much more.

{button ,AL(`OVR Making and editing movies;',0,"Defaultoverview",)} More Detailed Information

Creating, opening, and saving movies

Creating, opening and saving movies

To create a movie file, choose a color mode, image size and resolution, and background paper color. The color mode and resolution are especially important as they affect both the size and quality of the movie. If the movie is particularly large, try working on it in parts. This reduces the amount of data the computer has to process at one time. Because you are working with pixels rather than film, the color, resolution, frame number, and frame size can be changed at any time.

When a movie is saved, the objects in one frame are automatically saved in every frame — and the objects are no longer editable. This is important to remember when creating backgrounds or adding objects that remain stationary throughout the movie. To show an object in a single frame, click Object, Combine and then save. This merges the object into the background image of the current frame.

Notes

- The resolution of a movie should never exceed 96 dpi, which is the maximum resolution a color monitor can display. Choosing a greater dpi value reduces playback performance.

- The Frame Speed depends on the frame size: the smaller the frame size, the faster the movie plays. To change the frame size, click Image, Resample and adjust the values in the Resample dialog box.

{button ,AL(`OVR Making and editing movies;',0,"Defaultoverview",)} Related Topics

Creating a movie

Creating a movie in Corel PHOTO-PAINT 8 is as easy as creating a new image. It also employs the same familiar Create A New Image dialog box.

To create a movie

1. Click File, New.

2. In the Create A New Image dialog box, choose a color mode from the Color Mode list box.

3. Choose a paper color by doing one of the following:
   - Click the Paper Color picker and choose a color.
   - Click the Other button at the bottom of the Paper Color picker to see more colors.

4. Choose a frame size from the Size box or type values in the Width and Height boxes.

   Specify a different unit of measurement by choosing an option from the Units list box.

5. Type a resolution value in the Resolution box.

   Do not exceed a resolution value of 96 dpi.

6. Enable the Create A Movie check box.

7. Type a value in the Number Of Frames box.

   This value represents the number of frames to be included in the movie.

— **Note**

- Edits are often repeated several times in the production of a movie. To facilitate production, record each action on several frames at once using the tape deck controls in the Recorder Docker window. See "Creating recordings and scripts."

— **Tip**

- Choose paletted color mode to create a movie for a Web page.

{button ,AL(`PRC Creating opening and saving movies;',0,"Defaultoverview",)} Related Topics

Opening a movie

Movies can be opened in whole or in part. Enable the Preview check box to display the first frame of the movie.

To open a movie

1. Click File, Open.
2. In the Open An Image dialog box, choose the drive where the movie is stored from the Look In list box.
3. Choose a file type from the Files Of Type list box.
4. Double-click the folder where the movie is stored.
5. Click the filename.
6. Choose Full Image from the display list box to open all frames of the movie.
7. Click Open.

Note

- Corel PHOTO-PAINT opens a partial movie when you click the filename after choosing Full Image.

To open a section of a movie

1. Click File, Open.
2. In the Open An Image dialog box, choose the drive where the movie is stored from the Look In list box.
3. Choose a file type from the Files Of Type list box.
4. Double-click the folder where the movie is stored.
5. Click the filename.
6. Choose Partial Load from the display list box to open some of the frames in the movie.
7. Click Open.
8. In the Partial Load Movie dialog box, type the range of frames to be opened in the From and To boxes.

{button ,AL(`PRC Creating opening and saving movies;',0,"Defaultoverview",)} Related Topics

Saving a movie

A movie can be saved before or after adding the background and objects. Until these components are added, each frame in the movie is displayed as a separate, blank page.

To save a movie

1. Click File, Save.

2. In the Save An Image to Disk dialog box, type the path and filename.

3. Choose Video For Windows (.AVI) from the Save As Type list box.

4. Click Save.

5. Click OK to merge all objects with the background.

— **Notes**

- For more information about saving a movie as a .GIF file, see "Saving an image to .GIF format."

- To create a movie for the Web, save it in the Graphics Interchange Format (.GIF).

{button ,AL(`PRC Creating opening and saving movies;',0,"Defaultoverview",)} Related Topics

Creating the background

Creating the background

Movies consist of a background and one or more objects in the foreground. When a movie is created, the color selected as the paper color becomes the working background; this simple background is often replaced with one that is more complex.

See "Creating and copying objects."

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{button ,AL(`OVR Making and editing movies;',0,"Defaultoverview",)} Related Topics

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Creating the background from scratch

A background can be created from scratch directly in a movie frame.
See "Creating and copying objects."

To create a background from scratch

1. Click Object, Create, New Object.
2. Choose one of the following tools from the Toolbox:
   - the Shape tool
   - the Effect tool
   - the Paint tool
   - the Image Sprayer tool
3. Set the tool attributes on the Property Bar.
4. Create an object in the Frame Window.
5. Click File, Save.
6. In the Save An Image To Disk dialog box, type the location, the filename and file type of the movie to be saved.
7. Click the Save button.
8. Click OK to merge all objects with the background.
   The object becomes part of the background in every movie frame. It can no longer be edited.
9. Repeat steps 1 to 8 to add additional objects.

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{button ,AL(`PRC Creating the background;',0,"Defaultoverview",)} Related Topics

Creating the background using an existing image

Using an existing image as the background is a great way to save time when creating a movie. To use a complex background in a movie, create the background as a separate image.

To create the background using an existing image

1. Open an image.
2. Click Movie, Create From Document.

   The image is converted into a single frame.
3. Click Movie, Insert Frame.
4. In the Insert Frames box, type the number of frames to be included in the movie.
5. Enable the After button.
6. Enable the Copy Current Frame button.
7. Click OK.

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{button ,AL(`PRC Creating the background;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Creating the background using an object

When the background is created using an <u>object,</u> it must have the same <u>resolution,</u> and <u>color mode</u> as the movie . Click the Image Information button in the Property Bar to display the object properties. To safely edit the object for use as the background, save the object as a new file before pasting it into the movie. When the background is complete, click any frame and save it before adding objects.

See <u>"Saving and closing images."</u>

See "<u>Creating and copying objects."</u>

To create the background

1. Select an object.

2. Do one of the following:

    - Click Edit, Copy to copy the object to the <u>Clipboard.</u>
    - Click Edit, Cut to move the object from the original file into the Clipboard.

3. Click Edit, Paste, As New Object.

    The object appears in the same position on every movie frame.

4. Click File, Save.

5. In the Save An Image To Disk dialog box, type the path, the filename, and file type of the movie to be saved.

6. Click Save.

    A message box warns that objects will be merged with the background.

7. Click OK to merge objects with the background.

    The object becomes part of the background in every movie frame, and can no longer be edited as a separate object.

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{button ,AL(`PRC Creating the background;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating the moving parts

Creating the moving parts

All moving parts begin as <u>objects.</u> These can be created directly in a frame or copied to the frame from another image, frame, or file. To create the illusion of movement is simply a process of moving the same object in small increments from one frame to the next.

When you create or add an object, it appears in each frame. When combined, the object becomes a permanent part of only the single frame－after which the object is no longer available. To avoid reproducing a new object repeatedly, copy the object to the Clipboard and paste the object into the next frame, reposition it, merge it with the background of that frame, and repeat.

－ **Note**

- Once merged, the object becomes a part of the background and can no longer be edited separately.

{button ,AL(`OVR Making and editing movies;',0,"Defaultoverview",)} <u>Related Topics</u>

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Creating and saving a new object for use in a movie

When creating an object, ensure that it is copied and saved in a new file so it can be accessed again. If the object is saved while included in the movie file, it will be merged into the background of every frame.

See "Creating and copying objects."

To create and save an object for use in a movie

1. Click Object, Create, New Object.
2. Choose one of the following tools from the Toolbox:
   - the Shape tool
   - the Effect tool
   - the Paint tool
   - the Image Sprayer tool
3. Create an object in the Frame Window.
4. Open the Object/Mask Tools flyout, click the Object Picker tool, and select the object.
5. Click Edit, Copy.

   The selected object is copied to the Clipboard.
6. Do one of the following:
   - Click Edit, Paste, As New Document.
   - Click File, New From Clipboard.

   The new object is copied to its own document.
7. Save the document.

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{button ,AL(`PRC Creating the moving parts;',0,"Defaultoverview",)} Related Topics

Using an existing object in a movie

Use objects copied from other images and sources for use in a movie━you are not restricted to creating new objects from scratch. After the background image is created, add as many moving <u>objects</u> as required. Each object, however, must be repositioned separately in each frame. If changes are made to an object, or if a new object is created, save it as a separate file for later use.

To use an existing object in a movie

1. Open an object.

2. Open the Object/Mask Tools flyout, click the <u>Object Picker tool,</u> and select the object.

3. Do one of the following:

    - Click Edit, Copy to copy the object to the <u>Clipboard.</u>

    - Click Edit, Cut to move the object from the original file to the Clipboard.

4. Open the movie file and click Edit, Paste, As New Object.

    The object appears in the same position on every frame of the movie.

5. Position the object in the frame where you want it to appear.

6. Click Object, Combine, Objects With Background.

    The object is combined with the background of the active frame only, and can no longer be edited individually.

{button ,AL(`PRC Creating the moving parts;',0,"Defaultoverview",)} <u>Related Topics</u>

Combining and moving an object

To make an <u>object</u> appear to move in a movie is simply a process of moving an object in small increments from one frame to the next—the less the object is moved in each frame, the smoother the overall motion appears. Corel PHOTO-PAINT 8 makes this process even easier with the addition of the Frame Overlay dialog box. The Frame Overlay dialog box shows the previous or next frame in the sequence and shows the position of the last object placement.

To combine and move an object

1. Open the Object/Mask Tools flyout, click the <u>Object Picker tool,</u>, and select the object.

2. Cut or copy the object to the Clipboard.

3. Position the object in Frame 1 (first frame in sequence) and click Object, Combine, Combine Objects With Background.

   The object is combined with the background and is no longer seen in the Frame Window. It is, however, saved on the Clipboard and can be replaced by clicking Edit, Paste, As New Object.

4. Click Frame 2 (second frame in sequence).

5. Click Movie, Frame Overlay.

   The Frame Overlay dialog box opens and a semi-transparent representation of the object combined in Frame 1 is visible. To increase the opacity of the previously combined object, move the Overlay slider to the left.

6. Position the cursor in the Frame Window and click Edit, Paste, As New Object.

   The object is visible in the window bounded by the object marquee.

7. Click the Object Picker tool and move the object relative to the position of the previous combined object (represented in semi-transparency).

8. Click Object, Combine, Combine Objects With Background.

9. Repeat steps 4 to 8 for each frame in the movie.

— **Note**

- Use the Frame Overlay dialog box to view the position of an object in the next frame in sequence. This is useful when inserting a frame into a series through which an object is moving.

{button ,AL(`PRC Creating the moving parts;',0,"Defaultoverview",)} <u>Related Topics</u>

Reorganizing and editing frames

Reorganizing and editing frames

The Movie menu commands help you reorganize and edit a movie in a variety of ways. You can also insert new frames and files (movies and images), duplicate, delete, and rearrange the order of frames. You can also control the Frame Rate and the duration that frames appear onscreen.

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{button ,AL(`OVR Making and editing movies;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Inserting frames into a movie

Up to 100 new frames frames can be inserted into a movie.

To add new frames to a movie

1. Click Movie, Insert Frame.

2. In the Insert Frames dialog box, type the number of frames to be added in the Insert box.

3. In the Frame box, type the frame number before or after which the new frames are to be placed.

4. Do one of the following:
   - Enable the Before button to insert the frames before the frame specified in the Frame box.
   - Enable the After button to insert the frames after the frame specified in the Frame box.

5. Enable the Use Paper Color button to add paper-colored frames.

━ **Note**
- When enabled, the Copy Current Frame button inserts the current frame rather than paper-colored frames.

━ **Tip**
- Add frames to a movie to reduce the speed at which an <u>object</u> moves from one frame to the next. For example, if an object moves 10 pixels in every frame, inserting a new frame in which it moves only 5 pixels slows down the motion in that part of the movie.

{button ,AL(`PRC Reorganizing and editing frames;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Inserting files into a movie

Incorporate existing movie files or single files into a movie using the Insert From File command━even if the two sources widely differ in proportion, color mode, or resolution.

To add frames from another movie

1. Click Movie, Insert From File.

2. In the Insert A Movie From Disk dialog box, choose Full Image from the Loading Method list box.

3. Double-click the movie or image to be inserted.

4. Do one of the following:

   - Enable the Before button to insert the frames before the frame specified in the Frame box.

   - Enable the After button to insert the frames after the frame specified in the Frame box.

5. Type the frame number where the new file is to appear.

{button ,AL(`PRC Reorganizing and editing frames;',0,"Defaultoverview",)} Related Topics

Duplicating a frame

Frames may be duplicated up to 100 times and placed anywhere in a movie. This is commonly done to increase the length of a movie.

To duplicate a frame

1. Click Movie, Insert Frame.

2. In the Insert Frames dialog box, type the number of frames to be inserted in the Insert box.

3. In the Frame box, type the frame number before or after which the new frames are to be placed.

4. Do one of the following:

    - Enable the Before button to insert the frames before the frame specified in the Frame box.

    - Enable the After button to insert the frames after the frame specified in the Frame box.

5. Click the Copy Current Frame button.

Note

- When enabled, the Use Paper Color button inserts paper-colored frames rather than copies of the active frame into the movie.

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{button ,AL(`PRC Reorganizing and editing frames;',0,"Defaultoverview",)} <u>Related Topics</u>

Deleting frames from a movie

Use the Delete Frames dialog box to delete one or more frames in a single step.

To delete frames from a movie

1. Click Movie, Delete Frame.
2. In the Delete Frames dialog box, type the number of the first frame to be deleted in the From Frame box.
3. Type the number of the last frame that to be deleted in the To Frame box.

   Corel PHOTO-PAINT deletes the frames ranging between, and including, the specified numbers.

Note

- To delete a single frame, type the frame number to be removed in both the From box and To Frame box.

{button ,AL(`PRC Reorganizing and editing frames;',0,"Defaultoverview",)} <u>Related Topics</u>

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Changing the order of movie frames

After adding frames from other movies, rearrange the frame sequence to change scenes. Rearrange the frames to change the way an <u>object</u> moves. For example, a movie where a fish swims from one side of the frame to the other can be changed so that the fish begins swimming in the middle of the frame and travels full circle to return to the same point.

To change the order of movie frames

1. Click Movie, Move Frame.

2. In the Move Frames dialog box, type the number of the first frame to be moved in the Move Frame box.

3. Type the number of the last frame to be moved in the To Frame box.

4. Type the frame number where you want to move the frames in the Frame box.

5. Do one of the following:

   - Enable the Before button to position the frames before the frame specified in the Frame box
   - Enable the After button to position the frames after the frame specified in the Frame box.

{button ,AL(`PRC Reorganizing and editing frames;',0,"Defaultoverview",)} <u>Related Topics</u>

Modifying the Frame Rate

Frame Rate refers to the duration of time that a frame appears onscreen. Corel PHOTO-PAINT 8 lets you assign a unique display length to each frame or to the all the movie frames at once. This is an excellent alternative to increasing or decreasing the speed of an object by copying the same frame in extended sequence. To test the impact of the frame rate change on the entire movie, click the Play Movie button included in the Frame Rate dialog box.

To change the Frame Rate of a single frame

1. Click Movie, Frame Rate.

2. In the Frame Rate dialog box, select the frame to be changed.

3. Type a value (in milliseconds) in the Frame Delay box.

To change the Frame Rate of the entire movie

1. Click Movie, Frame Rate.

2. In the Frame Rate dialog box, click Select All.

3. Type a value (in milliseconds) in the Frame Delay box.

{button ,AL(`PRC Reorganizing and editing frames;',0,"Defaultoverview",)} <u>Related Topics</u>

Playing movies

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Playing movies

Movies can be played from beginning to end, in sections, or one frame at a time. Menu controls also let you move backward or forward, rewind to the beginning, fast forward to the end, or jump to any frame in a movie.

{button ,AL(`OVR Making and editing movies;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Controlling movie playback

A movie plays continuously until it is stopped. As the movie plays, a progress indicator at the bottom right of the Frame Window displays the percentage of the movie that has been played. A movie must be stopped before you can change the viewing options.

To play the movie

- Click Movie, Control, Play Movie.

To stop the movie

- Click Movie, Control, Stop Movie.

  The frame number is displayed at the bottom of the frame.

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 to a specific frame

1. Click Movie, Go To Frame.

2. In the Go To dialog box, type the frame number in the Frame box.

   The movie jumps to the specified frame. The frame number is displayed at the bottom of the frame.

To move forward one frame

- Click Movie, Control, Step Forward One Frame.

To move back one frame

- Click Movie, Control, Step Back One Frame.

Tip

- A movie plays more slowly when the Frame Window is enlarged. To increase the playback speed, decrease the window size by zooming out.

{button ,AL(`PRC Playing movies;',0,"Defaultoverview",)} <u>Related Topics</u>

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Checking a movie's playing time

Corel PHOTO-PAINT supports a variety of animation files, including .AVI, files, (.GIF)., .MPG, and .MOV files, and can display the movie playing time when played in its native format (i.e., a system that was designed specifically to play that file type). It can not display the time a movie actually takes to play since this varies with the available memory of the computer at any given time.

To check a movie's playing time

1. Click File, Open.
2. In the Open An Image dialog box, right-click the filename.
3. Click Properties.
4. In the Properties dialog box, click the Details tab.

   The movie playing time is displayed as Media Length.

{button ,AL(`PRC Playing movies;',0,"Defaultoverview",)} <u>Related Topics</u>

Painting, filling, and editing images

Painting, filling, and editing images

Corel PHOTO-PAINT includes a wide range of powerful painting, filling and editing tools known also as brush tools. These include the Paint, Clone, Image Sprayer, Effect, Undo, Eraser, Color Replacer, Mask Brush and Object Transparency Brush tools. Generally, brushes behave alike and are used the same way一a nib is selected, a color chosen, and the point, click, and drag process of painting is begun
一only the purpose and function differ. Corel PHOTO-PAINT 8, however, features some new brush tool functionality that has significantly expanded the range of many of these tools.

This section discusses the program's new functionality, helps you start creating original bitmap artwork, introduces the fundamentals of customizing, and shows you how to fine-tune your artwork after you're finished. You will also learn about the different methods of selecting and customizing fills.

{button ,AL(`OVR Painting filling and editing images;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>

Working with brushes

Working with brushes

Use the Tool Settings Roll-Up to choose brush tools, customize brush settings, apply different paint modes, and much more. Here is a brief overview of each tab and its principal features.

- Brush Type (tab 1). This tab features a palette that displays all the preset nibs and the controls that you need to customize a nib. Choose the size, shape, flatness, transparency, angle, and edge behavior of your nib — or create a new one from a mask.
- Brush Texture (tab 2). This tab lets you adjust brush texture and watercolor bleed rates. You can select a texture for the brush and apply it throughout the stroke, to the edge of the stroke, or both, in varying amounts.

- Dab Attributes (tab 3). This tab features extensive dab settings that let you imitate various artistic styles. These settings let you control the number of dabs in the brush stroke, the layout of the dabs along the brush stroke, and how the color is applied through the duration of the stroke. When using the Effects and Clone tools, this tab includes options that let you control the behavior of brush strokes, smoothing, anti-aliasing, fade-out rate, and more.

- Stroke Attributes (tab 4). For the Paint and Image Sprayer tools only. This tab controls the behavior of brush strokes, including smoothness, aliasing, fade-out rate, and color variation.

- Orbits (tab 5). For the Paint and Image Sprayer tools only. This tab is dedicated to Orbits. Choose from a host of program presets and create your own using the dynamic Roll-Up controls.

{button ,AL(`OVR Painting filling and editing images;',0,"Defaultoverview",)} Related Topics

Selecting or customizing brush nibs

Use the controls included on the Brush Type tab to choose and customize brush nibs.

To select a brush nib

1. Click a brush tool.
2. Click View, Roll-Ups, Tool Settings.
3. Choose a preset nib from the nib picker.

To customize a brush nib

1. Click a brush tool.
2. Click View, Roll-Ups, Tool Settings.
3. Do any of the following:
   - Type a value in the Size box to adjust the size of the nib. The nib size is measured in pixels.
   - Type a value between 0 and 99 in the Transparency box to adjust the transparency of the paint.
   - Type a value between 0 and 360 in the Rotate box to rotate the nib (creates a calligraphic effect).
   - Type a value between 0 and 99 in the Flatten box to change the shape of the nib.
   - Type a value between 0 and 100 in the Soft Edge box to cause the paint to fade out along the edges of the nib. You cannot adjust the Soft Edge of a custom nib.

To create a custom nib from a mask selection

1. Open the Mask Tool flyout, choose a Mask tool.
2. Create a mask selection.
3. Click a brush tool.
4. Click View, Roll-Ups, Tool Settings.
5. Click the flyout arrow next to the nib shape icons.
6. Click Create From Contents Of Mask.
7. In the Create A Custom Brush dialog box, type a value in the Nib Size box.

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{button ,AL(`PRC Working with brushes;',0,"Defaultoverview",)} Related Topics

Adjusting brush texture and bleed rate

Use the controls included on the Brush Texture tab to adjust brush texture and bleed rate.

To adjust a brush texture

1. Click a brush tool.
2. Click View, Roll-Ups, Tool Settings.
3. Click the Brush Texture tab.
4. Do any of the following:
   - Type a value in the Brush Texture box.
   - Type a value in the Edge Texture box to adjust the amount of texture applied to the edge of the brush stroke.

To load a new brush texture

1. Click a brush tool.
2. Click View, Roll-Ups, Tool Settings.
3. Click the Brush Texture tab.
4. Click the arrow button next to the texture thumbnail.
5. Click Load A Texture.
6. In the Load Texture dialog box, locate the texture that you want to load and click Open.

To adjust the bleed rate of a brush

1. Click a brush tool.
2. Click View, Roll-Ups, Tool Settings.
3. Click the Brush Texture tab.
4. Do any of the following:
   - Type a value in the Bleed box.
   - Type a value in the Sustain Color box.

{button ,AL(`PRC Working with brushes;',0,"Defaultoverview",)} <u>Related Topics</u>

Adjusting brush dab spacing, fade out and stroke color variation

Use the controls included on the Dab Attributes tab to adjust brush spacing, stroke color variation and fade out.

To adjust the number and spacing of dabs in a brush stroke

1. Click a brush tool.
2. Click View, Roll-Ups, Tool Settings.
3. Click the Dab Attributes tab.
4. Type new values in the Number of Dabs, Spacing, and Spread boxes.

   Spacing controls the space between dabs. Spread controls the width of the stroke.

– Note

- Depending on the nib size, a large number of dabs with a small amount of spacing and spread can impair performance.

To adjust the fade-out rate of a brush

1. Click a brush tool.
2. Click View, Roll-Ups, Tool Settings.
3. Click the Stroke Attributes tab.
4. Type a value in the Fade Out box.

   A higher value results in a faster fade-out rate.

To adjust the stroke color variation in a brush stroke

1. Click a brush tool.
2. Click View, Roll-Ups, Tool Settings.
3. Click the Dab Attributes tab.
4. Move the Hue (H), Saturation (S), and Luminance (L) sliders. Higher values result in increased variation.

{button ,AL(`PRC Working with brushes;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving custom brushes

After you have customized a brush using any of the brush customizing options in the Tool Settings Roll-Up, the brush can be saved for future use.

To save a custom brush

1. Click Save Brush on the Tool Settings Roll-Up (bottom).

2. Type a name for the custom brush in the Save New Brush Type As box.

‒ **Note**

- You can only save brushes using the Paint, Effects, and Clone tools.

{button ,AL(`PRC Working with brushes;',0,"Defaultoverview",)} <u>Related Topics</u>

Unleashing the artist

Unleashing the artist

Corel PHOTO-PAINT features tools to help you create original bitmap artwork. Use the Paint and Effect tools to create and edit artwork using virtual versions of traditional art materials, or use the Image Sprayer and Clone tools to paint with ready-made images.

Orbits

You can also create orbits which are amazing paint twists, pods, rings, and more using the Paint and Image Sprayer tools. Corel PHOTO-PAINT includes several preset Orbits to choose from and lets you create and save your own.

The Brush Symmetry Roll-Up

Symmetrical painting has been made possible in Corel PHOTO-PAINT with the addition of the Brush Symmetry Roll-Up. This Roll-Up dramatically affects the operating mode of all brush tools. In Symmetry mode satellite brush nibs called "points" are added at various distances around the brush tool and are governed by a definable center point. This center point is the point around which the symmetry occurs; as the first brush moves the additional points revolve around the center point. There are two settings to choose from: radial and mirror. Each setting offers a unique style of symmetrical painting. The best way to understand how Brush Symmetry works is to select a setting and experiment on your own.

Paint tools

Corel PHOTO-PAINT offers you the virtual equivalent of a fully-stocked artist's studio with the added advantage of being able to work around things like the law of gravity. Choose from a wide selection of paint tools, such as water color, oil pastel, felt markers, chalk, crayons, pens, pencils, spray paint, and an artistic brush with a wide variety of settings. Each of the preset paint tools has a number of variations built in, and you can customize any aspect to suit your specific needs.

Repeating paint strokes

The Repeat Stroke dialog box lets you save, repeat, and modify repeated brush strokes. Create brush strokes or apply any of the many program presets to perform time-saving practical tasks and to create terrific special effects. Two special features included in the dialog box let you repeat strokes along a path and within the constraints of a mask.

Painting with the Image Sprayer

The Image Sprayer lets you paint with full-color bitmaps. Simply load one or more images and apply. This is an excellent way of creating foliage and lawn backgrounds. Imagine spraypainting clouds across a bright blue sky and you'll get the idea.

Painting with the Clone tool

The Clone tool lets you duplicate parts of an image onto a different part of the same image or onto a different image altogether. Like all brush tools, you can create endless variations by using different brushes. The Clone tool includes Impressionism and Pointillism, as well as the Clone From Saved and Clone From Fill brushes.

Using the Shape and Line tools

Use the Shape tools to draw outlined or filled shapes. If you want to create the shape as an object, enable the Render To Object check box in the Tool Settings Roll-Up for the Shape tools. This lets you reposition or edit your object before combining it. If you do not create the shape as an object, it will instantly merge into the background－set the color, fill, and outline in the Tool Settings Roll-Up before you begin.

The Line tool lets you paint straight line segments using the paint color. You control the width of the line, the way the segments are joined, and the line transparency.

Experimenting with Paint modes

Paint modes determine the way that the paint blends or combines with existing color. You can replace the base colors with the paint color or combine the two using any of the following methods.

Paint mode	How the paint color and base color are combined
Normal	The paint color replaces the base color. This is the default paint mode.
Add	Adds the values of the paint and base colors.
Subtract	Adds the values of the paint and base colors together and 255 is subtracted.
Difference	Subtracts the paint color from the base color and is multiplied by 255. If the paint value is 0, the result will always be 255.
Multiply	Multiplies the base color by the paint color and is divided by 255. This will create a darker result color (unless you are painting on white). Multiplying black with any color results in black. Multiplying white with any color leaves the color unchanged.
Divide	Divides the base color by the paint color, or the paint color by the base color, depending on

	which color has a higher value.
If Lighter	Replaces any base pixels that are a darker color with the paint color. Base pixels that are lighter than the paint color are not affected.
If Darker	Replaces any base pixels that are a lighter color with the paint color. Base pixels that are darker than the paint color are not affected.
Texturize	Converts the paint color to grayscale, then multiplies the grayscale value by the base color.
Color	Creates a result color using the lightness of the base color and the hue and saturation of the paint color. This is the opposite of Lightness mode.
Hue	Creates a result color using the hue of the paint color and the saturation and lightness of the base color.
Saturation	Creates a result color using the lightness and hue of the base color and the saturation of the paint color.
Lightness	Creates a result color using the hue and saturation of the base color and the lightness of the paint color. This is the opposite of Color mode.
Invert	Creates a result color using the paint color's complementary color. If a paint color value is 127, there will be no change, because the color value falls in the center of the color wheel.
Logical AND	Converts the paint and base colors to binary values, then applies the Boolean algebraic formula AND to them. Test this Paint mode to see the effect.
Logical OR	Converts the paint and base colors to binary values, then applies the Boolean algebraic formula OR to them. Test this Paint mode to see the effect.
Logical XOR	Converts the paint and base colors to binary values, then applies the Boolean algebraic formula XOR to them. Test this Paint mode to see the effect.
Behind	Paints over only those part of the image that are transparent. The effect is like looking at colors through the clear, silver-free areas of a 35mm negative.
Screen	Creates a result color by inverting and then multiplying the paint and paper color. This result color is always lighter.
Overlay	Creates a result color by multiplying or screening the paint color depending on the base color.
Soft Light	Creates a result color as if a soft, diffused light were directed at the color.
Hard Light	Creates a result color as if a hard, direct spotlight were directed at the color.
Red	Creates a result color by applying the paint color to the red channel of RGB images.
Green	Creates a result color by applying the paint color to the green channel of RGB images.
Blue	Creates a result color by applying the paint color to the blue channel of RGB images.
Cyan	Creates a result color by applying the paint color to the cyan channel of CMYK images.
Yellow	Creates a result color by applying the paint color to the yellow channel of CMYK images.
Magenta	Creates a result color by applying the paint color to the magenta channel of CMYK images.
Black	Creates a result color by applying the paint color to the black channel of CMYK images.

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{button ,AL(`OVR Painting filling and editing images;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting a paint color

There are a number of different ways to select paint color in Corel PHOTO-PAINT.

To choose a paint color from the Color Palette

- Click a color from the on-screen Color Palette.

  If the palette is not visible, click View, Color Palette, and select a palette type from the flyout.

To choose a paint color from an image

- Click a color from the image using the <u>Eyedropper tool.</u>

To choose a paint color from the Color Roll-Up

1. Double-click the Eyedropper tool.
2. Choose a color model from the drop-down list box in the Color Roll-Up.
3. Click a paint color from 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. Choose a color selection method.

   You can use a color model, mixer, color palette, or custom palette.
3. Choose a color.

Note

- The paint color does not have to match the image color model. This means that 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.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} <u>Related Topics</u>

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Painting and drawing

Before you start painting, you must select a paint color, a painting tool, and a paint mode.

To draw or paint on an image

1. Open the Paint tools flyout and choose the <u>Paint tool.</u>
2. Click the arrow button next to the tool picker on the Property Bar.
3. Click the arrow button next to the <u>nib picker.</u>
4. Select a nib by clicking it.
5. Click and drag to paint.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Saving, repeating, and modifying brush strokes

The Repeat Stroke dialog box lets you save, repeat, and modify repeated brush strokes.

To save a brush stroke

1. Open the Paint tools flyout and choose the <u>Paint tool.</u>
2. Click and drag to create a brush stroke in the Image Window.
3. Click Edit, Stroke, Repeat Stroke.
4. Click the Stroke flyout button and select Add Last Tool Stroke.
5. In the Save Path dialog box, assign a file name to the stroke.

   The stroke is assigned a path extension and added to the list of presets. This new stroke is listed first in the list box and is active.

To repeat a simple brush stroke

1. Repeat steps 1 to 5 from the previous procedure.
2. Do one of the following:
   - Type 100 in the Scale % box to duplicate the size of the original stroke.
   - Type 0 in the Scale Variation % box.
   - Type 1 in the Repeat box.
   - Type 0 in the Angle box.
   - Type 0 in the Angle Variation box.
   - Type 0 in the Accumulate Angle box.
3. Click the More button.

   The dialog box expands to show several additional options.
4. Enable the Use Current Paint Color button.
5. Move the HSL Variance sliders (3) to the 0 position (left).
6. Move the cursor (which now resembles a fountain pen) into the Image Window and click.

To modify a repeated brush stroke

1. Repeat steps 1 to 5 from the previous procedure.
2. Enter the following values in the designated option boxes:
   - Type 100 in the Scale % box to duplicate the size of the original stroke. Moderately increase or decrease this value to change the size of the repeated brush strokes.
   - Type a positive value in the in the Scale Variation % box. This value determines the range of the random size variation between repeated brush strokes. The larger the value, the greater the size variation between repeated brush strokes.
   - Type a value of two or more in the Repeat box. Repeat controls the number of brush strokes that will be repeated when you apply the stroke. Enter a moderately large value (e.g., 20) when applying variation in the scale, angle, and HSL options.
   - Type a positive or negative value of more in the Angle box. This changes the angle of the repeated brush stroke(s).
   - Type a positive value in the Angle Variation box. This value determines the range of the random angle variation between repeated brush strokes. The larger the value, the greater the randomness of angle variation between repeated brush strokes.
   - Type a positive or negative value in the Accumulate Angle box. This box controls the exact angle between each repeated brush stroke starting with the angle value set in the Angle box.
3. Click the More button.

   The dialog box expands to show several additional options.
4. Enable Use Color From Image to assign an image color to each repeated brush stroke.
5. Move the HSL Variance sliders accordingly:
   - 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 control the variation in lightness between successive repeated brush strokes.
6. Move the cursor (that now resembles a fountain pen) into the Image Window and click.

Note

- Experiment with the settings in the previous procedure to achieve different results.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} Related Topics

Painting with Orbits

Orbits let you create spectacular and bizarre paint effects using the Paint tool and Image Sprayer.

To paint with Orbits

1. Double-click the Paint tool or Image Sprayer tool.
2. On the Tool Settings Roll-Up, click the Orbits tab.
3. Enable the Enable Orbits check box.
4. Choose an Orbit from the Presets list box.

— **Notes**

- Orbit presets for the Image Sprayer tool are found on the Brush Settings tab (one) in the nib picker.
- You can also create your own Orbits tools by changing the values in the various control boxes.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} Related Topics

Creating custom Orbits

You can create and save custom Orbits using the controls included on the Tool Settings Roll-Up Orbits tab.

To customize Orbits

1. Double-click the Paint tool or Image Sprayer tool to open the Tool Settings Roll-Up.
2. On the Tool Settings Roll-Up, click the Orbits tab.
3. Enable the Enable Orbits check box.
4. Type a value in the Number Of Orbits box.
5. Change the values in the Radius, Rotation speed, and Grow speed boxes and move the Grow Amount slider.
6. Enable Include Center Point to see the center line around which the Orbits rotate.

— **Note**

- You can also customize Orbits by first selecting a preset Orbit from the list box and changing the option settings according to the steps in the previous procedure.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} Related Topics

Painting with symmetry

The Brush Symmetry Roll-Up lets you change the operating mode of all brush tools. When Radial or Mirror is enabled the behavior of brushes is dramatically altered－symmetrical painting is "on."

To paint with symmetry

1. Click View, Roll-Ups, Brush Symmetry.

2. Choose one of the following symmetry settings:

   - **None** disables the Brush Symmetry mode.

   - **Radial** adds satellite brush nibs or "points" at intervals along the radius of the brush nib. These points appear to encircle the center point and move toward or away from this point as the brush nib moves in the Image Window. The relationship between the tool and points is determined by the position of the center point. Experiment with the positioning of the center point to understand this relationship better. You can type the number of points you want in the designated box.

   - **Mirror** produces an identical stroke on the horizontal and vertical plane of the image. Mirror Horizontal produces a second brush stroke to the right or left of the original brush stroke. Mirror Vertically produces a second brush stroke either above or below the original brush stroke. The location of the second, mirrored, stroke is determined by the position of the center point.

3. Do one of the following to set the Center Point:

   - Type values in the Left and Top boxes.

   - Click the Set Center button, move the cursor over the image, and click.

－ **Note**

- To disable the symmetrical painting mode, click None.

－ **Tip**

- Choosing a functional center point is important when painting in Symmetry mode as this is the point around which the symmetry occurs. You can position the center point using the mouse or by typing values in the appropriate dialog box controls.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} **Related Topics**

Using the Clone tool, Part I

The Clone tool lets duplicate part of an image and apply it to another part of the image. This is accomplished in a simple two-step process. Choose the area of the image you want to clone (the source point) and paint the information onto another area. You can also clone an area from one image onto another image altogether.

The Merged Source check box lets you isolate and clone a single object independently or, conversely, all the image information
— everything you see on screen
— as if it were flattened.

To clone an image

1. Click the Clone tool.

2. In the Tool Settings Roll-Up, choose a cloning tool.

3. Choose a brush from the Brush Type list box.

4. Click the Dab Attributes (tab 3) and enable Merged Source.

   By enabling Merged Source, you can clone any element included in the image as if the image were flattened.

5. Right-click the source point (the area you want to clone).

6. Move the cursor to the destination area.

7. Drag to clone.

To clone a single object

1. Click the Clone tool.

2. In the Tool Settings Roll-Up, choose a cloning tool.

3. Choose a brush from the Brush Type list box.

4. Click the Dab Attributes (tab 3) and disable Merged Source.

   By disabling Merged Source, you are restricting the cloning to the object you have selected as the source point. Only this object will be cloned.

5. Right-click the source point (the object you want to clone).

6. Move the cursor to the destination area.

7. Drag to clone.

— **Tips**

- To reset the source point, right-click.

- Hold down SHIFT + ALT keys while clicking to keep the source point stationary.

- Hold down CTRL while clicking to constrain the movement of the source point. Hold down CTRL + SHIFT while clicking to change the direction of constraint.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} Related Topics

Using the Clone tool, Part II

The unique Clone From Saved tool lets you restore the image to its appearance when last saved. Think of it as the ultimate undo tool. The Clone From Fill tool lets you paint using the current fill.

To revert to the last saved version using the Clone From Last Saved tool

1. Click the <u>Clone tool.</u>

2. Click the <u>Clone From Last Saved tool.</u>

3. Click and drag over the area(s) that you want to restore.

To paint the using the current fill

1. Click the Clone tool.

2. Click the <u>Clone From Fill tool.</u>

3. Click and drag to paint.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} <u>Related Topics</u>

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Using the Image Sprayer tool

The Image Sprayer tool makes it possible to paint with full-color bitmaps in place of a paint color. Images you paint with are contained in a special file called an image list which is created using objects. You can use Orbits using the Image Sprayer tool as well.

To paint with the Image Sprayer tool

1. Open the Paint tools flyout and click Image Sprayer tool.
2. Drag over the areas that you want to paint.

To load an Image List

1. Click the Image Sprayer tool.
2. Click the Load Image Sprayer List button on the Property Bar.
3. Choose an image list in the Load Image List dialog box and click Open.

To adjust the size, spraying sequence, and transparency of images

1. Click the Image Sprayer tool.
2. Type a value in the Size box on the Property Bar.

   A higher value results in larger images.
3. Type a value in the Transparency box to adjust the transparency of the images.
4. Type a value in the Number Of Dabs box to adjust the number of images sprayed per dab of the brush.
5. Choose a spraying order for the images from the Image Choice, Choose list box.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} Related Topics

Creating and editing image lists for the Image Sprayer tool

An image list is a file that contains the images you paint with using the Image Sprayer tool. You can use any of the image lists included in Corel PHOTO-PAINT, or you can create an image list from selected objects. You can also create an image list from a whole image, but the results are generally better if you use objects.

To create and save an image list from objects

1. Click the Object Picker tool and select the objects you want to use to create the image list.
2. Open the Paint Tools flyout, and click the Image Sprayer tool.
3. Click the Save Object As Image List button on the Property Bar.

   Corel PHOTO-PAINT prompts you to create a directional image list. Click Yes to open the Directional Image List dialog box.
4. Type a name for the image list in the File Name box.
5. Click Save.

To create and save an image list from an image

1. Open the image.
2. Double-click the Image Sprayer tool.
3. Click the arrow button on the Tool Settings Roll-Up.
4. Click Save Document As Image List.
5. Type the number of horizontal tiles you want in the Images Per Row box.
6. Type the number of vertical tiles you want in the Images Per Column box.
7. Click OK.
8. Type a name for the image list in the File Name box.
9. Click Save.

To edit an image list

1. Double-click the Image Sprayer tool.
2. Click the arrow button on the Tool Settings Roll-Up.
3. Click Edit Current Image List.
4. Edit the image list images.

   You can edit the image list just as you would any other image in Corel PHOTO-PAINT.
5. Click File, Save As.
6. Do one of the following:
   - Click Save to overwrite the last version of the image list.
   - Select a drive, folder, and filename to save the edited image list as a new file.
7. Reload the image list to activate the changes.

— **Note**

- The shape of each component in the image list is dependent on the mask selection that is created when you save the objects as an image list.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} Related Topics

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Using the Shape and Line tools

To create a shape or line as an editable <u>object</u>, enable the Render To Object check box in the Tool Settings Roll-Up. If you do not create the shape or line as an object, it instantly merges into the background.

To draw rectangles or ellipses

1. Open the <u>Shape Tools flyout.</u>

2. Do one of the following:

    - Click the Rectangle tool.

    - Click the Ellipse tool.

3. Click the Fill button on the Property Bar and click a fill icon to set the fill type for the shape.

4. Do any of the following:

    - If you want a paint-colored outline around the shape, type a thickness value in the Width box. To change the paint color, click a color in the on-screen Color Palette, or click the Outline button and choose a new paint color from the Paint Color dialog box.

    - If you don't want the shape to be opaque, type a value in the Transparency box. The higher the value, the more transparent the shape will be.

    - If you want to create the shape as an editable object, click the <u>Render To Object</u> check box.

5. Drag to draw the shape.

    You can hold down CTRL while clicking and dragging to constrain the shape to a circle or square.

— **Tip**

- You can round the corners of a rectangle by typing a value in the Roundness box or by using the scroll arrows to adjust the value.

To draw a polygon

1. Open the Shape tools flyout and click the <u>Polygon tool.</u>

2. Click the Fill button and click a fill icon on the Property Bar.

3. Choose a method of joining the segments from the Joints list box.

4. Do any of the following:

    - If you want a paint-colored outline around the shape, type a border thickness in the Width box. To change the paint color, click a color in the on-screen Color Palette or click the Outline button and choose a color from the Paint Color dialog box.

    - If you don't want the shape to be completely opaque, type a value in the Transparency box. The higher the value, the more transparent the shape will be.

    - If you want to create the shape as an editable object, click the Render To Object check box.

5. Drag to create polygon segments.

6. Double-click to complete the shape.

To draw straight lines

1. Open the Shape Tools flyout and click the <u>Line tool.</u>

2. Adjust the width of the line by typing a value in the Width box on the Property Bar.

    A higher value will result in a thicker line.

3. Type a value in the Transparency box.

    The higher the value, the more transparent the line will be.

4. Choose a method of joining the segments from the Joints list box.

5. Drag to create straight line segments.

6. Double-click to complete the line.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the Fill tools

Using the Fill tools (page 1 of 2)

Corel PHOTO-PAINT lets you fill an image－or parts of an image －using a variety of fill types and tools. Fills are useful for creating backgrounds, applying textures over top of a finished masterpiece or to create a variety of effects.

Fill types

Corel PHOTO-PAINT offers four basic types of fill: uniform, fountain, bitmap, and texture. Uniform fills are the most basic, because they apply a solid color over the area you are filling. Fountain fills progress from one color to another following a concentric square, conical, linear, rectangular, or radial pattern. A Bitmap fill is created from any bitmap image. You can load any picture as a Bitmap fill, but the ones that work best are those that are patterned and can tile seamlessly, creating a contiguous pattern, like stones, coins, or bricks. Texture fills are mathematically generated images with attributes that you can customize. Unlike the tiling Bitmap fills, textures fill a designated area with a single image. The many preset textures include water, minerals, clouds, and dozens of others.

Fill command

The Fill command lets you apply a fill to your entire image or to a mask selection. You can do this to create an image background before you start painting. You can also apply a fill using one of the transparency options so that it doesn't obscure the image entirely.

The Edit Fill And Transparency dialog box provides access to the Uniform, Fountain, Bitmap, and Texture fill dialog boxes, so that you can create, edit, or customize a fill before applying it. It also contains a transparency tab that lets you select a transparency type to apply to the fill. This particular option opens up many possibilities: you can apply a flat, elliptical, conical, linear, square or rectangular transparency to any of the basic fill types.

Create Fill From Selection

Create Fill From Selection lets you create Bitmap fills from a mask or object. The fill created using this method becomes the current fill and is seen in the Current Fill swatch and in the Preview Window in the Tool Settings Roll-Up. The new fill is also added to the Bitmap fill tiles in the Bitmap Fill dialog box.

Fill tool

The Fill tool lets you apply a fill to part of an image. You can define the area to be filled with a mask selection or by adjusting the color tolerance of the Fill tool in the Tool Settings Roll-Up. The Fill tool fills all areas that fall within the defined color range. The Tool Settings Roll-Up for the Fill tool also includes an anti-aliasing option, which smoothes the edges of the filled area, and a transparency option, which lets you control the transparency of the fill.

Interactive Fill tool

The Interactive Fill tool applies a graduated color blend that changes the transparency from the start color to the end color. Use this tool to change the gradient type, paint mode, style, transparency and to apply a variety of editable Bitmap fills.
－ **Click here to see the next page.**

{button ,AL(`OVR Painting filling and editing images;',0,"Defaultoverview",)} Related Topics

Using the Fill tools (page 2 of 2)

Uniform fill dialog box

The Uniform fill dialog box lets you select a color model and visual color picker from which to select a solid fill color. If you prefer, you can use a fixed palette, mixer, or custom palette rather than a color model to select or create custom colors.

Fountain Fill dialog box

The Fountain Fill dialog box contains all of the controls that you need to customize, create, save, or delete preset gradients. You can create a simple two-color gradient that progresses from one color to another, or you can create a custom gradient that progresses through several colors.

Bitmap fill dialog box

The Bitmap fill dialog box contains all the controls that you need to work with Bitmap fills. You can load, delete, skew, rotate, resize and scale bitmaps, as well as offset the tiles to suit your specific needs.

Texture fill dialog box

The Texture fill dialog box lets you select and customize Texture fills in a variety of ways. You can select a texture style to browse, and unlock and edit any of the texture's properties. Click Preview to see variations based on the unlocked values.

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{button ,AL(`OVR Painting filling and editing images;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying Uniform fills

Uniform fills are the most basic fill type, applying a single color. You can limit the boundary of the fill while using either the Fill tool or the Fill command by defining a mask underline selection.

To apply a Uniform fill over your whole image

1. Click Edit, Fill.
2. In the Edit Fill And Transparency dialog box, click the Uniform fill icon.
3. Click Edit to change the attributes of the current fill.
4. In the Uniform fill dialog box, choose a color mode from the Model list box.
5. Click a color on the visual color model.

To apply a Uniform fill over part of an image

1. Open the Fill Tools flyout and double-click the Fill tool.
2. In the Tool Settings Roll-Up, click the Uniform fill icon.
3. To change the attributes of the current fill, click Edit.
4. Choose a color mode from the Model list box.
5. Click a color on the visual color model.
6. Click OK.
7. Do one of the following to define a range for the fill:
   - Click the Normal button and type a tolerance value between 0 and 100 in the box beneath it.
   - Click the HSB Mode button and type values in the H, S, and B boxes.
8. Click the image to apply the fill.

   All pixels adjacent to the pixel you select and that fall within the defined color tolerance are filled.

{button ,AL(`PRC Using the Fill tools;',0,"Defaultoverview",)} Related Topics

Loading a color model or palette into the Uniform fill dialog box

The Uniform fill dialog box lets you choose a color model and visual color picker from which you choose a solid fill color. If you prefer, you can use a fixed palette, mixer, or custom palette rather than a color model to select or create custom colors.

To display a different color model in the Uniform fill dialog box

1. Double-click the Fill tool.
2. In the Tool Settings Roll-Up, click the Uniform fill icon.
3. Click Edit.
4. Choose a color model from the Model list box.
5. Choose a fill color from the color model.

To load a fixed palette into the Uniform fill dialog box

1. Double-click the Fill tool.
2. In the Tool Settings Roll-Up, click the Uniform fill icon.
3. Click Edit.
4. Click the Fixed Palettes button.
5. Choose a palette from the Type list box.
6. Choose a fill color from the available color options.

To load a custom palette into the Uniform fill dialog box

1. Double-click the Fill tool.
2. In the Tool Settings Roll-Up, click the Uniform fill icon.
3. Click Edit.
4. Click the Custom Palettes button.
5. Choose a palette from the Type list box.
6. Choose a fill color from the available color options.

{button ,AL(`PRC Using the Fill tools;',0,"Defaultoverview",)} Related Topics

Applying Fountain fills

The Fountain Fill dialog box features controls that let you customize, create, save, or delete preset Fountain fills. You can limit the boundary of the fill by defining a mask selection or by setting a color tolerance in the Tool Settings Roll-Up for the Fill tool.

To apply a preset fountain fill over your whole image

1. Click Edit, Fill.

2. In the Edit Fill And Transparency dialog box, click the Fountain Fill icon.

3. Click Edit to change the attributes of the fill.

4. Choose a fountain fill type from the Type list box and manually create the fill or choose a preset style from the Preset list box.

To apply a preset fountain fill over part of an image

1. Open the Fill Tools Flyout and double-click the Fill tool.

2. In the Tool Settings Roll-Up, click the Fountain Fill icon.

3. If you want to change the attributes of the current fill, click Edit.

4. Choose a fountain fill type from the Type list box and manually create the fill or choose a preset style from the Preset list box.

5. Click OK.

6. Do one of the following to define a range for the fill:

   - Click the Normal button and type a tolerance value between 0 and 100 in the box beneath it.

   - Click the HSB Mode button and type values in the H, S, and B boxes.

7. Click the image to apply the fill.

   All pixels adjacent to the pixel you click and that fall within the defined color tolerance are filled.

{button ,AL(`PRC Using the Fill tools;',0,"Defaultoverview",)} **Related Topics**

Creating, customizing, and deleting Fountain fills

The Fountain Fill dialog box contains all of the controls you need to customize, create, save, or delete preset gradients. You can create a simple two-color gradient that progresses from one color to another, or you can create a custom gradient that progresses through several colors.

To create and save a fountain fill

1. Open the Fill Tools flyout and double-click the <u>Fill tool.</u>

2. In the Tool Settings Roll-Up, click the <u>Fountain Fill icon.</u>

3. Click Edit.

4. Do any of the following:
   - Choose a gradient type from the Type list box.
   - To adjust the center of radial, conical, square, and rectangular fills, type positive or negative values in the Horizontal and Vertical boxes, or click and drag the cursor in the Preview Window.
   - To adjust the angle of linear and conical fills, type a value in the Angle box, or right-click and drag the cursor inside the Preview Window.
   - To adjust the number of gradations in the fill, type a new value in the Steps box, or adjust the value by clicking the scroll arrows.
   - To adjust the percentages of the start and end colors that appear in the filled area, type a value in the Edge Pad box, or adjust the value by clicking the scroll arrows.
   - To create a gradient that starts at one color and progresses through the Color Wheel to another, click the Two Color button, and choose start and end colors from the To and From swatches. Determine the intermediate colors by clicking a color path button. The Straight Path option crosses the Color Wheel in a straight line. The clockwise path and counterclockwise path options travel around the color wheel. Choose Straight Path and move the Mid-Point slider to adjust the midpoint of the blend.
   - To create a custom gradient that progresses through the colors of your choice, click the Custom button. To add a new color to the blend, double-click one of the end-point icons above the gradient preview, drag it onto the gradient, and choose a color from the color palette or edit the current color swatch.

5. Type a name for the fill in the Preset box and click the <u>Add Fill button.</u>

To customize and save preset fountain fill

1. Open the Fill Tools flyout and double-click the Fill tool.

2. In the Tool Settings Roll-Up, click the Fountain Fill icon.

3. Click Edit.

4. Choose a preset style from the Preset list box.

5. Follow step 4 from the previous procedure.

6. Type a name for the fill in the Preset box and click the Add Fill button.

To delete a fountain fill

1. Double-click the Fill tool.

2. In the Tool Settings Roll-Up, click the Fountain Fill icon.

3. Click Edit.

4. Choose a preset style from the Preset list box.

5. Click the <u>Delete Fill button.</u>

{button ,AL(`PRC Using the Fill tools;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Applying Bitmap fills

A Bitmap fill is a fill created from any bitmap image. You can use any picture as a Bitmap fill. Generally, patterned images — such as stones, coins, or bricks

— work best as these type of images tile seamlessly and form a contiguous pattern. You can apply a Bitmap fill to the entire image area or limit the fill to a specific area by defining a mask selection or by setting a color tolerance in the Tool Settings Roll-Up for the Fill tool.

To select and apply a Bitmap fill over the entire image

1. Click Edit, Fill.

2. In the Edit Fill And Transparency dialog box, click the Bitmap fill icon.

   The Bitmap fill currently loaded is shown in the Preview Window.

3. Click Edit.

4. In the Bitmap fill dialog box, click the sample bitmap and choose a new fill from the thumbnails in the Preview Window.

5. Click OK.

6. In the Edit Fill and Transparency box, click OK.

To select and apply a Bitmap fill over part of an image

1. Open the Fill Tools flyout and double-click the Fill tool.

2. In the Tool Settings Roll-Up, click the Bitmap fill icon.

3. Click Edit.

4. In the Bitmap fill dialog box, click the sample bitmap and choose a new fill from the thumbnails in the Preview Window.

5. Click OK.

6. Do one of the following to define a range for the fill:

   - Click the Normal button and type a tolerance value between 0 and 100 in the box beneath it.

   - Click the HSB Mode button and type values in the H, S, and B boxes.

7. Click the image to apply the fill.

   All pixels adjacent to the pixel you click are filled.

{button ,AL(`PRC Using the Fill tools;',0,"Defaultoverview",)} Related Topics

Importing, creating, and deleting Bitmap fills

The Bitmap fill dialog box contains the controls that you need to import, create, and delete bitmaps for use as fill patterns. You can scale the bitmap to fit to fill the image with a single, large tile. You can also modify the size, number, and offset of the tiles to suit your needs.

To import a Bitmap fill

1. Double-click the Fill tool.
2. In the Tool Settings Roll-Up, click the Bitmap fill icon.
3. Click Edit.
4. Click the Load button.
5. Choose the bitmap file that you want to import.
6. Click Open.
7. Adjust any of the options in the Bitmap fill dialog box.

To create a Bitmap fill from a selection

1. Open the Mask Tools flyout, and click a Mask tool.
2. In the Image Window, drag to select the area you want to use as a bitmap fill.
3. Click Edit, Create Fill From Selection.
4. In the Copy An Image To Disk dialog box, save the selection.
5. Click Save.

   The new fill becomes the current fill and is added to the thumbnails in the Preview Window in the Bitmap fill dialog box.

To delete a Bitmap fill

1. Double-click the Fill tool.
2. In the Tool Settings Roll-Up, click the Bitmap fill icon.
3. Click Edit.
4. In the Bitmap fill dialog box, click the sample bitmap to be deleted.
5. Click Delete.

{button ,AL(`PRC Using the Fill tools;',0,"Defaultoverview",)} Related Topics

Customizing Bitmap fills

You can scale the bitmap to fit to fill the entire image with a single, large tile. You can also modify the size, number, and offset of the tiles to suit your specific goal.

To customize the size and layout of tiles in a Bitmap fill

1. Double-click the Fill tool.

2. In the Tool Settings Roll-Up, click the Bitmap fill icon.

3. Click Edit.

4. In the Bitmap fill dialog box, click the sample bitmap and choose a new fill from the thumbnails in the Preview Window.

5. To customize the size:

   - Enable Use Original Size to use the fill's default tile size. To adjust the size of the tiles, disable this check box and type values in the Width and Height boxes.

   - Enable Scale Bitmap to Fill to fill the area with a single, large tile. Disable to manually adjust the size, position, and offset of tiles.

   - Enable Maintain Aspect to keep the height and width of the tiles identical. Disable to adjust the height and width of the tiles.

6. To customize the layout of tiles:

   - Enter a value in the Origin X box to set the horizontal position of the first tile relative to the top left corner of the area you wish to fill. Type in a value or use the scroll arrows to adjust the existing value. Set it to zero if you want the first tile flush with the left side of the area.

   - Enter a value in the Origin Y box to set the vertical position of the first tile relative to the top left corner of the area you wish to fill. Type in a value or use the scroll arrows to adjust the existing value. Set it to zero if you want the first tile flush with the left side of the area.

   - To stagger columns or rows of tiles, enable the Column or Row button and type values in the % Of Tile Side box.

7. To skew and rotate the tiles enter percentage values in the Skew and Rotate boxes.

{button ,AL(`PRC Using the Fill tools;',0,"Defaultoverview",)} Related Topics

Applying a Texture fill

Texture fills are mathematically generated images with customizable attributes. Unlike the tiling Bitmap fills, Textures fill a designated area with a single image. The many preset textures include water, minerals, clouds, and dozens of others. If you don't want to fill your entire image, you can limit the boundary of the fill by defining a mask <u>selection</u>, or by setting a color tolerance in the Tool Settings Roll-Up for the Fill tool.

To apply a Texture fill to your whole image

1. Click Edit, Fill.

2. In the Edit Fill And Transparency dialog box, click the <u>Texture fill icon.</u>

3. To change the attributes of the current fill, click Edit.

4. Choose a texture library to open from the Texture Library list box.

5. Choose a texture from the Texture List box.

To apply a Texture fill to part of an image

1. Open the <u>Fill Tools flyout</u> and double-click the <u>Fill tool</u>.

2. In the Tool Settings Roll-Up for the Fill tool opens, click the <u>Texture fill icon.</u>

3. To change the attributes of the current fill, click Edit.

4. Choose a texture library from the Texture Library list box.

5. Choose a texture from the Texture list box.

6. Click OK.

7. Do one of the following to define a range for the fill:

   - Click the Normal button, and type a tolerance value between 0 and 100 in the box beneath it.

   - Click the HSB Mode button, and type values in the H, S, and B boxes.

8. Click the image to apply the fill.

   All pixels adjacent to the pixel you click and that fall within the defined color tolerance are filled.

﹣ **Tip**

- If the texture is close to﹣but not exactly

﹣what you want, ensure that the padlock beside the Texture # box is unlocked, and click Preview. Each time you click Preview, you see different variations of the texture.

﹣ **Note**

- Texture fills are scaled when applied and may not look exactly as shown in the Preview Window.

{button ,AL(`PRC Using the Fill tools;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing, saving, and deleting Texture fills

The Texture fill dialog box lets you select and customize Texture fills in a variety of ways. You can select a texture style to browse and unlock and edit various texture properties. Click Preview to see variations based on the unlocked values.

To customize and save a Texture fill

1. Open the Fill Tools flyout and double-click the Fill tool.
2. In the Tool Settings Roll-Up, click the Texture fill icon.
3. Click Edit.
4. Choose a texture library to open from the Texture Library list box.
5. Choose a texture from the Texture List box.
6. Click the padlock to unlock the property.
7. Do one of the following:
   - Adjust the values as required.
   - Click Preview to have Corel PHOTO-PAINT create random variations based on the properties you have unlocked.
8. Click the Add Fill button.
9. Type a name in the Texture Name box, and select the library where you'd like to include the new texture.

To delete a Texture fill

1. Double-click the Fill tool.
2. Click the Texture fill icon in the Tool Settings Roll-Up.
3. Click Edit.
4. Choose the texture library that contains the Texture fill from the Texture Library list box.
5. Choose the texture from the Texture list box.
6. Click the Delete Fill button.
7. In the Delete Texture fill dialog box, click OK.

{button ,AL(`PRC Using the Fill tools;',0,"Defaultoverview",)} Related Topics

Applying a Gradient fill

You can apply a gradient 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 (e.g., making the gradient fade from the paint color to the paper and, finally, to total transparency and along a clockwise spectrum). The shape of the gradient type you select appears in the Tool Settings Roll-Up and is updated as you make changes in the Image Window.

To apply a Gradient fill

1. Open the Fill Tools flyout and click the <u>Interactive Fill tool.</u>

2. Select a gradient type from the Type list box in the Tool Settings Roll-Up or the Property Bar.

3. Select a style from the Style list box.

   The style determines the colors of the gradient's start and end <u>nodes.</u>

4. Drag the gradient arrow's start node in the Image Window to the point at which you want the to start the color gradient.

   The gradient arrow appears in the Image Window for all of the gradient types except the Flat shape, which changes the transparency of an object globally according to the value selected in the Transparency box in the Tool Settings Roll-Up or Property Bar.

   You can only change the transparency of the <u>Bitmap fill</u> globally, although you can rotate, skew and size the selected pattern.

5. Move the Node Transparency slider in the Tool Settings Roll-Up or Property Bar to the transparency value at which you want the color gradient to start.

   The Transparency box in the Tool Settings Roll-Up and Property Bar applies a global transparency value to the gradient, ranging from 0 (opaque) to 99 (transparent). The value you select for each node increases its transparency by the percentage value over the gradient's global transparency.

6. Drag the end node of the gradient arrow in the Image Window to the point at which you want the gradient to end.

7. Move the Node Transparency slider to the transparency value at which you want the color gradient to end.

   Zero makes the color gradient fully opaque.

8. Select a paint mode from the Paint Mode list box.

Tip

- A slider appears at the center of the transparency arrow marking the halfway point of the transparency range in the color gradient. Drag the slider to move the halfway point of the transparency range to a new position on the gradient.

{button ,AL(`PRC Using the Fill tools;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Customizing a color gradient

You customize a gradient by adding nodes at certain points along the gradient path.

To add colors to a fill color gradient

1. Open the Fill Tools flyout and click the <u>Interactive Fill tool.</u>
2. Select a gradient type from the Type list box in the Tool Settings Roll-Up or the Property Bar.
3. Select a gradient style from the Style list box.
4. Drag the start node of the gradient arrow in the Image Window to the point at which you want the gradient to begin.

   The gradient arrow appears in the Image Window for all of the gradient types except the Flat shape, which changes the transparency of the fill color globally according to the value specified in the Transparency box in the Tool Settings Roll-Up or Property Bar.
5. Drag the end node of the gradient arrow in the Image Window to the point at which you want the gradient to end.
6. Drag a color swatch from the <u>onscreen color palette</u> onto the gradient arrow in the Image Window.

   If you are using the Conical gradient type, drag the node onto the gradient radius. A new node in the color of the selected swatch appears on the gradient arrow.
7. Move the Node Transparency slider in the Tool Settings Roll-Up or the Property Bar to the transparency value you want for the color of the new node.
8. Repeat steps 7 and 8 to add new nodes to the color gradient.

— **Notes**

- The slider marking the halfway point in the range of transparency values disappears when you add nodes to the color gradient.
- Because the <u>Bitmap</u> and Flat fills make global changes to an object, you cannot add nodes to customize their transparency values.

To change a color on the Gradient fill

1. Drag a color swatch from the onscreen color palette onto the node in the gradient of the color you want to change.
2. Move the Node Transparency slider in the Tool Settings Roll-Up or the Property Bar to the transparency value at which you want to set the color of the new node.

   Zero makes the node color fully opaque,100 makes it fully transparent.

— **Note**

- The Transparency box in the Tool Settings Roll-Up and Property Bar applies a global transparency value to the gradient, ranging from 0 (opaque) to 99 (transparent). The value you select for each node increases its transparency by the percentage value over the gradient's global transparency.

— **Tip**

- Double-click a node to open the Node Color dialog box to edit the node color.

To change a color transparency on the Gradient fill

1. Click the node whose color transparency you want to change.
2. Move the Node Transparency slider in the Tool Settings Roll-Up or the Property Bar to the transparency value at which you want to set the color of the node.

— **Tip**

- You can change node transparency interactively by holding down SHIFT and dragging a color swatch from the onscreen color palette onto the node. Corel PHOTO-PAINT applies the transparency change according to the <u>grayscale</u> value of the color selected.

{button ,AL(`PRC Using the Fill tools;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing your artwork

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Editing your artwork

Use the editing tools to make minor adjustments to something that is almost right or to undo actions that were completely wrong.

Editing your artwork

The Effect tools let you apply various corrections and enhancements locally. Some of these tools, including the Brighten, Sharpen, and Dodge/Burn are more useful for photo retouching, but many of them are useful for editing your original bitmap artwork. You can smear, smudge, and blend paint, or use the Sponge tool to add or remove paint in varying degrees.

See "Retouching and refining images."

About the Undo tools

The Undo tools are accessible from the Toolbox. The Eraser tool and the Color Replacer tool both let you paint using the background paper color. The difference is that the Eraser tool replaces anything you drag over with the paper color, while the Color Replacer tool replaces the current paint color with the paper color.

The Local Undo tool lets you selectively remove the last change you made with the Paint, Clone, Effect, Fill, Shape, Line, Eraser or Color Replacer tools as well as effects such as Canvas, Julia Set Explorer, etc. As you paint with the Local Undo tool, the area you painted over reappears, restoring the area to the way it looked before the last brush stroke was applied.

{button ,AL(`OVR Painting filling and editing images;',0,"Defaultoverview",)} Related Topics

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Smearing, smudging, and blending paint

The Smear tool has much the same effect as dragging your finger across wet paint. The Smudge tool works like rubbing your finger across pastels. The Blend tool softens the definition between colors or hard edges by blending the adjoining colors.

The new Merged Source check box added to Corel PHOTO-PAINT lets you isolate and smear, smudge, and blend a single object independently or, conversely, all the information included in the image — everything you see on screen — as if it were flattened.

To smear, smudge, and blend all elements in an image

1. Open the Paint tools flyout and click the <u>Effect tool.</u>

2. In the Tool Settings Roll-Up, click on the <u>Smear tool,</u> Smudge tool, or Blend tool.

3. Choose a brush from the Brush Type list box and select the options you want depending on the tool you have selected.

4. Click the Dab Attributes tab and enable Merged Source.

   By enabling Merged Source, you can affect any element as if the image were flattened.

5. Click and drag over the areas that you want affect.

To smear, smudge, and blend an isolated object

1. Open the Paint tools flyout and click the Effect tool.

2. In the Tool Settings Roll-Up, click on the Smear tool, <u>Smudge tool,</u> or Blend tool.

3. Choose a brush from the Brush Type list box and select the options you want depending on the tool you have selected.

4. Click the Dab Attributes (tab 3) and disable Merged Source.

   By disabling Merged Source, you are restricting the effect to the object you have selected. Only this object will be affected.

5. Click and drag over the areas that you want affect.

{button ,AL(`PRC Editing your artwork;',0,"Defaultoverview",)} <u>Related Topics</u>

Dodging and burning

Dodge and Burn are traditional photographic terms describing processes used to lighten and darken areas of an image. You can now replicate these processes using virtual Dodge and Burn Effect tools.

To lighten areas using the Dodge tools

1. Open the Paint tools flyout and click the <u>Effect tool.</u>

2. In the Tool Settings Roll-Up, click the Dodge/Burn tool.

3. Do any of the following:

   - Choose Dodge Highlights brush from the Brush Type list box to lighten the highlight areas. Then select the options you want depending on the tool you have selected.
   - Choose Dodge Midtones brush from the Brush Type list box to lighten the midtone areas. Then select the options you want depending on the tool you have selected.
   - Choose Dodge Shadows brush from the Brush Type list box to lighten the shadow areas. Then select the options you want depending on the tool you have selected.

4. Click and drag over the areas that you want affect.

To darken areas using the Burn tools

1. Open the Paint tools flyout and click the <u>Effect tool.</u>

2. In the Tool Settings Roll-Up, click the Dodge/Burn tool.

3. Do any of the following:

   - Choose Burn Highlights brush from the Brush Type list box to darken the highlight areas. Then select the options you want depending on the tool you have selected.
   - Choose Burn Midtones brush from the Brush Type list box to darken the midtone areas. Then select the options you want depending on the tool you have selected.
   - Choose Burn Shadows brush from the Brush Type list box to darken the shadow areas. Then select the options you want depending on the tool you have selected.

4. Click and drag over the areas that you want affect.

{button ,AL(`PRC Editing your artwork;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the sponge to saturate or desaturate paint

Using Corel PHOTO-PAINT, you can saturate or desaturate areas using the Sponge tool. Saturation affects the strength or purity of the paint color. Fully saturated color contains no white and is as vibrant as it can be, while fully desaturated colors appear as their grayscale equivalents.

To saturate or desaturate areas with the sponge

1. Click the Effect tool.

2. Choose the Sponge tool.

3. Choose a brush from the Type list box.

4. Type a value in the Amount box.

   Positive values saturate; negative values desaturate.

5. Drag over the areas that you want to affect.

— **Note**

- The Sponge tool does not work with Grayscale or Duotone images as these are without a saturation component.

{button ,AL(`PRC Editing your artwork;',0,"Defaultoverview",)} Related Topics

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Adjusting image hue

The Hue and Hue Replacer tools let you modify paint that you've already applied. The Hue tool shifts all hues along the Color Wheel by the number of degrees that you type in the Amount box. The Hue Replacer tool retains the brightness and saturation of the original colors, but replaces all hues with the hue you select.

To shift the hue of an image

1. Click the Effect tool.
2. Choose the Hue tool from the tool picker on the Property Bar.
3. Choose a brush from the Type list box.
4. Type a value in the Amount box.

   This value determines how many degrees around the Color Wheel your hues will shift.
5. Drag over the paint that you want to change.

To change the hue of an image to the paint color

1. Click the Effect tool.
2. Choose the Hue Replacer tool from the tool picker on the Property Bar.
3. Choose a brush from the Type list box.
4. Type a value in the Amount box.

   This value determines the result color based on how many degrees around the Color Wheel it is from the paint color. A higher value results in a more pronounced effect or shift in hue to the paint color.
5. Drag over the paint.

To apply a paint-colored tint on an image

1. Click the Effect tool.
2. Choose the Tint tool from the tool picker on the Property Bar.
3. Choose a brush from the Type list box.
4. Type a value in the Amount box. A higher value results in a more pronounced effect.
5. Drag over the areas you that want to tint.

— **Note**

- The Hue and Hue Replacer tools do not work on Grayscale or Duotone images as these are without a hue component.

{button ,AL(`PRC Editing your artwork;',0,"Defaultoverview",)} Related Topics

Using the Undo tools

The Undo tools are accessible from the Toolbox. The Eraser tool and the Color Replacer tool both let you paint using the background paper color. The difference is that the Eraser tool replaces anything that you drag over with the paper color, while the Color Replacer tool replaces just paint with the paper color.

To restore parts of an image

1. Open the Undo tools flyout and click the <u>Local Undo tool.</u>
2. Click and drag over the parts of an image that were affected by your last brush stroke or action.

To restore part of an image using the Clone From Saved tool

1. Open the Paint Tools flyout and click the <u>Clone tool.</u>
2. Click the Clone From Saved tool.
3. Choose Eraser from the Brush Type list box.
4. Click and drag over the areas you want to restore to the way they were when you last saved.

To replace areas with the paper color

1. Open the Undo Tool flyout and click the <u>Eraser tool.</u>
2. Click and drag over the areas that you want to replace with the paper color.

To replace paint with the paper color

1. Open the Undo Tool flyout and click the <u>Color Replacer tool.</u>
2. Do one of the following:
   - Click the Normal button on the Property Bar and type a tolerance value between 0 and 100 in the box beneath it.
   - Click the HSB Mode button and type values in the H, S, and B boxes.
3. Click and drag over the areas that contain the current paint color to replace them with the paper color.

{button ,AL(`PRC Editing your artwork;',0,"Defaultoverview",)} <u>Related Topics</u>

Using paths to define image areas

Using paths to define image areas

Paths are line and curve segments that are connected by square endpoints called <u>nodes.</u> A path that completely encloses an area is closed; a path with start and end nodes that are not connected is open.

You can use paths to create and shape outlines in your image. After you enclose part of your image within a path, you can:

- convert the path to a mask marquee, which lets you edit the enclosed area only.
- 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 or Corel VENTURA.

Because paths are fully editable, 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. In fact, after you define an area on your image with a path, you can easily convert your path to a mask, your mask to an object, your object to a mask, and your mask to a path.

Design intricate paths in your image using the <u>Path Node Edit tool.</u> This tool offers powerful and precise editing controls that let you modify isolated segments of the outline you create. You can save the path if you want to work on it later, use it in another image, or export its contents as a bitmap.

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{button ,AL(`OVR Using paths to define image areas;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>

Creating and saving paths

Creating and saving paths

Paths consist of line or curve segments and the <u>nodes</u> that connect them. Nodes that connect curve segments have two control points extending from them that determine the angle of the curve you are creating or shaping. Control points look like small nodes and are connected by a dashed line that passes through the node.

Creating a path from scratch

Creating a path is something like connecting the dots; every time you click, you place a node. A segment, either straight or curved, joins the new node to the one that precedes it. To create a straight line, click to place the start node, move your cursor, and click again to place the end node. To create a curved segment, click to place the start node, drag, and click again where you want the path to change direction. As you drag, control points move to indicate the direction of the curve segment and its angle, relative to the node. The curve appears when you place the second node in the curve segment. As you create a path, Corel PHOTO-PAINT determines the type of node to use based on whether you create a straight or curved line segment. However, you can also add, remove, and transform nodes manually using the <u>Node Edit button.</u>

Creating a path from a mask

You can also create a path by converting a mask marquee. Converting mask marquees to paths lets you modify a shape using the additional editing power provided by the <u>Path Node Edit tool.</u> If you have already defined a selection on your image using a mask tool, the Mask To Path button makes it easy to define the same image area with a path.

Creating clipping paths

Clipping paths let you create non-rectangular bitmaps by making everything but the selected area transparent when the image is viewed in another application. For example, if you've created an intricate path around a photograph of your favorite cat in Corel PHOTO-PAINT and you'd like to put her onto the couch you drew for her in CorelDRAW, then you really only want to import your cat and nothing else. If you do not use a clipping path, the entire bitmap is encased in a square or rectangular frame.

When you send a clipping path to another application, you export the contents of the path as an .EPS (Encapsulated PostScript) file; therefore, clipping paths must be used with PostScript printers only.

Importing vectors as paths

You can also create paths using the vector images that you've created in other drawing applications, such as CorelDRAW. In <u>vector images</u>, objects are created as collections of lines. These lines can be imported into Corel PHOTO-PAINT as paths.

After you create a path, you can save it for later 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 path. A path that is displayed in the Image Window and has not been saved is called a <u>Workpath.</u>

{button ,AL(`OVR Using paths to define image areas;',0,"Defaultoverview",)} <u>Related Topics</u>

Starting a new path

You can start a new path by enabling the Add Nodes button on the Property Bar or in the Tool Settings Roll-Up for the Path Node Edit tool. By default, the Add Nodes button is enabled when you click the Path Node Edit tool in the Toolbox; however, if you have already used the Property Bar or the Tool Settings Roll-Up during your current Corel PHOTO-PAINT session, you may have to select it again.

To erase an existing path before creating a new one

1. Click the Path Node Edit tool.

2. Click the New Path button on the Property Bar.

   If the current path has not been saved or has changed since the last save, a message box appears. Click No to erase the path permanently; Yes to save the path to disk.

To start a new path

1. Click the Path Node Edit tool.

2. Ensure that the Add Nodes button on the Property Bar is enabled.

3. Click to place the path's first node.

Note

- The Add Nodes button and the Node Edit button are mutually exclusive — when one is enabled, the other is disabled.

{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} Related Topics

Drawing straight path segments

You can draw straight path segments by placing a start <u>node</u> and an end node on an image using the Path Node Edit tool. A straight path segment is also called a line.

To draw straight path segments

1. Click the <u>Path Node Edit tool.</u>

2. Enable the <u>Add Nodes button</u> on the Property Bar.

3. Click where you want the path segment to start.

4. Click where you want the path segment to end.

5. Repeat step 4 to add more segments to the path.

{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} <u>Related Topics</u>

Drawing curved path segments

When you create a curved path segment, two <u>control points</u> extend in opposite directions from the segment's starting <u>node.</u> The distance between the control points and the node determines the height or depth of the curve. The angle of the control points determines the slope of the curve. Only one control point appears if the node you are dragging from is the path's starting node. Curve segments have <u>symmetrical nodes.</u>

To draw curved path segments

1. Click the <u>Path Node Edit tool.</u>
2. Enable the <u>Add Nodes button</u> on the Property Bar.
3. Click where you want the path segment to start, and drag.
4. Click where you want the path segment to end, and drag to begin drawing the next connected curve segment.
5. Repeat step 4 to add more segments to the path.

— **Tip**
- If you have trouble drawing the curve you want, try creating a simple curved segment and editing it later. For information about editing paths, see <u>"Editing paths."</u>

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{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Drawing closed paths

Closed paths are commonly used to create irregularly shaped bitmaps or physically separated path segments onscreen. You can close open paths at any time.

To draw closed paths

1. Draw all path segments except the last one.
2. Position your cursor directly over the path's first <u>node</u> and click.

   The last segment is created; it uses the first node of the path as its end node to close the path.

{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} <u>Related Topics</u>

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Converting masks to paths

You can use the power and flexibility of the Path Node Edit tool to shape a mask marquee by converting the marquee to a path. After you edit the shape of the path, you can always convert the path back to a mask marquee for use on the active image.

To create a path from a mask

1. Click the Path Node Edit tool.

2. Click the Mask To Path button on the Property Bar.

3. In the Mask To Path dialog box, type a tightness value between 1 and 10 in the Tightness box.

4. Type a threshold value between 1 and 10 in the Threshold box.

    The new path is created and is superimposed on the mask marquee. You may have to move the marquee to see the path.

── **Note**

- For more information about masks and mask marquees, see "Using masks to make selections."

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{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} Related Topics

Using clipping paths to add transparency to images

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.

To create a clipping path

1. Create a path that defines the area you want to save as a bitmap.

2. Click File, Export.

3. Choose Encapsulated PostScript (EPS) from the Save As Type list box.

4. Choose the drive where you want to store the bitmap from the Save In list box.

5. Double-click the folder where you want to store the bitmap.

6. Type a name for the bitmap in the File Name box, and click Save.

   If the image contains multiple objects, a warning appears, indicating that the objects will be merged with the background.

7. Enable the Save check box in the Clipping section of the EPS Export dialog box.

8. Enable the Image Enclosed By Path button.

   Corel PHOTO-PAINT creates a clipping path using the selected path in the Image Window. You can create a clipping path using an existing path by choosing the path name from the list box in the EPS Export dialog box.

9. Choose the path that you want to save as a clipping path from the path list box.

— **Note**

- If you close an image without saving the changes you made to its path, Corel PHOTO-PAINT prompts you to save the path.

— **Tip**

- You can crop an image to the borders of a path by enabling the Crop Image To Mask/Path button in the EPS Export dialog box. If the Crop Image To Mask/Path button is disabled, Corel PHOTO-PAINT saves the whole image with the path; however, only the selection inside the path is printed on the PostScript printer.

{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving paths

Save paths if you want to work on them again or if you want to use them with other images. Paths are saved with the .PTH file extension.

To save paths

1. Click the Path Node Edit tool.
2. Click the Save Path button on the Property Bar.
3. In the Save Path dialog box, choose the drive where you want to save the path from the Save In list box.
4. Double-click the folder where you want to save the path.
5. Type a name for the path in the File Name box.
6. Click Save.

{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} Related Topics

Opening existing paths

After you save a path, you can use it with any other image. If you create a path or make changes to an existing path, Corel PHOTO-PAINT asks you to save your work before opening another path in the Image Window. By default, the Node Edit button is enabled when you open a path.

To open existing paths

1. Click the Path Node Edit tool.
2. Click the Open Path button on the Property Bar.
3. In the Open Path dialog box, choose the drive where the path is stored from the Look In list box.
4. Double-click the folder where the path is stored.
5. Double-click the path name.

Note

- Paths are loaded into Corel PHOTO-PAINT at their original size and position; therefore, paths created on large files may not be suitable for small images.

{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} Related Topics

Importing vector images as paths

In vector images, such as CorelDRAW (.CDR) drawings, objects are created as collections of lines. You can use the Import Vector button to load simple circles, arcs, text, and polygons from CorelDRAW as paths. If you want to import text from CorelDRAW, you must first convert the text to curves.

To import a vector image as a path

1. Click the Path Node Edit tool.

2. Click the Import Vector button on the Property Bar.

3. Choose the drive where the vector image you want to import is stored from the Look In list box.

4. Double-click the folder where the vector image is stored.

5. Double-click the filename.

Note

- Large, complex vector images are not suitable for importing as paths in Corel PHOTO-PAINT. When vector images are converted to paths, each point on the vector becomes a node. Corel PHOTO-PAINT warns you if the vector image that you are importing contains too many points.

{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} Related Topics

Deleting paths

You can remove a path from an image or permanently delete a saved path by clicking the Delete Path button on the Property Bar. If you have saved the current path, Corel PHOTO-PAINT asks if you want to delete the path file before removing the path from your image.

To delete a path

- Click the Delete Path button on the Property Bar.

  If the path was previously saved to disk, you are asked if you want to delete the saved version of the path. Click No if you only want to remove the path from the Image Window but keep it on disk.

Tip

- You can also remove paths by clicking the New Path button on the Property Bar. Because only one path can be displayed in a document at a time, the current path is automatically removed when you try to create a new one. If the current path has not yet been saved or has been changed since the last save, you are asked if you want to save your changes.

{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} Related Topics

Selecting and moving parts of a path

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Selecting and moving parts of a path

To change the shape of a path, you can select and move its segments, <u>nodes,</u> or control points. Coarse adjustments are made by dragging the segments; finer adjustments are made by dragging the nodes and control points.

When you drag a single node, the segments attached to the node change shape so that they can remain connected. When you drag two or more adjacent nodes, the path segments that lie between the nodes retain their shape by default. However, if you drag the nodes in Elastic Mode, the segments behave like rubber bands, stretching and shrinking according to the direction and the degree to which you drag the nodes.

{button ,AL(`OVR Using paths to define image areas;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Showing and hiding paths

You can use the Show/Hide Path button on the Property Bar and in the Tool Settings Roll-Up to display and hide paths in your image.

To show or hide paths in your image

1. Click the Path Node Edit tool.

2. Click the Show/Hide Path button on the Property Bar.

   The active path in your image is hidden when the Show/Hide Path button is enabled. Disable the button to display the path again.

{button ,AL(`PRC Selecting and moving parts of a path;',0,"Defaultoverview",)} Related Topics

Selecting and deselecting nodes

Before you can move a node to another location, delete it, divide it into two nodes, change its type, or drag its associated control points, you must select it. You can also select several nodes at once to perform the same operation on them simultaneously.

To select one node

1. Click the Path Node Edit tool.

2. Click the Node Edit button on the Property Bar.

3. Click a node.

   The selected node is highlighted in one of two ways: hollow if the associated segment is a line; solid if it's a curve. If the node is on a curve, control points extend from it and from the node created before and after it.

To select more than one node

1. Click the Path Node Edit tool.

2. Click the Node Edit button on the Property Bar.

3. Hold down SHIFT, and click each node.

To deselect one or more nodes

1. Click the Path Node Edit tool.

2. Click the Node Edit button on the Property Bar.

3. Hold down SHIFT, and click the selected nodes.

Tips

- To select all nodes in a path, click the Path Node Edit tool, hold down CTRL + SHIFT, and click a node.

- To select a particular group of nodes, click the Path Node Edit tool and drag a marquee box to surround the entire group. To cancel the selection, click outside the marquee box in the Image Window.

{button ,AL(`PRC Selecting and moving parts of a path;',0,"Defaultoverview",)} Related Topics

Moving path segments

You can move curve and line segments by dragging their <u>nodes.</u> Move a single segment, or move several segments at once by selecting all their nodes and then dragging one of them. The selected segments move together as you drag, and retain their shape as they move. However, if you move path segments while in Elastic Mode, they stretch or shrink depending on the direction and distance you move their nodes.

To move a path segment

1. Click the <u>Path Node Edit tool.</u>

2. Click the <u>Node Edit button</u> on the Property Bar.

3. Drag a node to a new location.

— **Note**

- If the node is on a curved segment, the control points also move so that the angles at which the curve enters and leaves the node remain unchanged. This applies to smooth and symmetrical nodes only.

— **Tip**

- You can also move a curve segment by dragging any part of the segment. However, you can only move a line segment by dragging its nodes.

{button ,AL(`PRC Selecting and moving parts of a path;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Shaping curved segments 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. Change the shape of a curve by dragging either of these control points. A single control point also extends from each adjacent node if they, too, are on a curve segment. You can drag the control point of an adjacent node to change the shape of its curve segment.

When you select the control point of an adjacent node, that node becomes the selected node and displays a second control point. Control points move differently, depending on whether the node they are associated with is smooth, cusped, or symmetrical.

To shape a path by moving its control points

1. Click the <u>Path Node Edit tool.</u>

2. Click the <u>Node Edit button</u> on the Property Bar.

3. Select a node.

4. Drag the control points.

— **Tip**

- To select a control point that is directly above a node, hold down SHIFT before clicking the control point.

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{button ,AL(`PRC Selecting and moving parts of a path;',0,"Defaultoverview",)} <u>Related Topics</u>

Stretching and shrinking path segments

Use Elastic mode to stretch 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. The effects of using Elastic mode are most visible if you select two or more adjacent nodes on the path.

To stretch and shrink path segments

1. Click the Path Node Edit 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 moving parts of a path;',0,"Defaultoverview",)} Related Topics

Editing paths

Editing paths

After you define an area on your image with an open or closed path, you can edit its shape using the controls on the Property Bar and in the Tool Settings Roll-Up for the Path Node Edit tool. Modify your path by manipulating its segments, nodes, and control points, or by converting paths to masks and masks to paths. You can also

- transform lines into curves
- transform curves into lines
- add, remove, and transform nodes
- split one path into two or more paths
- connect and disconnect nodes

The editing power and flexibility of the Path Node Edit tool makes it easy to define the most intricate areas on your image.

{button ,AL(`OVR Editing paths;',0,"Defaultoverview",)} <u>More Detailed Information</u>
{button ,AL(`OVR Using paths to define image areas;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and deleting nodes on a path

Adding and deleting nodes on a path

The function of the path tools depends largely on the number of nodes the path contains. 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 on a path gives you greater control over the shape of the line and curve segments when you drag them in the Image Window. If your path contains unwanted dips or bumps, you can remove nodes from the corresponding path segment to fine-tune its shape.
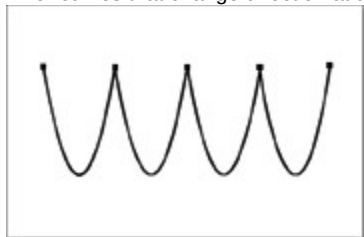
For curves that move in one direction from start to finish, place nodes at 120-degree intervals.
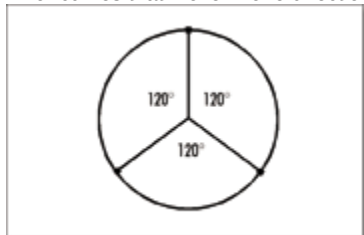

For curves that change direction smoothly, place a node on the curve each time it changes direction.
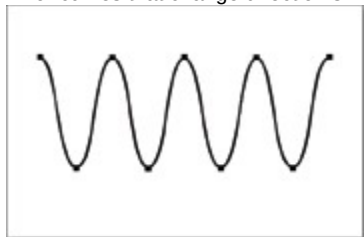
For curves that change direction at a cusp, place a node at every cusp.

You can remove unnecessary nodes on a curved segment using the Auto-Reduce feature. When you click the Auto-Reduce button on the Property Bar, Corel PHOTO-PAINT removes unnecessary nodes, allowing you to create a path that is smoother and smaller in size when saved to disk.

{button ,AL(`OVR Editing paths;',0,"Defaultoverview",)} Related Topics
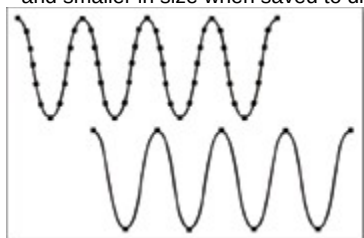
Adding nodes to a path

Adding nodes to a path is especially useful 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 by default; however, you can also determine the precise placement of a node on a path.

To add a single node to a path

1. Click the <u>Path Node Edit 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>

To add several nodes to a path

1. Click the Path Node Edit tool.

2. Click the Node Edit button on the Property Bar.

3. Select the nodes.

4. Click the Add button.

   A node is added in the middle of each selected segment.

5. Repeat step 4 to insert additional nodes.

To add nodes at specific points on a path

1. Click the Path Node Edit tool.

2. Click the Node Edit button on the Property Bar.

3. Hold down CTRL and click where you want to add a node.

{button ,AL(`PRC Adding and deleting nodes on a path;',0,"Defaultoverview",)} <u>Related Topics</u>

Deleting a node from a path

Deleting closely bunched <u>nodes</u> and <u>segments</u> helps to simplify complex paths. You can also delete nodes to smooth unwanted bumps along a curve.

To delete a node from a path

1. Click the <u>Path Node Edit 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>

   The shape of the path may change, depending on the position of the node.

Tips

- You can delete several nodes at once by selecting multiple nodes.
- You can also delete selected nodes by pressing DELETE on your keyboard.

{button ,AL(`PRC Adding and deleting nodes on a path;',0,"Defaultoverview",)} <u>Related Topics</u>

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Removing unnecessary nodes automatically

Paths that you create from masks or have edited frequently often contain more nodes than are required to maintain the path's shape. You can remove these unnecessary nodes from the entire path or from a section of a path using the Auto-Reduce button.

To auto-reduce the number of nodes on a path

1. Click the Path Node Edit tool.

2. Click the Node Edit button on the Property Bar.

3. Do one of the following:
   - Select a path segment to remove unnecessary nodes from part of the path.
   - Select the entire path to remove all unnecessary nodes.

4. Type a value between 1 and 10 in the Reduce Tolerance box on the Property Bar.

   The larger the value, the more nodes are deleted.

5. Click the Auto-Reduce button.

   All unnecessary nodes on the path or on the selected section of the path are deleted. The shape of the path may change, depending on the position of the nodes that are removed.

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{button ,AL(`PRC Adding and deleting nodes on a path;',0,"Defaultoverview",)} Related Topics

Joining nodes and breaking a path

Joining nodes and breaking a path

Whether you are creating a path or editing an existing path for use on an image, you can join or break path segments. For example, if you want to close an open path, you can simply join the start and end nodes. Similarly, if you want to open a closed path or create two separate components within a path, 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 no node exists at the point where you want to join or break segments, you must add a new node at that point.

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{button ,AL(`OVR Editing paths;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Joining two nodes

To join two nodes in a path, they must be at the end of open or separated segments. 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 Node Edit tool.

2. Click the Node Edit button on the Property Bar.

3. Select two nodes.

4. Click the Join Selected Nodes button on the Property Bar.

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{button ,AL(`PRC Joining nodes and breaking a path;',0,"Defaultoverview",)} Related Topics

Breaking a path

Paths can only be broken or separated at a <u>node.</u> If you want to break a path at a point where there is no node, you must add a new node at that point before breaking the path. When you break a path, new nodes are added to the ends of the disconnected segments.

To break a path

1. Click the <u>Path Node Edit tool.</u>
2. Click the <u>Node Edit button</u> on the Property Bar.
3. Select a node at the point where you want to break the path.
4. Click the <u>Break Selected Nodes button.</u>

— **Tip**

- Move the nodes that appear at the end of the disconnected segments to view the effect of the Break Selected Nodes button.

{button ,AL(`PRC Joining nodes and breaking a path;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing node and segment types

Changing node and segment types

At times, moving, adding, and deleting <u>nodes</u> may not be enough to define the path shape you need. To define more intricate paths, you can change line segments to curves and curve segments to lines, or change the type of nodes on the path.

There are three types of curve nodes: smooth, symmetrical, and cusp.

- Smooth nodes let you keep the node and its two control points on a straight line while positioning the control points at different distances from the node. Smooth nodes are used when you want to create a smooth transition between two path segments. A node joining two line segments cannot be made smooth.

- Symmetrical nodes let you keep the node and its two control points on a straight line while positioning the control points at equal distances from the node. Symmetrical nodes are used when you want to create identical curves on each side of the node.

- Cusp nodes let you move the control points and edit the curve on either side of the node independently. Cusp nodes are used when you want to add sharp bends to a path.

If you convert a node that connects 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.

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{button ,AL(`OVR Editing paths;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the node type

When you change a <u>node</u> type, you change the way the segments attached to it behave. Although the new node type may not immediately affect the path's shape, it can have dramatic effects 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 Node Edit tool.</u>
2. Click the <u>Node Edit button</u> on the Property Bar.
3. Select the node(s).
4. Click one of the following buttons on the Property Bar:
   - the <u>Smooth button</u>
   - the <u>Cusp button</u>
   - the <u>Symmetrical button</u>

Note

- A curve node that is connected to a line segment must be smooth or cusp node types because you can only move the control points on the curve side.

Tip

- You can also access the Smooth, Cusp, and Symmetrical buttons from the Tool Settings Roll-Up for the Path Node Edit tool.

{button ,AL(`PRC Changing node and segment types;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing a segment to a curve or line

After you define an area on your image with a path, you can change an existing line segment to a curved segment or an existing curved segment to a line segment. When you change a curved segment to a line, the change is immediately evident; when you change a line to a curved segment, you must select the node at either end of the segment to view the curve's control points. You can change several segments of the same type in a single operation.

To change a segment to a curve or a line

1. Click the Path Node Edit tool.
2. Click the Node Edit button on the Property Bar.
3. Select the node(s) attached to the segment(s) you want to convert.
4. Click one of the following on the Property Bar:
   - the To Line button
   - the To Curve button

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{button ,AL(`PRC Changing node and segment types;',0,"Defaultoverview",)} Related Topics

Using paths with brush and mask tools

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Using paths with brush and mask tools

You can use paths as tools when performing other painting and masking operations in Corel PHOTO-PAINT. For example, after you define a shape on your image using a path, you can convert the path to a mask or you can apply brush strokes along the path.

Converting paths to masks

If you want to select a complex area on your image, you might find it easier to define the area using paths. The flexibility of the Path Node Edit tool lets you define an intricate area that you can then convert to a mask selection. You can also create a mask from a path to cut or copy a defined area, or to make it into an object.

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 on the path using the Paint tool, the Effect tool, the Clone tool, the Clone From Fill tool, the Image Sprayer tool, the Color Replacer tool, and the Eraser tool. You can customize the appearance of the brush stroke by setting the brush and effect attributes. For more information about setting paint brush attributes, see "Painting, filling, and editing images."

After you apply a brush stroke along the path, you can repeat the stroke using the Repeat Stroke command (Edit menu). Simply set the stroke options and click the Stroke To Path button to distribute the stroke evenly along the circumference of the path. You can set an angle value to be inserted 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 choose a variation in the colors used when applying the strokes to the path.

{button ,AL(`OVR Using paths to define image areas;',0,"Defaultoverview",)} Related Topics

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Converting paths to masks

You can convert a path to a mask if you want to select, cut, or copy the defined area, or convert the selection to an object. A path does not have to be closed when you use it to create a mask. If it is open, Corel PHOTO-PAINT automatically connects the start and end <u>nodes</u> to close it.

To create a mask from a path

1. Click the <u>Path Node Edit tool.</u>

2. Create an open or closed path.

3. Click the <u>Path To Mask button</u> on the Property Bar.

4. In the Path To Mask dialog box, enable the Anti-Aliasing check box to smooth any diagonal or curved edges in the selection.

— **Tips**

- You can also click the Mask From Path button in the Tool Settings Roll-Up to convert a path to a mask.

- For more information about creating masks, see <u>"Using masks to make selections."</u>

{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. You can customize the appearance of the brush stroke before you apply it by setting the tool's attributes.

To paint along a path

1. Click the Path Node Edit tool.

2. Create an open or closed path.

3. Click one of the following:

    - the Paint tool

    - the Effect tool

    - the Clone tool

    - the Image Sprayer tool

    - the Eraser tool

    - the Color Replacer tool

4. Click Edit, Stroke, Stroke Path.

‒ **Note**

- If you want to clone your operations while painting along a path, you must use the Clone From Fill brush.

‒ **Tips**

- You can customize the stroke that is painted along the path by setting options in the Tool Settings Roll-Up for the Paint, Effect, Clone, Image Sprayer, Eraser, or Color Replacer tools.

- If you want to paint along a specific part of a path, you can select that area using a mask tool. For more information about masks, see "Using masks to make selections."

{button ,AL(`PRC Using paths with brush and mask tools ;',0,"Defaultoverview",)} Related Topics

Repeating a paint stroke along a path

If you have applied a brush stroke along a path but want to enhance its effect, you can repeat the stroke using the Repeat Stroke command (Edit menu). Create your own brush strokes or apply any of the many program presets.

To repeat a paint stroke along a path

1. Click the Path Node Edit tool.
2. Click one of the following:
   - the Paint tool
   - the Effect tool
   - the Clone tool
   - the Image Sprayer tool
   - the Eraser tool
   - the Color Replacer tool
3. Click Edit, Stroke, Repeat Stroke.
4. Do one of the following:
   - Click ─ and click Load Path As Stroke to stroke the path using the shape of an existing path as the brush stroke.
   - Choose a brush stroke from the Stroke list box.
5. Type a value in the Repeat box.

   This value determines the number of times the stroke is repeated along the path.
6. Click the Stroke To Path button.

─ **Tip**
   - 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 about repeating brush strokes, see "Saving, repeating, and modifying brush strokes."

{button ,AL(`PRC Using paths with brush and mask tools ;',0,"Defaultoverview",)} Related Topics

Creating recordings and scripts

Creating recordings and scripts

Recordings and scripts automate a series of actions that you want to repeat on the same image or on several different images. Put simply, a recording is a series of commands that you record in the Recorder Docker window. Recordings are not saved when you end your Corel PHOTO-PAINT session. A script is a recording that has been saved to disk and which can be retrieved at any time. Both a recording and a script are created, edited, and played back using the tape deck controls and commands in the Recorder Docker window. The Recorder Docker window looks and behaves much like a tape recorder.

The Recorder Docker window can save you time when performing many standard operations including, resampling images, using masks to make selections, and making global adjustments to images. For example, if you scan a series of photographs from the same film and discover that they are all too small and underexposed, you can use the Resample and Adjust commands (Image menu) to make them larger and increase their brightness. If you record those actions as you apply them to the first photograph, you can then play the recording on all the other photographs to repair the problems and save time.

The scripts that you create in Corel PHOTO-PAINT can be enhanced using Corel SCRIPT Editor. The Corel SCRIPT programming language includes the following features: loops, variables, functions, and user-defined dialog boxes. The Corel SCRIPT programming features can make your scripts more flexible and powerful than a simple set of recorded commands. 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.

─ **Note**

- Most large computer applications have some type of built-in programming language, but some applications call their programs macros instead of scripts.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} **More Detailed Information**

Recording and saving scripts

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Recording and saving scripts (page 1 of 2)

The tape deck controls in the Recorder Docker window can record almost all of your keyboard, toolbar, Toolbox, menu, and mouse actions. As your actions are recorded, they are translated into command statements which are numbered chronologically in the command list.

The following example lists two commands that can be recorded:

1. ImageFlipHorizontal
2. EditCutMask5,0,0,0,0

The first command "ImageFlipHorizontal" corresponds to clicking Image, Flip, Horizontally. The second command "EditCutMask" corresponds to clicking Edit, Cut when a mask marquee is selected in the Image Window. The numbers that follow the EditCutMask command are parameters that specify the paper color. The commands listed in the Recorder Docker window are displayed in the same format as those found in the Undo List dialog box; each command is one word, and generally, its syntax is composed of the command's name preceded by the name of the menu where it is found.

The commands that you record using the tape deck controls in the Recorder Docker window can be played until you end your Corel PHOTO-PAINT session, record other operations, or load a previously saved script. If you want to access the recorded commands during another Corel PHOTO-PAINT session, you must save them as a script. A script can be loaded and played at any time, or it can be distributed to other Corel PHOTO-PAINT users. Scripts are saved with the Corel SCRIPT (.CSC) file extension.

Recording shortcuts or buttons instead of menu commands

In Corel PHOTO-PAINT, you can often perform the same command in a variety of ways. For example, you can paste data from the Clipboard into an image by clicking Edit, Paste, by clicking the Paste toolbar button, or by pressing CTRL + V. No matter how you perform a command, it is displayed in the Recorder Docker window as if you had used the menu commands. Customizing your menu structure or your keyboard does not affect the command names.

Recording dialog box options

The dialog box options that you select while recording a script are recorded once the dialog box is closed. These options are converted to parameters that are assigned to the command which initially invoked 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; if you choose a paint color from the on-screen Color Palette and apply a brush stroke to the image, the color selection does not appear in the Recorder's command list; it is a parameter of the Paint tool you used in the image.

In most cases, the Recorder does not play back the opening of dialog boxes because their values are already noted in the parameters. Because the dialog boxes are never opened during playback, you can't press the Cancel button that appears on most dialog boxes to cancel the use of the dialog box during playback.

▬ **Click here to see the next page.**

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} Related Topics

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Recording and saving scripts (page 2 of 2)

Tips for recording Corel PHOTO-PAINT actions

- Use the shortest steps possible to perform your task. The longer a recording session lasts, the more errors can be made.
- Do not record a script that pauses for user input. If you want the script to pause, edit it after it is recorded and manually program the script to prompt the user for input.
- Record a document saving command first in your recording session. This lets you restore the original image if the recording playback or script execution is unsatisfactory.
- Save your recording as a script if you want to reuse the commands in a different Corel PHOTO-PAINT session.

Commands not supported by the Recorder

Command recording in Corel PHOTO-PAINT is a powerful feature, but it has limitations. You can record only actions that have an effect on an image. For example, the following actions can't be recorded:

- Commands that customize a toolbar, a keyboard shortcut, or a menu command
- Window and Help menu commands
- Image calculations, image combining, and image stitch
- View setup commands such as zooming, ruler options, and grid settings
- Scanning commands

You cannot play a script from the Recorder Docker window while you are recording; you can however run a script using the Scripts Docker window at the same time you are recording in Recorder Docker window; all of the script actions applied to the image also become part of the new recording.

− **Note**

- Scripts may not run properly in every situation. Some scripts depend on certain options or settings. When a script cannot play, a message appears indicating the reason and the line number(s) in the script where the error occurs.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Recording a script

You can automate a series of commands by recording them in the Recorder Docker window. If you do not want to record some of the actions that you are performing during a recording session, simply stop the recorder, perform the actions, and then start recording again.

To record a script

1. Click the Recorder tab to open the Recorder Docker window.
2. Click the <u>New Recording button</u> at the top of the Recorder Docker window.
3. Click the <u>Record button</u> on the tape deck controls.
4. Perform the actions that you want to record.

   These actions include mouse movements, toolbar actions, keystrokes, and menu commands.
5. Click the <u>Stop button</u> to finish.

— **Notes**

- If you record new commands when another recording is already loaded in the Recorder Docker window, the previous recording is overwritten.
- For information about actions that cannot be recorded, see <u>"Commands not supported by the Recorder."</u>

{button ,AL(`PRC Recording and saving scripts;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Saving a script

When you save a recording, it is saved as a script with the Corel SCRIPT (.CSC) file extension. You can use the <u>script</u> again in the future on any image. You can also save changes that you've made to an existing script or save a script under a new name.

To save a script

1. Click the Recorder tab to open the Recorder Docker window.

2. Click the <u>Save Recording button</u> to open the Save Recording dialog box.

3. Choose the drive where you want to save the script from the Save In list box.

4. Double-click the folder where you want to save the script.

5. Type a name for the script in the File Name box.

─ **Notes**

- To save changes to an existing script, simply choose the original script's drive, folder, and filename, and overwrite the previous version.

- You can also save a script by clicking the Save button in the Undo List dialog box. Click Edit, Undo Special, Undo List, then click the Save button to open the Save Recording dialog box.

{button ,AL(`PRC Recording and saving scripts;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Playing scripts

Playing scripts

Playing or running a script applies the recorded actions to the active image. Error messages might appear if you run a script that includes commands specific to objects, when there are no objects in the active image. The same thing occurs if the script includes mask commands or text attributes selections when there are no masks or text in the image. Before playing a script, make sure the image includes the necessary components and that the components are not protected by a mask or locked in the Objects Docker window.

Batch processing

You can play or run several scripts simultaneously using the Batch Playback command. Multiple scripts can be played, one after the other, on one or several images. When you click Tools, Scripts to access the Batch Playback command, the Batch Playback dialog box appears. Load the scripts you want to play and list the images on which they are applied in the Batch Playback dialog box. Batch Playback also allows you to save several files as different file types without having to record a script.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} Related Topics

Playing a prerecorded script

If you have saved a script that you want to run on a file, you can load it into the Recorder Docker window. Then use the Play button to run the script on the active file. You can also run a script on an image from the Scripts Docker window.

To play a script from the Recorder Docker window

1. Click the Recorder tab to open the Recorder Docker window.
2. Click the Load Script button.
3. In the Load Script dialog box, choose the drive where the script is stored from the Look In list box.
4. Double-click the folder where the script is stored.
5. Click the script name, and click Open.

    The script's name is displayed at the top of the Recorder Docker window.

6. Click the Play button on the tape deck controls.

To run a script from the Scripts Docker window

1. Click the Scripts tab to open the Scripts Docker window.
2. Double-click the folder where the script is stored.
3. Click the script name.
4. Click the Play Script button at the bottom of the Scripts Docker window.

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{button ,AL(`PRC Playing scripts;',0,"Defaultoverview",)} Related Topics

Disabling and enabling commands before playback

You can temporarily remove certain commands from the recorded sequence before you play a <u>script</u> or <u>recording.</u> Because you do not remove the commands permanently, you can make them active again without having to recreate the recording or script.

To disable some commands before playback

1. Click the Recorder tab to open the Recorder Docker window.

2. Open the script that you want to play.

3. Select the commands that you want to omit during playback.

   You can select several commands before disabling or enabling them. Press CTRL and click to select several non-contiguous commands; press SHIFT and click to select a block of several successive commands.

4. Disable the <u>Enable/Disable Command button</u> at the top of the Recorder Docker window.

   The command name is grayed-out and the action is excluded from the sequence when the script is run.

To enable a disabled command

1. Click the Recorder to open the Recorder Docker window.

2. Open the script that you want to play.

3. Select the disabled commands that you want to enable during playback.

   You can select several commands before disabling or enabling them. Press CTRL and click to select several non-contiguous commands; press SHIFT and click to select a block of several contiguous commands.

4. Enable the <u>Enable/Disable Command button</u> at the top of the Recorder Docker window.

   The command name is black and the action is included in the sequence when the script is run.

{button ,AL(`PRC Playing scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Playing one command

You can apply a single command from a recording or script to an image using the tapedeck controls. Only the command with the Position Indicator next to its name is run. This is very useful when you want to play one command and evaluate the result before proceeding with the next command.

To play one command

1. Click the Recorder tab to open the Recorder Docker window.
2. Click the Step Forward button in the Recorder Docker window.

   The command indicated by the Position Indicator is applied to the image and the Position Indicator moves to the next command.

Tip

- You can move the Position Indicator in the Recorder Docker window by double-clicking the command name.

{button ,AL(`PRC Playing scripts;',0,"Defaultoverview",)} Related Topics

Selecting scripts to play on several images

You can use the Batch Playback command to play a script on several images simultaneously. The Batch Playback command is especially useful when you want to perform the same actions on many images; for example, increase the brightness of underexposed photographs.

To select multiple images

1. Click Tools, Scripts, Batch Playback.
2. In the Batch Playback dialog box, click the Add File button.
3. In the Load Images For Batch Playback dialog box, choose the drive where the files that you want to edit are stored from the Look In list box.
4. Double-click the folder where the files that you want to edit are stored.
5. Select the files and click Open.

   The selected filenames appear in the List Of Files To Batch Process box.
6. Repeat steps 2 to 5 to open files in different folders.

To select multiple scripts

1. Click Tools, Scripts, Batch Playback.
2. In the Batch Playback dialog box, click the Add Script button.
3. In the Load Script dialog box, choose the drive where the scripts are stored from the Look In list box.
4. Double-click the folder where the scripts are stored.
5. Select the script names and click Open.
6. Repeat steps 2 to 5 to open scripts in different folders.

{button ,AL(`PRC Playing scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Playing scripts on several images

After you have selected some files and specified which scripts to play on each file, you are ready to run the scripts. Several options must be selected before you can perform a batch playback.

To perform batch playback

1. Click Tools, Scripts, Batch Playback.

2. In the Batch Playback dialog box, choose one of the following options from the On Completion list box:
   - Don't Save, does not save the images after they've been edited with the scripts. Choose this option when you want to assess the results before deciding if you want to keep the edited image.
   - Save Over Original, overwrites the current version of every image that was edited with the scripts.
   - Save To New Folder, saves the edited images to a folder that you specify using the Browse button.
   - Save As New Type, saves the edited images using the file format you choose from the Save As Type list box. You can also choose the folder by clicking the Browse button.

3. Enable the Close File After Batch Playback check box (optional).

   If you choose Don't Save as the option in step 1, the Close File After Batch Playback option closes all of the images without saving them; otherwise, the images are saved and then closed.

4. Click Play.

Note
- For information about selecting files and scripts, see "Selecting scripts to play on several images."

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{button ,AL(`PRC Playing scripts;',0,"Defaultoverview",)} Related Topics

Saving several images in a different format

The Batch Playback command can be used to export multiple files in a single operation. This saves the files using a different file format. You do not need to record or play a script to export multiple files.

To save several images in a different format

1. Click Tools, Scripts, Batch Playback.
2. In the Batch Playback dialog box, click the Add File button.
3. In the Load Images For Batch Playback dialog box, choose the drive where you want to save the files from the Look In list box.
4. Double-click the folder where you want to save the files.
5. Select the files that you want to save, and click Open.

   The Load Images For Batch Playback dialog box closes and each selected filename appears in the List Of Files To Batch Process box.
6. Choose Save As New Type from the On Completion list box.
7. Click Browse to save the files to a different folder (optional).
8. In the Save As Type list box, choose the format you want to use to save the files.
9. Click Play.

   If you choose the .JPG, .GIF, .WI, .TGA, OS/2, or .PNG file formats, a second dialog box appears, allowing you to interlace the images when loading them.

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{button ,AL(`PRC Playing scripts;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Editing recordings and scripts

Editing recordings and scripts

You can edit an active recording or a script by deleting commands you no longer want to perform, recording over existing commands, and inserting new commands.

Scripts created in the Recorder Docker window can also be edited using the Corel SCRIPT Editor. Corel SCRIPT's programming features can make the script more flexible and powerful than a set of recorded commands. After a script has been edited in Corel SCRIPT Editor, run the script using the Batch Playback command accessed from the Scripts flyout in the Tools menu or the Scripts Docker window. Corel SCRIPT is a separate application launched from within Corel PHOTO-PAINT. See the Corel SCRIPT Editor online Help for more information.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} Related Topics

Loading an existing script

After you record some commands and save them as a script, load the script in the Recorder Docker window. You can then run the script on the active image in the Image Window.

To load an existing script

1. Click the Recorder tab to open the Recorder Docker window.
2. Click the Load Script button.
3. In the Load Script dialog box, choose the drive where the file is stored from the Look In list box.
4. Double-click the folder where the file is stored.
5. Click the file, and click Open.

− **Notes**

- If you load a script when another script is already loaded in the Recorder Docker window, the first script is unloaded from memory.
- The active script's filename is displayed at the top of the Recorder Docker window.

{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} Related Topics

Selecting commands

After you select commands, you can delete them or record new commands. To deselect an individual command or an entire block of commands, click any other command.

To select a command

1. Click the Recorder tab to open the Recorder Docker window.

2. Click a command.

To select a block of commands

1. Click the Recorder tab to open the Recorder Docker window.

2. Click the first command you want to select.

3. Hold down SHIFT and click the last command you want to select.

To select multiple commands

1. Click the Recorder tab to open the Recorder Docker window.

2. Click a command.

3. Hold down CTRL and click a command.

4. Repeat step 3 to select other commands.

{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

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Moving the position indicator

You can edit a <u>recording</u> or <u>script</u> in the Recorder Docker window using the <u>Position Indicator.</u> The Position Indicator points to the current command in the command list. The current command is either the next command to be played or the insertion point for newly recorded commands. To begin editing a recording or script, load it into the Recorder Docker window.

To move the Position Indicator to the first command

- Click the <u>Rewind button</u> on the tape deck controls.

To move the Position Indicator to the last command

- Click the <u>Fast Forward button</u> on the tape deck controls.

To move the Position Indicator to any command

- Double-click a command.

{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Inserting commands into a script or recording

You can add commands to an existing recording or script using the Insert New Commands button in the Recorder Docker window. If the Insert New Commands button is not enabled, the currently selected command as well as the commands that follow will be overwritten with the newly recorded commands.

To insert commands into a script or recording

1. Enable the Insert New Commands button in the Recorder Docker window.
2. Double-click the command below which you want to add a new command.

   The Position Indicator moves to the command you double-clicked.
3. Click the Record button on the tape deck controls.
4. Perform the actions you want to record.

   These actions include mouse movements, toolbar actions, keystrokes, and menu commands.
5. Click the Stop button to finish.

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{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} Related Topics

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Deleting a command

If you want to remove a command from a recording or script, you can delete it from the Command list in the Recorder Docker window. If you delete commands from a script, you must save the script before closing it to save your changes.

To delete a command

1. Click a command.

2. Click the <u>Delete button</u> at the bottom of the Recorder Docker window.

{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Using Corel SCRIPT Editor

Using Corel SCRIPT Editor

The Corel SCRIPT Editor, included in the CorelDRAW graphics suite, is a tool you can use to modify your saved recordings, or scripts. For example, if you have a script that you want to make a change to, you can use the Corel SCRIPT Editor to either rerecord the script or edit the commands in the script. It's often easier just to modify a few commands, rather than to rerecord the entire script. As well as editing commands, you can use Corel SCRIPT Editor to add commands that can't be recorded or to write scripts from scratch.

Since scripts are standard text files, they can be edited with any Windows text editor or word processor. However, Corel SCRIPT Editor also includes features to test, debug, and run script files. Corel SCRIPT scripts can be saved as text only or as standalone executables. Text files do not contain a compiled binary component and are compiled each time the script is executed. Standalone executables contain binary code that you cannot edit in a text editor. Corel SCRIPT files are saved with the extension .CSC.

Corel SCRIPT Editor also includes tools to quickly create and edit custom dialog boxes that let your users return input to a running script. See "Using custom dialog boxes in scripts" for more information.

Click the Corel SCRIPT icon to open Corel SCRIPT online Help. Corel SCRIPT online Help provides detailed information about using scripts and a script syntax reference.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} Related Topics

About the Corel SCRIPT programming language

Any scripts you save contain CorelDRAW or Corel PHOTO-PAINT commands. These commands are part of the Corel SCRIPT programming language. The Corel SCRIPT programming language consists of two distinct sets of instructions:

- Corel SCRIPT application commands and functions
- Corel SCRIPT programming statements and functions

Computer programming experience isn't a prerequisite for using Corel SCRIPT to modify and write scripts. However, the more knowledge, experience, and desire you have to learn the mechanics of CorelDRAW and Corel PHOTO-PAINT, the more you'll be able to take advantage of the power of Corel SCRIPT. The amount of information you need to know about scripting depends on the complexity of your scripts.

The Corel SCRIPT online Help file contains instructions for novice script writers as well as reference material for experienced script writers and programmers. The following information categories are available:

Corel SCRIPT basics

Provides an overview of what Corel SCRIPT is and how you can use it. It also provides information about the syntax and documentation conventions used in Corel SCRIPT.

Corel SCRIPT concepts

Introduces Corel SCRIPT programming language concepts. You should review this section if you are new to script writing. If you're a script writer or a programmer, you may want to skip to the next section.

Corel SCRIPT application commands and functions
Corel SCRIPT programming statements and functions

Explain the syntax and purpose of all Corel SCRIPT application commands and programming statements.

Corel SCRIPT Editor

Explains the features of the Corel SCRIPT Editor and how it can be used to quickly create and edit your scripts. This section also describes how to create and edit custom dialog boxes.

Custom dialog boxes

Describes how to use custom dialog boxes in your scripts.

How to

Provides procedures for using Corel SCRIPT Editor and for creating and editing custom dialog boxes.

Advanced Corel SCRIPT features

Describes the advanced features available in Corel SCRIPT to develop and use dynamic link-libraries (DLL) and executables. This section is aimed at experienced Windows programmers and third-party developers.

Reference

Provides reference information, such as error codes, warning messages, a character map, and a glossary.

Click the Corel SCRIPT icon to open Corel SCRIPT online Help. Corel SCRIPT online Help provides detailed information about using scripts and a script syntax reference.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} Related Topics

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Corel SCRIPT application commands and functions

Application commands

Any script you create by saving a recording of your CorelDRAW or Corel PHOTO-PAINT operations is comprised of Corel SCRIPT application commands.

Corel SCRIPT application commands instruct CorelDRAW or Corel PHOTO-PAINT to perform specific actions. For example, a command might instruct CorelDRAW to open or to close a document. The application commands are easy to understand, since most are one-word equivalents of the corresponding Corel application user interface. For example, the **FileNew** command creates a new document. Most Corel PHOTO-PAINT scripting commands 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 CorelDRAW and 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 in these applications. If a command needs more information than 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 use of anti-aliasing for the resampled image. In the following example, the Resample command parameters set the width to 640 pixels, the height to 480 pixels, the horizontal and vertical resolution to 72 dpi, and use anti-aliasing.

.ImageResample 640, 480, 72, 72, TRUE

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 CorelDRAW about an object's dimensions. Application functions cannot be recorded; they must be written into a script.

– **Notes**

- Each Corel application that supports scripts has a unique set of application commands and functions. However, some Corel applications use the same name for a command or a function. For example, the **.FileNew** command is available in both CorelDRAW and Corel PHOTO-PAINT.

- The other set of instructions in the Corel SCRIPT programming language is programming statements and functions.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} Related Topics

Corel SCRIPT programming statements and functions

Corel SCRIPT programming statements and functions are a common set of instructions that can be used with any Corel application that supports scripting. Programming statements and functions are derived from traditional BASIC programming language dialects. If you're already familiar with a version of BASIC, you'll find the Corel SCRIPT programming language easy to read and understand. If you've never programmed using BASIC, you'll be happy to know that BASIC is one of the easiest languages to read, understand, and learn.

Corel SCRIPT programming statements and functions send instructions or perform actions that aren't part of another Corel application. For example, Corel SCRIPT programming statements can be used to display a custom dialog box, include flow control statements and constructs such as loops, create and manipulate variables, and retrieve information about your computer setup. On their own, Corel SCRIPT programming statements form a powerful programming language. A script containing only Corel SCRIPT programming statements can be executed, even if another Corel application is not running.

In the Corel SCRIPT online Help, Corel SCRIPT programming statements and functions appear in uppercase, for example, **.LEFT**, **.IF** and **.MESSAGEBOX**.

{button ,AL(`OVR Creating recordings and scripts;',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 push buttons, drop-down list boxes, option buttons, 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 Corel SCRIPT Editor and type in the dialog box definition statements. This can prove to be a time-consuming option, because each statement's parameters are specific and because it is difficult to visualize the dialog box based on coordinate positions.

Your second option is to use dialog windows in Corel SCRIPT Editor. In dialog windows, you draw what you want your dialog box to look like. The dialog box and the dialog box controls within it are graphical representations of Corel SCRIPT statements. Working with the dialog boxes in Corel SCRIPT Editor is similar to using a drawing or a painting application. In dialog windows, dialog box controls are graphic objects that can be inserted, moved, resized, and aligned in a dialog box. You can create or edit a dialog box in a few steps using Corel SCRIPT Editor.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} Related Topics

Measurement units in Corel PHOTO-PAINT recordings and scripts

Most recordable Corel PHOTO-PAINT scripting commands that use measurement parameters use pixels as the base unit of measurement. For example, the first four parameters of the **.FilePrintOptionsLayout** command set unit measurements using pixels.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Coordinates in Corel PHOTO-PAINT recordings and scripts

Corel PHOTO-PAINT scripting commands that specify locations on a page use coordinates as parameters. Coordinates use pixels as the base unit of measurement, and are expressed as being relative to the image's top-left corner:

Most Corel PHOTO-PAINT commands that use coordinates, such as the **.Rectangle** command (draws a rectangle in the image), specify four coordinate parameters. For example:

.Rectangle .Left=long, .Top=long, .Right=long, .Bottom=long

- The 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".

— **Note**

- For more information about using pixels, see <u>"Measurement units in Corel PHOTO-PAINT recordings and scripts."</u>

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Corel PHOTO-PAINT script example

This example shows a simple Corel PHOTO-PAINT script that crops the current image to a rectangular mask selection.

REM Crops an Image and adjusts the colors

WITHOBJECT "CorelPhotoPaint.Automation.8"

      .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

Nonexecuting comment describing this script. If the first line, second line, or both are REM statements, then they are displayed in the description text box when you are loading scripts.

WITHOBJECT "CorelPhotoPaint.Automation.8"

Connects to Corel PHOTO-PAINT and prepares it to accept subsequent commands. Every script must include a WITHOBJECT command

.MaskRectangle 53, 32, 305, 257, 0, 0

Creates a rectangular mask selection using the following parameters:

Location of the rectangle's edges (Left: 53rd pixel, Top: 32nd pixel, Right: 305th pixel, Bottom: 257th pixel), Mask Mode: 0 (Normal), Feather width: 0 (None)

.ImageCropToMask

Crops the image to the content of the rectangular mask selection.

.ImageAutoEqualize 5, 5

Applies the Auto-Equalize command, which automatically adjusts the relationship between the highlights, shadows, and midtones of your image. The parameters represent a white limit and a black limit of 0.05%.

.ImageHSL 45, 25, -27

Adjusts the 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 Creating recordings and scripts;',0,"Defaultoverview",)} Related Topics

OLE automation

OLE Automation for CorelDRAW and Corel PHOTO-PAINT is a flexible and powerful feature you can use to build applications that use Corel PHOTO-PAINT components.

OLE Automation is an integration standard that allows applications to expose their programmable objects, so that other applications can control them. Exposing an object means 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 CorelDRAW and to develop applications using Corel application components.

OLE Automation can be used for long and complicated manual processes that transfer data between two or more applications. For example, you may have a manual process that puts data into a spreadsheet to be used to create a presentation graphic. The graphic is then used in a bitmap application such as Corel PHOTO-PAINT. If you use OLE Automation, you can create a program that automatically performs these steps for you. OLE Automation gives you almost total control over a variety of different applications, allowing you to build the applications you need through its seamless integration capabilities.

Since Corel applications provide one programmable object, their documents cannot be directly accessed as objects from a controller. The Visual Basic **.GetObject** command, for example, cannot be used to access a Corel document. Additionally, Corel applications don't expose an object library or support properties. The only way to access a Corel document through OLE Automation is by using Corel SCRIPT application commands.

Corel SCRIPT online Help provides a reference of 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 previously are intended for experienced Windows programmers and not for beginner script writers.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Running a script in the Scripts Docker window

You can use the Scripts Docker window to view, play, and manage the scripts that you access most often. Simply locate a script and use the recorder controls at the bottom of the Scripts Docker window to run it. You can also run scripts by opening the Corel SCRIPT Editor. You can open Corel SCRIPT Editor from the Windows desktop, or by clicking Tools, Scripts, Corel SCRIPT Editor.

To run a script from the Scripts Docker window

1. Click the Scripts tab to open the Scripts Docker window.

2. Click a script.

3. Click the Play button at the bottom of the Scripts Docker window.

Note

- If you often run the same script, you can assign it to a shortcut key, a toolbar button, or a menu command.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>Related Topics</u>

Starting Corel SCRIPT Editor

If you want to create or edit more complex scripts, you can launch Corel Script Editor directly from the Tools menu. For more information about scripts and script syntax, consult Corel SCRIPT online Help.

To start Corel SCRIPT Editor

- Click Tools, Scripts, Corel SCRIPT Editor.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics

Accessing Corel SCRIPT online help

Click the Corel SCRIPT icon to open Corel SCRIPT online Help. Corel SCRIPT online Help provides detailed information about using scripts and a script syntax reference.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>Related Topics</u>

Assigning a shortcut key to a script

If you have a script that you run frequently, you can assign it to a shortcut key so that you can access it easily. You can also assign scripts to a menu or toolbar buttons.

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 box, do one of the following:
   - Double-click the Application Scripts folder.
   - Double-click the General Scripts folder.

4. Click the script in the Commands box.

5. Type the keyboard combination you want to assign to the command in the Press New Shortcut Key box. To make a correction, press BACKSPACE.

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

Note

- To have shortcut key conflicts resolved automatically, enable the Navigate To Conflict On Assign check box.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>Related Topics</u>

Placing a script in a menu

If you have a script that you run frequently, you can assign it to a menu so that you can access it easily. You can also assign scripts to shortcut keys or toolbar buttons.

To assign a script to a menu

1. Click Tools, Options.

2. In the list of categories, double-click Customize and click Menus.

3. In the Commands box, do one of the following:

   - Double-click the Application Scripts folder.

   - Double-click the General Scripts folder.

4. Select the script in the Commands box.

5. In the Menu box, select the menu or submenu where you want to add the command.

6. Click the Add button.

Tip

- Click the Separator button to add organizational lines to your menus.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Assigning a toolbar button to a Corel SCRIPT script

If you have a script that you run frequently, you can assign it to a toolbar button so that you can access it easily. You can also assign scripts to a menu or shortcut key.

To assign a script to a toolbar button

1. Activate 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, do one of the following:
    - Double-click the Application Scripts folder.
    - Double-click the General Scripts folder.
5. Select the script in the Commands box.
6. Drag the appropriate command button to the toolbar. Right-click to cancel the movement.

Tip

- If a script's first line, second line, or both are REM statements, they are displayed in the Description box.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>Related Topics</u>

—

## Changing display properties in the Scripts Docker window

The View and Arrange Icons commands let you change the appearance and order of the icons in the Scripts Docker window. The View command lets you choose the size of the icons, as well as the information displayed with them. If you choose to display the contents as thumbnails, you can resize the thumbnails by typing precise values or by dragging. You can also choose to display thumbnails for only the file types you want to view. The Arrange Icons command sets the order in which you want the contents displayed. You can arrange the objects according to name, size, type, date, or when they were last modified.

The View Tree command lets you split the Scripts Docker window into two sections to increase your view of the window's contents. You can size the sections by dragging the divider frame with the mouse.

To change the icon type displayed

1. Click the Scripts tab to open the Scripts Docker window.
2. Click ▬ View, and click one of the four display options:
   - Thumbnails
   - Icons
   - List
   - Details

To change the size of icon displayed

1. Click the Scripts tab to open the Scripts Docker window.
2. Click ▬ 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 any handle on the icon's selection box to resize the icon interactively.

To change the order in which icons are displayed

1. Click the Scripts tab to open the Scripts Docker window.
2. Click ▬, Arrange Icons, and click one of the four arrangement options:
   - By Name
   - By Size
   - By Type
   - By Modified
   - By Date (applies to the FTP Site page only)

To split the Scripts Docker window

1. Click the Scripts tab to open the Scripts Docker window.
2. Click ▬, View Tree.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics

Retouching and refining images

Retouching and refining images

Corel PHOTO-PAINT includes many powerful correction and enhancement tools. Use these tools to correct damaged images and to generally improve image quality with as much control and precision as you require.

Working with lenses

Lenses let you retouch, refine, and add special effects to an image in an entirely new way. There are many different lenses from which you can choose, each corresponding to an Image menu command found in either the Adjust or Transform flyouts. For more information about lenses, see "Using Lenses."

Combining images using Image Stitch

To merge two or more images, you can combine (or "stitch") them together. Stitching is useful when creating panoramic photographs using multiple overlapping images or when reassembling an electronic image that was scanned in several pieces.

Using masks to make selections

If you want to correct or refine a specific area on your image, you can select the area using a mask tool. Creating a mask on your image lets you edit a specific area without affecting the rest of the image. For more information about masks, see "Using masks to make selections."

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} More Detailed Information

Changing image dimensions and resolution

Changing image dimensions and resolution

You can use Corel PHOTO-PAINT to change an image's physical dimensions or its file size (i.e., the amount of space the image takes up on your hard drive). Resize or <u>resample</u> your image as you open it or at any other time when you are editing it in Corel PHOTO-PAINT.

Cropping images

Cropping cuts away selected areas on an image without affecting the <u>resolution</u> or dimensions of the areas that remain. Crop around a selection or border in your image to create irregularly-shaped bitmaps. You can crop using the Deskew Crop tool or by typing absolute values on the Property Bar or in the Tool Settings Roll-Up for the Deskew Crop tool.

Changing image dimensions

There are two ways of changing image size: by adjusting image dimensions using the Resample dialog box or changing the size of the paper behind the image. The latter option changes the printable area but does not affect the image dimensions.

Changing image resolution

You can change the image resolution by upsampling or downsampling. Upsampling is the practice of increasing image resolution (i.e., adding more pixels per unit of measurement). Downsampling refers to the practice of decreasing image resolution. In Corel PHOTO-PAINT, downsampling provides much better results than upsampling. Upsampling requires adding pixels that do not exist, which Corel PHOTO-PAINT accomplishes through a process known as <u>interpolation.</u>

It is rare that you will need to increase image resolution, but if you need to, it is better to rescan the original image at a higher resolution than upsampling.

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Cropping an image

Cropping involves cutting away areas of the image without affecting the resolution or remaining areas.

To crop with the Deskew Crop tool

1. Click the Deskew Crop tool.
2. Select an area on the image.
3. Drag the selection handles to fine-tune the cropping area.
4. Do one of the following:
   - Double-click inside the selection.
   - Right-click inside the selection, and click Crop To Selection.

To crop using the Tool Settings Roll-Up

1. Double-click the Deskew Crop tool to open the Tool Settings Roll-Up.
2. Click the Crop tab (the first tab).
3. Type values in the Left Edge and Top Edge boxes to control the relative position of the crop area in the Image Window.
4. Type values in the Width and Height boxes to control the size of the crop area.
5. Do one of the following:
   - Double-click inside the selection.
   - Right-click inside the selection, and click Crop To Selection.

To crop an image on opening

1. Click File, Open.
2. In the Open An Image dialog box, select the file.
3. Choose Crop from the list box to the left of the Options button.
4. Click Open to display the Crop Image dialog box.
5. Do one of the following:
   - Drag the handles on the bounding box in the Preview window to define a cropping area.
   - Type values in the Top, Left, Width, and Height boxes. You can also choose a unit of measurement from the Units list box.

— **Tip**

- You can select the entire image by clicking the Select All button in the Crop Image dialog box.

{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} Related Topics

Cropping the border color

Use the Crop Border Color dialog box to crop the border color that surrounds an image.

To crop the border color

1. Click Image, Crop, Border Color.
2. Click 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.

   If you click the Other button, you can choose a color from the Other color picker or use the <u>Eyedropper tool</u> to select a sample color from the image on screen.
3. Click one of the following buttons in the Tolerance section:
   - Normal, determines the color tolerance based on the similarity of <u>hue</u> values between adjacent pixels.
   - HSB Mode, determines the color tolerance based on the similarity of hue, <u>saturation,</u> and <u>brightness</u> levels between adjacent pixels.
4. Move the Tolerance slider(s) to set the tolerance of the color that you are cropping.

{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Cropping around a mask selection

When you crop around a selection, the resulting image is rectangular, based on the maximum 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.

{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} Related Topics

Changing image dimensions

You can change image dimensions in two ways: by increasing or decreasing the dimensions in the Resample dialog box or by decreasing the size as it opens. Use the Maintain Aspect Ratio control to <u>resample</u> the width and height of the image proportionately.

To change image dimensions

1. Click Image, Resample.

2. Choose a unit of measurement from the Units list box.

3. Type values in the Width and Height boxes.

Note

- If you have enabled the Maintain Aspect Ratio check box, type one value and the other value adjusts automatically.

To reduce the image dimensions on opening

1. Click File, Open.

2. Choose the drive where the image is stored from the Look In list box.

3. Double-click the folder where the image is stored.

4. Select the file.

5. Choose Resample from the list box beside the Options button.

6. Click Open.

7. In the Resample dialog box, type values in the Width and Height boxes.

{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the paper size

Changing the size of the paper behind an image makes your printable area larger or smaller without affecting the dimensions of the actual image. In effect, you are enlarging or reducing the paper-colored border. Use Maintain Aspect Ratio control to resample the width and height of the image proportionately.

To change the paper size

1. Click Image, Paper Size.

2. Type values in the Width and Height boxes.

3. Do one of the following:

   - Choose a position from the Placement list box.

   - Drag the image to a new position.

4. Click the Paper Color picker and choose a color.

— **Tip**

- You can adjust the paper size proportionately by enabling the Maintain Aspect Ratio check box.

_____

{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} **Related Topics**

Changing image resolution

You can change image resolution just as you change its dimensions. Changing the resolution affects the actual size of the file, unless you enable the Maintain File Size check box. This option keeps the file size the same although the image dimensions change.

To change image resolution

1. Click Image, Resample.

2. Type values in the Horizontal and Vertical <u>Resolution</u> boxes.

3. Enable the Anti-Alias check box (optional).

To reduce resolution on opening

1. Click File, Open.

2. Choose the drive where the image is stored from the Look In list box.

3. Double-click the folder where the image is stored.

4. Select the file.

5. Choose Resample from the list box beside the Options button.

6. Click Open.

7. In the Resample dialog box, type values in the Horizontal and Vertical Resolution boxes.

▬ **Tip**

- You can adjust the image's resolution proportionately by enabling the Maintain Aspect Ratio check box.

{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing image orientation

Changing image orientation

Corel PHOTO-PAINT lets you flip or rotate an image. You can also straighten and deskew crooked images.

Customizing image rotation

The Custom Rotate dialog box lets you choose the angle and direction of rotation, as well as the paper color that becomes visible as a result of the rotation. If you want the image size to remain the same, enable the Maintain Original Image Size check box; otherwise, the image will be resized so that the entire image remains visible in the Image Window. Enable the Anti-aliasing check box to prevent jagged edges.

Straightening crooked images

You can straighten crooked images using the Deskew Crop tool and the Deskew command. The Deskew Crop tool lets you manually straighten a crooked 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.

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} <u>Related Topics</u>

Flipping an image

Images can be flipped both vertically and horizontally.

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 your image by a preset amount, or you can use the Custom Rotate dialog box to rotate your image by a custom amount.

To rotate an image 90° clockwise

- Click Image, Rotate, 90° Clockwise.

To rotate an image 90° counter-clockwise

- Click Image, Rotate, 90° Counter-clockwise.

To rotate an image 180°

- Click Image, Rotate, 180°.

To rotate an image by a custom amount

1. Click Image, Rotate, Custom.
2. Type a value in the Angle box.
3. Click one of the following:
   - Clockwise, rotates your image in a clockwise direction.
   - Counter-Clockwise, rotates your image in a counter-clockwise direction.
4. Do any of the following:
   - Enable the Maintain Original Image Size check box to keep the image size the same.
   - Enable the Anti-aliasing check box to prevent jagged edges.
   - Click a color from the Paper Color picker to choose the paper color that becomes visible as a result of the rotation.

{button ,AL(`PRC Changing image orientation;',0,"Defaultoverview",)} <u>Related Topics</u>

Deskewing an image

You can straighten crooked images automatically or manually.

To deskew an image automatically

- Click Image, Deskew.

To deskew an image manually

1. Double-click the Deskew Crop tool in the Toolbox to open the Tool Settings Roll-Up.
2. Click the Deskew tab (the second tab).
3. Type values in the Origin From Left and Origin From Top boxes to control the relative position in the Image Window.
4. Type values in the Width and Height boxes to control the image size.
5. Type a value in the Rotation Angle box to rotate or deskew the image.
6. Do one of the following:
   - Double-click inside the selection.
   - Right-click inside the selection, and click Crop To Selection.

{button ,AL(`PRC Changing image orientation;',0,"Defaultoverview",)} Related Topics

Restoring damaged images

Restoring damaged images

Corel PHOTO-PAINT includes powerful tools that let you repair damaged images such as surface scratches, tears, or dust particles on old photographs or lines arising from bad scans.

Dust and scratch

The Dust And Scratch dialog box reduces the amount of noise in an image. You can use this dialog box to eliminate dust and scratch faults by applying it to masked selection. You can also remove these and other surface damage using the Undither tool.

Deinterlace

The Deinterlace dialog box removes even or odd horizontal lines from scanned or interlaced video images. You can fill the spaces left by the discarded lines using either of two methods: duplication fills in the spaces with copies of the adjacent lines of pixels, while interpolation fills them in with colors created by averaging the surrounding pixels.

Clone tool

The Clone tool lets you fill in missing image areas with pixel information taken from other areas or from a different image. Use the Clone tool to repair rips, tears, and holes, or to perform even more involved editing procedures.

The Clone tool is a brush tool, which means that you can adjust the size, shape and texture of the nib you use to apply it. For more information about brush tools, see "Painting, filling, and editing images."

To repair ...	Do this ...
Dust marks and scratches	Define a masked selection and use the Dust and Scratch dialog box or use the Undither tool
Holes, creases, rips, or tears	Use the Clone tool to fill in blank areas with information from other areas of the image
Scan or video interlace lines	Use the Deinterlace dialog box

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} Related Topics

Restoring damaged areas

These procedures let you repair damage to an image with information taken from other parts of an image.

To fix dust and scratches using the Dust And Scratch dialog box

1. Open the Mask Tools flyout and click a Mask tool.
2. Enclose the damaged areas in a masked selection.
3. Click Effects, Noise, Dust And Scratch.
4. Move the Threshold slider to reduce image noise.

   Threshold determines how great a change in value must occur to any pixel before the effect is applied.
5. Move the Radius slider to set the range of pixels the dialog box uses to produce the effect.

To fix dust and scratches using the Undither tool

1. Open the Brush Tools flyout and click the Effect tool.
2. Choose the Undither tool from the Effect tool picker on the Property Bar.
3. Choose a nib from the Nib Shape list box.
4. Move the Nib Size slider to set the size of the nib.
5. Drag across the damaged area.

Tip

- You can also adjust the nib size by typing a value in the Nib Size box on the Property Bar.

To fill in tears, creases, rips, and holes

1. Open the Brush Tools flyout and click the Clone tool.
2. Type values in the boxes on the Property Bar to set attributes for the Clone tool.
3. Click the image to place the source point (the area you want to clone).
4. Position the cursor over the area you wish to repair.
5. Drag over the damaged area to replace the pixels.

Notes

- Hold down CTRL while dragging to constrain the movement of the source point. Hold down CTRL + SHIFT to change the direction of constraint.
- To reset the source point, right-click the new area you want to clone.

{button ,AL(`PRC Restoring damaged images;',0,"Defaultoverview",)} Related Topics

Removing scan or video interlace lines

The Deinterlace dialog box removes horizontal lines from scanned images or interlace lines from video captures.

To remove scan or interlace lines

1. Click Image, Transform, DeInterlace.
2. Click one of the following:
   - Even Lines, removes even lines.
   - Odd Lines, removes odd lines.
3. Click one of the following:
   - Duplication, fills in the spaces with copies of the adjacent lines of pixels.
   - Interpolation, fills in the spaces with colors created by averaging the surrounding pixels.

{button ,AL(`PRC Restoring damaged images;',0,"Defaultoverview",)} Related Topics

Image stitching

Image stitching

You can combine or stitch two or more images together using the Image Stitch command (Image menu). Stitching lets you merge two source images to create a third, composite image.

This process involves two simple steps: the selection of the source images in the Select Images dialog box and subsequent editing of the overlap in the Edit Overlap dialog box. Image Stitching is especially useful when creating panoramic photographs using multiple overlapping images or when reassembling an electronic image that was scanned in several pieces.

‒ **Note**

- Images containing objects cannot be stitched or displayed in the Source Files list.

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} <u>Related Topics</u>

Stitching two images together

You can combine two images together by using the Stitch command (Image menu).

To stitch two images together

1. Click Image, Stitch.
2. In the Select Images dialog box, do one of the following:
   - Choose the two images you want to stitch together from the Source Files window and click Add.
   - Click the Add All button to stitch together all images listed in the Source Files window.
3. Click the Vertical or Horizontal buttons to align the images accordingly in the final stitched image.
4. Click the Order button to change the order of the images as they will appear horizontally or vertically in the final stitched image. The first (top) image will appear left in the horizontal format and bottom in the vertical format.
5. Click OK.
6. In the Edit Overlap dialog box, choose One from the Overlap list box to edit the overlap between the two images.

   A yellow bar indicates the relative position of this overlap.
7. Move the Vertical and Horizontal Adjust sliders to adjust the overlapping of the images.
8. Enable the Create Object check box to create an object of the composite stitched image.

   This lets you make fine adjustments to the composite object in the Image Window.

Notes

- The source images must be 24-bit (RGB) Color.
- You must have at least two images open in the Application Window.
- Images containing objects cannot be stitched or displayed in the Source Files list.

{button ,AL(`PRC Image stitching;',0,"Defaultoverview",)} Related Topics

Stitching three or more images together

You can combine three or more images together using the Stitch command (Image menu).

To stitch three or more images together

1. Click Image, Stitch.
2. In the Select Images dialog box, do one of the following:
   - Choose the images you want to stitch from the Source Files window and click Add.
   - Click the Add All button to select all the images listed in the Source Files window.
3. Click the Vertical or Horizontal buttons to align the images accordingly in the final stitched image.
4. Click the Order button to change the order of the images as they will appear horizontally or vertically in the final stitched image. The first (top) image will appear left in the horizontal format and bottom in the vertical format.
5. Click OK.
6. In the Edit Overlap box, choose One from the Overlap list box to edit the first overlap between the images, Two to edit the second overlap and so on.

   The numbers listed in this box correspond to each overlap between the multiple images. A yellow bar indicates the position of each overlap.

   If you are working with three images, there are two overlaps; if you are working with four images, there are three overlaps, etc.
7. Move the Vertical and Horizontal Adjust sliders to adjust the overlap of the images.
8. Enable the Create Object check box to create an object of the composite stitched image.

   This lets you make fine adjustments to the composite object in the Image Window.

− **Notes**

- The source image(s) must be 24-bit (RGB) Color.
- You must have at least two images open in the Application Window.
- Images containing objects cannot be stitched or displayed in the Source Files list.

{button ,AL(`PRC Image stitching;',0,"Defaultoverview",)} Related Topics

Adjusting the focus and grain

—

Adjusting the focus and grain

You can control the focus and the grain of an image by using the Blur, Sharpness, and Noise dialog boxes. The Blur Control dialog box lets you adjust the softness of the focus. The Sharpness Control dialog box lets you adjust the sharpness of the focus. The Noise Control dialog box lets you adjust the amount of noise.

Additionally, the <u>Sharpen</u> and Smear tools let you sharpen and soften selected areas. You can achieve different effects by changing the size, shape, and texture of the brush you use to apply these effects.

For more information about brush tools, see <u>"Painting, filling, and editing images."</u>

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Blurring the focus

You can adjust the softness of an image's focus by clicking sample thumbnail buttons in the Blur Control dialog box. The thumbnail buttons let you preview the appearance of the image as different blur techniques are applied. Use the Step slider to control the intensity of the blurring effect. Use the Direction controls to set the direction followed by the blurring effect (e.g., Motion Blur).

To blur the focus in the Blur Control dialog box

1. Click Effects, Adjust, Blur.
2. Do one of the following to set the intensity of the blurring effect:
   - Move the Step slider.
   - Type a value in the Step box.

   A higher value results in a more pronounced effect.
3. Do one of the following to set the direction of the blurring effect:
   - Type a value in the Direction box.
   - Click to set a point on the direction wheel.
4. Click one of the following thumbnail buttons:
   - Gaussian Blur, produces a hazy effect, slightly blurring the image.
   - Motion Blur, creates the illusion of movement in your 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.

   The intensity of the effect increases each time you click the button.

— **Tips**
- If you make a mistake when blurring the focus of your image, you can undo the effect by clicking the Undo button in the Blur Control dialog box. Click the Reset button to undo all operations that you've performed in the Blur Control dialog box.
- You can apply other effects to your image and preview them in the Blur Control dialog box by clicking the Effects button and clicking the effect that you want to apply.

To blur the focus on the Property Bar

1. Open the Paint Tools flyout and click the Effect tool.
2. Choose the Smear tool from the Effect tool picker on the Property Bar.
3. Choose a Smear or Blur brush type 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. Drag across the area that you want to soften.

— **Tip**
- You can also adjust the nib size by typing a value in the Nib Size box on the Property Bar

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{button ,AL(`PRC Adjusting the focus and grain;',0,"Defaultoverview",)} Related Topics

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Sharpening the focus

Use the Sharpen tool to sharpen your image's focus by increasing the contrast where colors or shades intersect. You can also sharpen the focus of an image by increasing its edge detail.

To sharpen the focus in the Sharpness Control dialog box

1. Click Effects, Adjust, Sharpness.
2. Move the Percentage slider in the Adjust section of the Sharpness Control dialog box to set the intensity of the effect.

   A higher value results in a more pronounced effect.
3. Move the Background slider to determine the amount by which a given pixel's value must change before the effect is applied.
4. 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.
   - Find edges, sharpens the outlines of your image.

   The intensity of the effect increases each time you click the button.

— **Tips**
- If you make a mistake when blurring the focus of your image, you can undo the effect by clicking the Undo button in the Sharpness Control dialog box. Click the Reset button to undo all operations that you've performed in the Sharpness Control dialog box.
- You can apply other effects to your image and preview them in the Sharpness Control dialog box by clicking the Effects button and clicking the effect that you want to apply.

To increase edge detail

1. Click Effects, Sharpen, Unsharp Mask.
2. Move the Percentage slider in the Adjust section of the Unsharp Mask dialog box to set the intensity of the effect.
3. Move the Radius slider to control how many pixels are evaluated at once.

   A larger radius value results in a more pronounced effect.
4. Move the Threshold slider to determine which pixels are affected.

   Pixels with a grayscale value that is higher than the threshold value are affected.

To sharpen selected areas on the Property Bar

1. Click the Effect tool.
2. Choose the Sharpen tool from the Effect tool picker on the Property Bar.
3. Choose a sharpening brush from the Brush Type list box.
4. Type a value in the Amount box to determine the intensity of the effect.

   A higher value results in a more pronounced effect.
5. Choose a nib shape from the Nib Shape list box.
6. Move the Nib Size slider to set the size of the nib.
7. Drag across the area on the image that you want to sharpen.

— **Tip**
- You can also set the nib size by typing a value in the Nib Size box on the Property Bar.

{button ,AL(`PRC Adjusting the focus and grain;',0,"Defaultoverview",)} Related Topics

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Adjusting graininess

You can adjust the graininess of your image by applying the Corel PHOTO-PAINT Noise effects.

To adjust graininess in the Noise Control dialog box

1. Click Effects, Adjust, Noise.
2. Move the Level slider in the Adjust section of the Noise Control dialog box to set the intensity of the effects.
3. Move the Density slider to set the quantity of noise added per unit of area.
4. 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 and reduces the pixelated effect that can occur during scanning.

— **Tips**

- If you make a mistake when blurring the focus of your image, you can undo the effect by clicking the Undo button in the Noise Control dialog box. Click the Reset button to undo all operations that you've performed in the Noise Control dialog box.
- You can apply other effects to your image and preview them in the Noise Control dialog box by clicking the Effects button and clicking the effect that you want to apply.

To add graininess on the Property Bar

1. Open the Paint Tools flyout and click the Effect tool.
2. Choose the Smudge tool from the Effect tool picker on the Property Bar.
3. Choose a brush from the Brush Styles list box.
4. Type a value in the Rate of Flow box to set the intensity of the effect.

   A higher value results in a more pronounced effect.
5. Choose a nib shape from the Nib Shape list box.
6. Move the Nib Size slider to set the size of the nib.
7. Drag across the area to which you want to add a granular effect.

— **Tip**

- You can also set the nib size by typing a value in the Nib Size box on the Property Bar.

{button ,AL(`PRC Adjusting the focus and grain;',0,"Defaultoverview",)} Related Topics

Correcting or adjusting image color

Correcting or adjusting image color (page 1 of 2)

Corel PHOTO-PAINT lets you correct or adjust image color using a variety of tools and commands.

Sample/Target Balance

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

Color Balance

The Color Balance dialog box lets you adjust the mixture of image colors. For example, in an RGB image, you can increase or decrease the amount of red, green, or blue tones. This dialog box lets you shift the colors between CMY color values and RGB color values. This is useful for correcting color casts. For example, if someone's face is too red, you can shift values from red to cyan. You can also use the Color Balance dialog box to change the hue values for your entire image.

Hue/Saturation/Lightness

The Hue/Saturation/Lightness dialog box lets you adjust image hue, saturation, and lightness values ─ all at once or channel by channel. This is useful for changing the intensity of colors or for changing their hue entirely.

Selective Color

The Selective Color dialog box lets you perform color modifications by adjusting the percentage of the component process colors (CMYK values) in a color spectrum option (Reds, Yellows, Greens, Cyans, Blues, Magentas). It may also be used to add process color to the grayscale tonal component of an image. The color modification process is accomplished by increasing and decreasing 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 the magenta element in the Reds Spectrum results in a color shift toward yellow, which is replaced with the magenta-rich red pixel. Conversely, decreasing the percentage of magenta in the Reds causes a color shift toward magenta and a reduction in overall red.

The extent of any color modification depends largely on the Adjustment Percentage method you have selected. The Relative method adds or removes a percentage of the process color to or from the selected color spectrum. For example, adding 10% magenta to a 50% red pixel results in an adjustment of + 5%. The Absolute method adds or removes the absolute value of the process color to or from the selected color spectrum. For example, adding 10% magenta to a 50% red pixel results in an adjustment of + 60%.

Color Hue Control

The Color Hue Control dialog box provides you with a visual representation of your image using a number of thumbnail preview images that show how the image will look with the addition of a particular color hue. Simply click the thumbnail that best represents the change you want to make to apply the change.

─ **Click here to see the next page.**

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} Related Topics

Correcting or adjusting image color (page 2 of 2)

Replace Colors

The Replace Colors dialog box lets you replace one image color with another color. Depending on the range you set, you can use this dialog box to replace a single color or to shift the entire image from one range of color to another.

Desaturate

The Desaturate command 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 actually changing the color mode.

Invert

The Invert command automatically reverses the colors in an image. Invert an image to create the appearance of a color photographic negative.

Posterize

The Posterize dialog box lets you reduce the number of tonal values and to map all existing colors to the closest match. This process removes tonal gradations and creates larger areas of flat color.

Threshold

The Threshold dialog box lets you set a specific brightness value as a threshold. Pixels with brightness values above or below the threshold will display in white or black depending on the Threshold option you select. Other pixels are not affected and preserve their color. The Bi-Level option changes all pixels to either 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.

For more information about correcting or adjusting image color, see "Using Lenses."

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{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} Related Topics

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Adjusting color values using the Sample/Target Balance dialog box

Use the Sample/Target Balance dialog box to perform color correction. A <u>histogram</u> shows the brightness values ranging from black on the left (with a value of 0) to white on the right (with a value of 255). The spikes represent the number of pixels at each brightness level. Under the histogram are a set of boxes, two for each value range (low-point, mid-point, high-point). As you set sample and target colors, values for these colors appear in the boxes. The sample color appears on the left and the target color appears on the right.

To shift the color balance

1. Click Image, Adjust, Sample/Target Balance.
2. Choose a color channel to edit from the Channel list box.

   The channels that appear depend on the color mode. There is one composite channel and one channel for each color component.
3. Click the Low-Point Eyedropper tool (marked with a black dot).
4. Click a dark point of image color in the Image Window.

   The Sample color bar for the Low-Point range changes to the color you have sampled.
5. Double-click the Target color bar for the Low Point range.
6. Click a Target color from the Select Color dialog box.

   All colors at or below the level of darkness of the sample color you chose are shifted in the direction of the target color.
7. Repeat steps 2 to 6 for the Mid-Point and High-Point using the other two Eyedropper tools.

− **Tip**

- Clipping sets the range of the histogram display. Enable the Clip Automatically check box to ensure that all spikes on the histogram fit on the chart or type a clipping percentage in the Clipping box.

{button ,AL(`PRC Correcting or adjusting image color;',0,"Defaultoverview",)} <u>Related Topics</u>

Adjusting color using the Color Balance dialog box

Use this dialog box to shift the colors between complementary pairs of the primary (RGB) and secondary (CMY) colors.

**To shift the color balance**

1. Click Image, Adjust, Color Balance.
2. Enable the check boxes for the tonal ranges you want to shift.

    Make sure the Preserve Luminance check box is enabled if you want to ensure that the brightness levels aren't affected.

3. Move the Color Channel sliders to set color levels for each of the three channels (Cyan-Red, Magenta-Green, and Yellow-Blue).

{button ,AL(`PRC Correcting or adjusting image color;',0,"Defaultoverview",)} Related Topics

Adjusting Hue, Saturation, and Lightness

Use the Hue/Saturation/Lightness dialog box to alter the hue, richness and white values of your entire image or its individual component channels. You can also change image Hue/Saturation/Lightness values channel by channel.

The color preview area lets you see how the color of the image (Original Color bar) compares with the adjusted values (New Color bar). In the case of the examples below, the Hue slider was moved to a value of -180.

Original Color
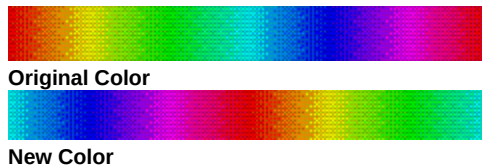
New Color

Notice that the color in the center of the original color bar is a light blue while the color at the center of the new color bar is red — all of the light blues will appear red.

To adjust Hue/Saturation/Lightness values

1. Click Image, Adjust, Hue/Saturation/Lightness.

- Hue is a measure of the "color" (e.g. green is a hue).
- Saturation is a measure of the depth of color (the "richness" of a color).
- Brightness is an expression of the overall percentage of white.

2. Move the Hue slider to shift the colors of all the pixels.

   The color preview area lets you see how the color of the original image (the top color bar) compares with the adjusted values (the lower color bar).

3. Move the Saturation slider to set the strength of the colors.

   A Saturation slider setting of -100 results in a grayscale image, while a setting of 100 produces unnaturally vibrant colors.

4. Move the Lightness slider to determine the brightness.

   Lightness determines the amount of white (positive values) or black (negative values).

To adjust Hue/Saturation/Lightness values of component channels

1. Click Image, Adjust, Hue/Saturation/Lightness.
2. Click a Channels button.
3. Follow steps 2 to 4 from the previous procedure.

To add color to a grayscale image using the Hue/Saturation/Lightness dialog box

1. Click Image, Adjust, Hue/Saturation/Lightness.
2. Click the Grayscale button. The Saturation slider is reset to zero.

   Move the Saturation slider to 50 to show color in the New Color bar.

3. Move the Hue slider to change the color in the New Color bar.
4. Move the Lightness slider to determine the brightness of the new color.

{button ,AL(`PRC Correcting or adjusting image color;',0,"Defaultoverview",)} Related Topics

Adjusting color selectively

Make selective color modifications by adding or removing an absolute or relative percentage of the CYMK process color from the red, yellow, green, cyan, blue, and magenta color spectrums.

To adjust color selectively

1. Click Image, Adjust, Selective Color.
2. Choose the Color Spectrum option you want to modify.
3. Choose one of the following Adjustment Percentage methods:
   - Relative, to add or remove a percentage of the process color to or from the selected color spectrum.
   - Absolute, to add or remove the absolute value of the process color to or from the selected color spectrum.
4. Move the (CMYK) process color sliders to increase or decrease the percentage of the process color inherent in the selected color spectrum.

{button ,AL(`PRC Correcting or adjusting image color;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding process color to grayscale pixels

You can also use the Selective Color dialog box to add color to the grayscale pixels in a color image.

To add process color to grayscale pixels

1. Click Image, Adjust, Selective Color.
2. Click the tonal component from the Grays section to which you want to add process color(s).
3. Click Absolute in the Adjustment Percentage section.
4. Move the Cyan, Magenta, Yellow and Black sliders to increase or decrease the percentage of the process color in the selected tonal component.

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{button ,AL(`PRC Correcting or adjusting image color;',0,"Defaultoverview",)} Related Topics

Replacing colors

Use the Replace Colors dialog box to identify and replace colors. The dialog box applies a temporary <u>color mask</u> using controls similar to those used in Color Masking.

To replace colors

1. Click Image, Adjust, Replace Colors.

2. Choose the color you want to replace by doing one of the following:
   - Click the first eyedropper tool, move the cursor over the image, and pick the color that you want to replace. The color bar on the Old Color picker shows this color.
   - Click a color from the Old Color picker.

3. Choose the new, replacement color by doing one of the following:
   - Click the second eyedropper tool, move the cursor over the image, and pick a replacement color. The color bar on the New Color picker shows this color.
   - Click a color from the New Color picker.

4. Move the Adjust sliders to set values for the new color.
   - 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. 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 your new color.

5. Enable the Ignore Grayscale check box to ignore all gray pixels in the image (optional).

   If this check box is disabled, gray pixels will be changed to the replacement color based on saturation and lightness values alone.

6. Enable the Single Destination Color check box to replace all colors that fall within the current range with the new color (optional).

{button ,AL(`PRC Correcting or adjusting image color;',0,"Defaultoverview",)} <u>Related Topics</u>

Desaturating image color

Use the Desaturate command to convert all image colors to their grayscale equivalents.

To desaturate image color

- Click Image, Adjust, Desaturate.

{button ,AL(`PRC Correcting or adjusting image color;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Color Hue Control dialog box

The Color Hue Control dialog box lets you adjust the image hue by clicking on sample thumbnail buttons. The thumbnails show how the image will look if you apply the change.

To apply color hue shifts using the Color Hue dialog box

1. Click Image, Adjust, Color Hue.
2. Enable the Adjust check boxes to set the range of values that are affected.
3. Move the Step slider to adjust the amount of color to be applied.
4. Click one of the following thumbnail buttons:
   - More Red, adds more red to your image.
   - More Green, adds more green to your image.
   - More Blue, adds more blue to your image.
   - More Cyan, adds more cyan to your image.
   - More Magenta, adds more magenta to your image.
   - More Yellow, adds more yellow to your image.

The intensity of the effect increases each time you click the button.

Tip

- The Shadows, Midtones, Highlight, and Preserve Luminance check boxes let you choose the range of tonal values that are affected by hue adjustments. Enable the Preserve Luminance check box to ensure that the color's brightness values aren't affected.

{button ,AL(`PRC Correcting or adjusting image color;',0,"Defaultoverview",)} Related Topics

—

Inverting image colors

Use the Invert command to reverse the colors in an image.

To invert image colors

- Click Image, Transform, Invert.

{button ,AL(`PRC Correcting or adjusting image color;',0,"Defaultoverview",)} <u>**Related Topics**</u>

—

Posterizing an image

Use this dialog box to reduce groups of color to solid colors and to exaggerate the edges between areas of color.

To posterize an image

1. Click Image, Transform, Posterize.
2. Move the Level slider to determine the level at which posterizing begins.

   The slider values range from 1 to 32. A level of 1 results in the most drastic posterizing; a level of 32 has no effect on most images.

{button ,AL(`PRC Correcting or adjusting image color;',0,"Defaultoverview",)} Related Topics

Using the Threshold dialog box

Use the Threshold dialog box to convert an image, or parts an image, to black or white. The Threshold dialog box shows a histogram with brightness values ranging from black (with a value of 0) on the left to white (with a value of 255) on the right. The spikes on the histogram represent the number of image pixels at each brightness level.

To work with threshold levels

1. Click Image, Transform, Threshold.
2. Click one of the following in the Threshold section:
   - To Black sets the amount of black in the final image.
   - To White sets the amount of white in the final image.
   - Bi-Level lets you divide the image color between high and low values.
3. Enable the Automatically check box in the Histogram Display Clipping section. Histogram clipping changes the level of sensitivity of the histogram, ensuring that you will be able to see all the levels on your screen at once.
4. Choose a channel to edit in the Channel list box. The channels that appear depend on the image color mode. Choose the color mode name to alter all three channels at once.
5. Move the Low-Level slider to set the brightness level of the darkest color. A value of zero is black; higher values are shades of gray.
6. Move the High-Level slider to set the brightness level of the lightest image color.
7. Move the Threshold slider to set the brightness level at which colors are converted to black or white.

Note
- The High level slider is grayed out in To Black mode; the Low Level slider is grayed out in To White mode.

{button ,AL(`PRC Correcting or adjusting image color;',0,"Defaultoverview",)} Related Topics

Correcting or adjusting image tone

—

Correcting or adjusting image tone (page 1 of 2)

Corel PHOTO-PAINT 8 features several dialog boxes, commands, and tools that let you control the relationship between image shadows, midtones, and highlights and adjust the brightness, intensity and lightness of the colors in your image.

For more information about correcting or adjusting image tone, see "Tonal correction lenses."

Level Equalization

The Level Equalization dialog box lets you adjust shadow, midtone, and highlight areas by redistributing shades from the darkest to the lightest. This is an effective way of preserving shadow and highlight detail that could be lost using the Brightness-Contrast-Intensity dialog box. By defining the start and end points of your tonal range, you can redistribute the pixel values throughout the entire tonal range. A histogram displays the distribution of pixels according to brightness. This dialog box can also be used to create color gradations when posterization has occurred, to lighten or darken any combination of the shadows, midtones, or highlights, to compress brightness values to printable limits, and to adjust the gamma curve (midtones).

Tone Curve

The Tone Curve dialog box performs similar color corrections to the Level Equalization dialog box but offers more precise, local control over individual values in relation to all other levels of values. Curve-based editing lets you pinpoint a problem area and produce a subtle or pronounced change in that area that dissipates — according to the curve
— as you move away from the targeted area. Like the Level Equalization dialog box, the Tone Curve dialog box takes current pixel brightness values as input and outputs them at different values. Like the histogram, the response curve is a visual representation of the balance between shadows, midtones, and highlights. You can choose from a number of preset response curves or create and save your own.

The Auto Equalize command performs a flat equalization by redistributing the significant pixel values throughout the tonal range automatically. The effect is the same as if you open the Level Equalization dialog box, enable the Auto-Adjust check box, and click OK (except that you skip a few steps).

Brightness-Contrast-Intensity

The Brightness-Contrast-Intensity dialog box adjusts the brightness, contrast, and intensity of image tones. The Brightness control shifts all pixel values up or down the tonal range. When you adjust the brightness, you are lightening or darkening all colors equally. The Contrast slider adjusts the distance between your lightest and darkest pixels. Increasing the intensity brightens the lighter areas without washing out the dark areas. Contrast and intensity usually go hand in hand, because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

Gamma

Gamma is a method of tonal correction that takes the human eye's perception of neighboring values into account. For example, if you were to place one 10 percent gray circle on a black background, and another identical gray circle on a white background, the circle surrounded by black will appear lighter to the human eye than the circle surrounded by white regardless of the fact that the brightness values are identical.

The Gamma dialog box lets you pick up detail in a low-contrast image without significantly affecting the shadows or highlights. It does affect all image values, but is curve-based so that the changes are weighted toward the midtones. You can achieve similar results using the Tone Curve dialog box, which also includes a gamma option.
— **Click here to see the next page.**

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{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} Related Topics

Correcting or adjusting image tone (page 2 of 2)

Color Tone Control

The Color Tone Control dialog box lets you adjust the brightness, saturation and contrast by clicking on sample thumbnail buttons. The thumbnails show how the image will look if you apply the change. The Step slider controls the degree of change each adjustment makes.

Using the histogram to diagnose problems

The histogram is a read-only horizontal bar chart that plots the brightness value of every image pixel. Values range from zero to 255, and the histogram indicates how many pixels are at each brightness level.

Every histogram will have a certain amount of hills and valleys, but you will probably need to tonally correct an image with obvious spikes (probably, because some images legitimately contain large amounts of black or white). If the pixels are obviously weighted at either end, you may need to compress the tonal range or redistribute the pixels along the tonal range. If there are large gaps between the bars, posterizing has probably occurred.

Contrast tool

The Contrast tool lets you adjust the contrast of selected areas by clicking and dragging over them with a brush. You can achieve different effects by changing the size, shape, and texture of the brush you use to apply this effect.

For more information about brushes, see "Painting, filling, and editing images."

Some hints

To ...	Do this ...
Restore shadow detail	Increase contrast and intensity or adjust midtones
Change contrast of image	Adjust contrast and intensity or adjust shadow and highlight levels
Redistribute all tones evenly	Auto Equalize
Lighten only shadows	Adjust shadow levels with Level Equalization dialog box
Darken only highlights	Adjust highlight levels with Level Equalization dialog box
Brighten only highlights	Increase intensity or adjust highlights in Level Equalization dialog box
Lighten or darken whole image	Adjust brightness

{button ,AL(`OVR Retouching and refining images;',0,"Defaultoverview",)} Related Topics

Adjusting the brightness, contrast, and intensity

The Brightness-Contrast-Intensity dialog box lets you adjust the brightness, contrast, and intensity of image tones. The Contrast brush lets you increase or decrease the distinction between light and dark areas locally.

To adjust brightness, contrast, and intensity

1. Click Image, Adjust, Brightness-Contrast-Intensity.
2. Move the sliders to adjust the levels of brightness, contrast, and intensity.

To brighten or darken locally

1. Open the Brush Tools flyout and click the Effect tool.
2. Click the Brightness tool from the Effect tool picker. on the Property Bar.
3. Choose the Brighten or Darken type from the Brush Type list box.
4. Type a value in the Amount box to control the degree of the effect.

   A higher value results in a more pronounced effect.
5. Choose a nib shape from the Nib Shape list box.
6. Move the Nib Size slider to set the size of the nib.
7. Click and drag over the area you wish to brighten or darken.

━ **Tip**

- You can also adjust the nib size by typing a value in the Nib Size box on the Property Bar.

To adjust the contrast locally

1. Open the Brush Tools flyout and click the Effect tool.
2. Click the Contrast tool. from the Effect tool picker. on the Property Bar.
3. Choose the Increase Contrast or the Decrease Contrast type in the Brush Type list box.
4. Type a value in the Amount box to control the degree of the effect.

   A higher value results in a more pronounced effect.
5. Choose a nib shape from the Nib Shape list box.
6. Move the Nib Size slider to set the size of the nib.
7. Click and drag over the area you wish to adjust the contrast.

{button ,AL(`PRC Correcting or adjusting image tone;',0,"Defaultoverview",)} Related Topics

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Adjusting the brightness, saturation, and contrast

The Color Tone Control dialog box lets you adjust the brightness, saturation and contrast of an image by clicking on sample thumbnail buttons. The thumbnails show how the image will look if you apply the change.

To adjust the brightness, saturation, and contrast

1. Click Image, Adjust, Color Tone.
2. Move the Step slider to set the intensity of each change.

   A higher value results in a more pronounced effect.
3. Click one of the following thumbnail buttons:
   - Darker, darkens your image.
   - Saturate, increases the saturation of your image.
   - More Contrast, increases the contrast of your image.
   - Lighter, lightens your image.
   - Desaturate, decreases the saturation of your image.
   - Less Contrast, decreases the contrast of your image.

   The intensity of the effect increases each time you click the button.

{button ,AL(`PRC Correcting or adjusting image tone;',0,"Defaultoverview",)} Related Topics

Adjusting the balance of shadows, midtones, and highlights

You can manipulate the tonal range by accentuating or toning down detail in shadow or highlight areas, correcting over or under-exposure, or by generally adjusting the tonal range. The Auto Equalize command performs a flat equalization by redistributing the significant portion of the tonal range between 0 and 255 automatically, while the Level Equalization and Tone Curve dialog boxes provide more advanced control.

To adjust the tonal range automatically

- Click Image, Adjust, Auto Equalize.

To adjust the tonal range using the Level Equalization dialog box

1. Click Image, Adjust, Level Equalization.
2. In the Eyedropper Sampling section, click one of the following:
   - Set Input Values, sets input values for the lightest and darkest pixels.
   - Set Output Values, sets output values for the lightest and darkest pixels.

   Use the corresponding Eyedropper tool to click an input or output color from the image.
3. Choose the channel you wish to work in from the Channel list box.
4. Enable the Auto-Adjust check box to redistribute the pixel values throughout the entire tone range automatically (optional).
5. Move the Gamma Adjustment slider to adjust the midtones.
6. Click and drag the arrows below the <u>histogram</u>, or type values in the Output Range Compression boxes to adjust the values of the shadows and highlights.
7. Enable the Automatically check box to automatically clip the outlying brightness values in your image; that is, to ignore a percentage of the most extreme brightness values when identifying the lightest and darkest pixels in the histogram.

   If you disable this check box, you can manually set the amount of clipping by typing a value in the Display Clipping Percent box.

To adjust the tonal range using the Tone Curve dialog box

1. Click Image, Adjust, Tone Curve.
2. Choose the channel you wish to work in from the Channel list box.
3. Choose one of the following editing methods from the Edit Style list box:
   - Curve lets you shape the curve by clicking and dragging, and smoothes the distribution of values.
   - Linear allows you to draw the curve by clicking and dragging, but it keeps the segments between nodes straight.
   - Freehand lets you draw the a curve in the Preview Window; click and drag to draw a curve. To smooth a Freehand curve, click and hold the Smooth button until the desired smoothing is achieved.
   - Gamma corrections are weighted toward the midtones. If you select Gamma, move the Gamma slider to set a gamma curve value.
4. Edit the response curve, or load a preset response curve by clicking the Open button.

— **Note**

- The tone curve can be quickly flipped in the Preview Window by clicking the flip buttons positioned just below the X: and Y: axis boxes.

{button ,AL(`PRC Correcting or adjusting image tone;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adjusting midtones

The Gamma dialog box and the Gamma Edit Style of the Tone Curve dialog box affect all the values in the image, but in a non linear fashion, so that the most pronounced changes occur in the midtones. The Level Equalization dialog box lets you adjust the midtones independently of the shadows and highlights.

To adjust midtones using the Gamma dialog box

1. Click Image, Adjust, Gamma.
2. Move the Gamma slider to set a gamma curve value.

   Higher values brighten midtones, while lower values darken them.

To adjust midtones using the Level Equalization dialog box

1. Click Image, Adjust, Level Equalization.
2. Move the Gamma Adjustment slider to adjust the gamma values.

To adjust midtones using the Tone Curve dialog box

1. Click Image, Adjust, Tone Curve.
2. Choose the channel you wish to work in from the Channel list box.
3. Choose Gamma from the Edit Style list box.
4. Move the slider to adjust the gamma curve.

{button ,AL(`PRC Correcting or adjusting image tone;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the Scrapbook

Using the Scrapbook

The Scrapbook is a Docker window that provides drag-and-drop access to the collections of clipart, objects and photographs included with Corel PHOTO-PAINT 8. You can also use the Scrapbook to browse the drives and folders of your system, and to browse any FTP site and import or download files from those sites.

The Scrapbook is divided into four sections or "pages". You can open the Scrapbook to a specific page by choosing that page from the Scrapbook flyout in the View menu. Once opened, pages can be accessed by clicking the associated tabs that extend from the top (or the side if the Scrapbook is docked) of each page. The Browse page lets you add items to your image from any folder in your computer. You can also drag items to the Browse page from your image. The Images, and Photos pages let you import clipart images, objects and photos into your image from the CD-ROMs. The FTP Sites page allows you to connect to File Transfer Protocol (FTP) sites from within Corel PHOTO-PAINT.

The Browse page

The Browse page displays your computer's <u>folder</u> and file hierarchy. It allows you to search your computer for any file that you want to open. Once you find the file, you can drag it from the Scrapbook to the Corel PHOTO-PAINT Image Window.

The Images and Photos pages

The Images and Photos pages provide quick access to the clipart images, objects and photographs that are stored on the Corel PHOTO-PAINT CD-ROM. Like the Browse page, the Images and Photos pages allow you to search folders for clipart images, objects and photographs to add to your image. To help you find the right clipart image, object or photograph, these pages display <u>thumbnail</u> bitmaps of each file's contents along with filenames. Because the Images and Photos pages display the contents of one of the Corel PHOTO-PAINT CD-ROMs, you must have the disc in your CD-ROM drive to use them. You can't add items to the Images or Photos pages.

The FTP Sites page

The FTP Sites page allows you to connect to your favorite FTP sites, and import files from within Corel PHOTO-PAINT. For more information on using the FTP Sites page, see <u>"Connecting to FTP sites using the Scrapbook."</u>

Find feature

The Scrapbook also provides an easy-to-use Find feature that allows you to search for an item based on its file name, location, and date. You can use this feature to search for any of the files that are accessible from the Scrapbook.

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Browsing files and folders using the Scrapbook

The Scrapbook makes it easy to quickly view your computer's file and folder hierarchy. You can also browse through the collection of clipart images, objects and photographs that come with Corel PHOTO-PAINT 8.

To browse your system using the Scrapbook

1. Click View, Scrapbook, Browse.

2. Choose a drive from the List Name list box.

3. Double-click a folder to view the files it contains.

{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} Related Topics

Using the Images and Photos pages of the Scrapbook

Use the Scrapbook to open clipart, objects or photographs from the Corel PHOTO-PAINT CD-ROM, or to open images that are stored on your computer. You can add clipart images, objects and photographs to existing images, or create new files on which to base your artwork.

To open a clipart image, object or photograph using the Scrapbook

1. Insert the Corel PHOTO-PAINT 8 CD-ROM that contains clipart, objects or photographs into your CD-ROM drive.

2. Do one of the following:

   - Click View, Scrapbook, Images to open a clipart image or object.

   - Click View, Scrapbook, Photos to open a photograph.

3. 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.

To open an image using the Scrapbook

1. Click View, Scrapbook, Browse.

2. In the Scrapbook, choose the drive and folder where the file is located from the List name box.

3. Do one of the following:

   - Drag the image onto the Image Window to add it to your image.

   - Drag the image onto the Application Window desktop to open it as a new image.

Notes

- If the Corel PHOTO-PAINT 8 CD-ROM that contains clipart, objects or photographs is not in your CD-ROM drive when you try to access the Images and Photos pages, you are prompted to select the drive where the CD-ROM is located. Simply insert the CD-ROM and click OK to continue.

- If you click Cancel when you are prompted to select the drive where the CD-ROM is located, the page will operate as the Browse page.

- If you double-click a file type that has been associated with Corel PHOTO-PAINT it will automatically open in the Corel PHOTO-PAINT Application Window. If you double-click a file type that is not associated with Corel PHOTO-PAINT, the application that is associated with the file type will open.

{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} **Related Topics**

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Dragging objects into the Scrapbook

You can drag objects from the Image Window into the Scrapbook for temporary storage. You can then drag the objects back into the Application Window or to another image as desired. Objects stored in the Scrapbook in this manner can only be re-opened in Corel PHOTO-PAINT.

To drag an object into the Scrapbook

1. In the Scrapbook, choose the folder you wish to store the object in from the List name box.

2. Click the Object/Mask Tools flyout, and click the Object Picker tool.

3. Click inside the object and drag it over the Scrapbook.

    A new document called "Scrap" is added to the Scrapbook. Each additional object you drag into the Scrapbook is given the name "Scrap (#)".

{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} Related Topics

‒

Finding files and folders using the Scrapbook

If you aren't sure where certain files or folders are located, you can use the Find feature to search for items based on criteria such as their name, date modified, or size.

To find files and folders using the Scrapbook

1. Hold down ‒, and click Find.
2.　　　　Do one of the following:

- Click the Name And Location tab, and type all or part of the file or folder name in the Named box. Choose a location from the Look In list box, or click the Browse button to specify where the search begins.

- Click the Date Modified tab, and click the Find All Files Created Or Modified button. Set the search criteria to specify which files and folders are searched.

- Click the Advanced tab, and choose the file type you want to search for from the Of Type list box. Type information in the Containing Text and Size Is boxes to further constrain the search.

3. Click Find Now.

{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} <u>Related Topics</u>

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Changing the appearance of files in the Scrapbook

The Scrapbook contains options which allow you to determine the way the files and folders are listed. You can change the display to show icons or a detailed list, or to display a hierarchy of files and folders.

To change the appearance of files in the Scrapbook

1. Hold down ‒, and click View.
2.   Click one of the following:

- Thumbnails, displays small, low-resolution representations of the items.
- Icons, displays a list of item names with very small, low-resolution representations of the items.
- List, displays a list of item names, similar to the Icons option. Each item name is listed beside a very small, low-resolution representation of the item.
- Details, displays a list of item names, as well as the file size and type of each item, and the dates the files were last modified.

To change the order of the file list

1. Hold down ‒, and click Arrange Icons.
2.   Choose one of the following arrangement options:

- By Name
- By Size
- By Type
- By Modified
- By Date (applies to the FTP Sites page only)

To display a file and folder hierarchy

- Hold down ‒, and click Show Tree.

‒ **Tips**

- Right-click inside the Scrapbook window to quickly access some of the flyout commands.
- If you choose the Details option to view your files, you can click the Name, Size, Type or Modified buttons to reverse the order of the file list.

{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} <u>Related Topics</u>

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Changing the thumbnail display size

If you choose to display images as thumbnails in the Scrapbook, you can also set the size of the thumbnails.

To change the size of the thumbnails

1. Click View, Scrapbook, Browse.

2. In the Scrapbook, hold down ▬, and click View, Thumbnail Size.
3.   Do one of the following:

- Choose a preset size from the Size list box.

- Type values in the Width and Height boxes (measured in pixels).

- Click and drag one of the square handles in the preview area.

▬ **Note**

- If you have chosen to display your images with the Icons, List, or Details option and you change the thumbnail size, your images will automatically be displayed as thumbnails.

{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} Related Topics

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Importing vector files using the Scrapbook

You can use the Scrapbook to open non-bitmap files, such as .CDR files, however, you must first set import options using the Import Into Bitmap dialog box.

To import a vector file using the Scrapbook

1. Drag a vector file from the Scrapbook onto the Image Window (or the Application Window).

2. Choose a color mode from the Color list box.

3. Enable the Dithered button to apply image <u>dithering</u> (optional).

   Dithering is a method of enhancing the color in images that use 16 colors, 256 colors or black-and-white.

4. Choose a preset size from the Size list box.

   If you choose Custom, you can enable the Maintain Aspect Ratio check box to maintain current image proportions, both in dimension and <u>resolution.</u>

5. Choose a preset resolution from the Resolution list box.

   Enable the Identical Values check box to maintain equal horizontal and vertical values.

6. Enable the Anti-Aliasing check box to partially fill intermediate pixels along the edges of image elements to smooth the transition between the edge and the surrounding image.

7. Type a value between 2 and 256 in the Fountain Steps value box.

   Fountain steps are the steps that are used to progress from one color to another.

8. Enable the Mask Area Outside Objects check box to determine whether the space around the vector objects is transparent (optional).

   When disabled, the space around the vector objects is opaque.

{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} <u>Related Topics</u>

Connecting to FTP sites using the Scrapbook

Connecting to FTP sites using the Scrapbook

The Scrapbook's FTP Sites page lets you connect, either anonymously or by supplying a user name and password, to any File Transfer Protocol (FTP) site from Corel PHOTO-PAINT. After you connect to a site, you can browse its contents for files you want to include in your document. When you find a file you want to use, you can import it directly into your document or download a copy to your local drive. You can't upload files from your document to the FTP Sites page.

Initially, you can connect to an FTP site by typing its address. After you connect to a site, you can create a shortcut to the site so that you don't have to retype its address each time you want to visit. Creating shortcuts is the easiest way to access the sites you use most often. However, if you choose not to create a shortcut, you can connect to a site by either retyping its address or choosing the address in the Enter FTP Site Name dialog box. The Enter FTP Site Name dialog box maintains a history of the last eight sites to which you've connected.

For your convenience, a shortcut to Corel's FTP site (ftp.corel.com) is saved as your first favorite on the Scrapbook's FTP Sites page.

Connecting to FTP Sites

Most FTP sites let you connect anonymously to the site by typing its address — for example, ftp.corel.com. However, some FTP sites are restricted and cannot be accessed unless you supply a valid user name and password. After you connect to a site, you can create a shortcut to the site so that you don't have to retype its address each time you want to visit. Creating shortcuts is the easiest way to access the sites you use most often. However, if you choose not to create a shortcut, you can connect to a site by either retyping its address or choosing the address in the Enter FTP Site Name dialog box.

To connect anonymously to an FTP site

1. Click View, Scrapbook, FTP Sites.
2. On the Scrapbook's FTP Sites page, right-click a blank area, and click Go To Site.
3. In the Enter FTP Site Name dialog box, do one of the following:
   - Type the address of the site to which you want to connect.
   - Choose an address from the list box.

   The list box displays the addresses of the last eight sites to which you've connected.
4. Ensure that the Perform An Anonymous Login check box is enabled.

   The check box is enabled by default.
5. Click OK.

— **Tip**

- If the Scrapbook is already open, you can click the FTP Sites tab to access the page.

To connect to an FTP site by supplying a user name and password

1. Follow steps 1 to 3 from the previous procedure.
2. Disable the Perform An Anonymous Login check box.
3. Click OK.
4. In the Enter Username And Password dialog box, type the appropriate information in the User Name and Password boxes.
5. Click OK.

— **Note**

- To maintain the security of a restricted FTP site, your user name and password are not saved with the site if you save it as a favorite. You are required to type your user name and password each time you connect to a restricted FTP site.

— **Tip**

- You can connect anonymously to an FTP site from the Enter Username And Password dialog box by enabling the Perform An Anonymous Login check box or by clicking Cancel.

To create a shortcut to a favorite FTP site

- Right-click a blank area in the favorite site, and click Save Site.

   The shortcut appears as a <u>folder</u> on the Scrapbook's FTP Sites page.

To connect to an FTP site using a shortcut

1. Double-click a shortcut on the Scrapbook's FTP Sites page.
2. In the Enter Username And Password dialog box, perform an anonymous login or supply a user name and password.

   For more information, see the procedures "To anonymously connect to an FTP site" or "To connect to an FTP site by supplying a user name and password."

— **Tip**

- You can also login by right-clicking a shortcut, and clicking Browse.

{button ,AL(`PRC Connecting to FTP sites using the Scrapbook;',0,"Defaultoverview",)} <u>Related Topics</u>

Obtaining files from FTP sites

After you connect to an FTP site, you can browse the site for files you want to include in your document. When you find a file you want to use, you can import it directly into your document, download a copy to your local drive, or drag it to your document. You can't upload files from your document to the FTP Sites page.

To open a folder within an FTP site

1. Click View, Scrapbook, FTP Sites.

2. Connect to the FTP site you want to browse.

3. Do one of the following:

   - In the FTP site, double-click a <u>folder.</u>

   - Right-click a folder, and click Open.

Tip

- If the Scrapbook is already open, you can click the FTP Sites tab to access the page.

- If you want to move up one level in the folder hierarchy, click the Up One Level button.

To import a file into your document 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.

To save a file to your local drive from an FTP site

1. Follow steps 1 to 3 from the procedure "To open a folder within an FTP site.".

2. Right-click the file, and click Get File.

3. In the Save As dialog box, select the drive and folder where you want to save the file.

4. Type a name for the file in the File Name box.

5. Choose the file format in which you want to save the file from the Save As Type list box.

6. Click Save.

To drag a file to your document from an FTP site

1. Follow steps 1 to 3 from the procedure "To open a folder within an FTP site."

2. Drag the file from the Scrapbook to your document.

Tip

- You can also drag the file with the right mouse button. When you release the mouse button, a pop-up menu appears. You can either click the Drop Corel PHOTO-PAINT Internet File Data command to use the file you've dragged, or you can click Cancel if you decide not to use the file.

{button ,AL(`PRC Connecting to FTP sites using the Scrapbook;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying special effects to your image

Applying special effects to your image

Some of the most fascinating and useful features in Corel PHOTO-PAINT are its special effects filters. These filters can completely change the look of your image.

How effects filters work

Effects filters execute a predefined series of commands to produce a specific effect. They automatically calculate the values and characteristics of every <u>pixel</u> in your image and then alter the pixels according to these new values. For example, if you applied the Motion Blur filter to an image, the filter would analyze all pixel values, then "smear" the values in a specified direction, creating the illusion of motion. You can use the Image Info dialog box to display information on the color of image pixels before and after applying an effect. As you move your cursor over the image, the color of the pixel defined by your cursor's x and y coordinates is displayed as well as the color of the pixel before the effect was applied. The color model you choose as the primary color model is used for both color values. For more information about the Image Info dialog box, see <u>"Viewing computer and document information."</u>

If you apply an effect filter to an image which contains one or more objects, and the Background is the active item in the Objects Docker window, the object(s) will not be affected. If an object is the active item in the Objects Docker window, the shape of the object may be affected unless the Lock Object Transparency check box is enabled. Also, if you apply an effect filter to a floating selection, the Background of the image will not be affected.

You can also use the commands in the Repeat flyout in the Effects menu to repeat the most recently used effect to one of several different combinations of Image elements.

Common controls

The effects filters include the following common controls:

Control	Description
	Enable to preview the effect on screen.
	Enable to display a single, large Result window, or to disable the on-screen preview.
	Enable to display Original and Result windows.
	Click to preview your image. If the On-Screen Preview button is disabled, click the large Preview button.
	Enable to automatically update the preview as you make adjustments to the settings.

You can also pan around your image using the Hand tool that appears when you move your cursor over the Original window (or the Image Window if the On-Screen Preview button is enabled). Zoom in to your image by clicking in the window; right-click to zoom out.

Other types of filters in Corel PHOTO-PAINT

Besides the special effects filters, Corel PHOTO-PAINT offers enhancement filters you can use to improve the quality of your image, as well as import and export filters so you can change your image's file format. For information about filters that help you improve the quality of your image, see <u>"Retouching and refining images."</u> For information about using filters to color correct your image, see <u>"Working with color."</u> For information about changing a file's format, see <u>"Importing and exporting files."</u>

Plug-in filters

Corel PHOTO-PAINT also supports plug-in filters from third-party companies. These filters are called plug-ins because they plug in to the application platform. Once you have added the plug-in filters through the Options dialog box, they appear at the bottom of the Effects menu.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>

Using the two-dimensional filters

Using the two-dimensional filters (page 1 of 2)

Band Pass filter

The Band Pass filter lets you adjust the balance of sharp and smooth areas in an image. The Frequency plot displays smooth and sharp areas, where each pixel in the Frequency plot represents a particular frequency that exists in the overall image. Therefore, it is important to note that a pixel in the Frequency plot does not relate spatially to a given pixel in the image. Smooth areas of the plot represent low frequencies, while sharp areas represent high frequencies. By adjusting the radius and weightings of the bands, you can screen out unwanted features in your image. A low weighting for the center of the plot de-emphasizes the smooth areas of the image; a high weighting for the outside of the plot emphasizes image detail. To eliminate unwanted noise, isolate the frequency of the noise within the middle band and reduce its weighting to zero.

Displace filter

The Displace filter alters an image using a displacement map. Corel PHOTO-PAINT includes a number of sample displacement maps you can use; however, you can load any bitmap image as a displacement map. The Displace filter evaluates the color value of pixels in both images, and then shifts the active image according to the values of the displacement map. The result is that values from the displacement map appear as forms, colors, and warp patterns in your image. By moving the sliders, you can shift the image horizontally or vertically, controlling both the degree and direction of the displacement of the entire image, while the displacement map image remains in place. Essentially, you are pushing your image across the obstacles posed by the displacement values, which displace the surface of your image like stones under the surface of a stream.

Edge Detect filter

The Edge Detect filter, like the Trace Contour and Find Edges filters, finds the edges of elements in your image, then converts them to lines on a background of a single color, allowing you to add a variety of outline effects to your image. The Sensitivity slider determines the amount of edge enhancement. You can use black, white, or any color you choose to fill the areas of the image that are not a part of the outline. For best results, use the Edge Detect filter on high-contrast images, such as images that include text.

Offset filter

The Offset filter lets you correct image positioning. It shifts the image according to the values set using the Horizontal and Vertical Shift sliders. When the image is shifted, an empty area is produced where the image was previously positioned. There are three options for filling the area left empty: you can fill the empty area with a color you choose, use the Wrap Around option to produce a tiling effect, or use the Repeat Edges option to produce a stretched effect.

Pixelate filter

The Pixelate filter breaks up your image into square, rectangular, or circular cells. Use the Square or Rectangular options to create a blocky, exaggerated, digital appearance, or the Circular option to create a spiderweb effect.

Puzzle filter

The Puzzle filter breaks down the image into puzzle-like pieces or blocks, resembling a jigsaw puzzle. You can control the block width, height, and offset to create blocks that range in shape from simple squares to ice shards. You can fill the spaces left between the pieces with white, black, a color you choose, the original image, or the inverse image.

Ripple filter

The Ripple filter creates single or dual rippled waves throughout the image. You can select the distance between the wave cycles, the amount of displacement the waves create, and the angle the waves travel through your image.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} Related Topics

Using the two-dimensional filters (page 2 of 2)

Shear filter

The Shear filter distorts an image along a horizontal or vertical path that you define using a shear curve. By manipulating nodes on the shear curve, you create curves that determine the shape and amount of the shearing. Your image will conform to the curve you have defined. There are three options for filling the area left empty by the displacement: the Other Color option will fill the empty area with the color you choose, the Wrap Around option produces a tiling effect, while the Repeat Edges option produces a stretched effect. If you are applying the Shear filter to an object, you can also choose the Ignore option to leave the empty areas unfilled.

Swirl filter

The Swirl filter creates a swirling vortex of distortion on your image according to the direction, number of whole rotations, and angle you select. The image swirls around a center point that you can reposition. The image swirls in either a clockwise or counterclockwise direction, completing the number of whole rotations you set. A lower value in the Whole Rotations box results in a swirling effect, while a higher value results in a concentric, reverberating effect. A wire mesh thumbnail of the swirl pattern displays the filter's settings as you change them.

Tile filter

The Tile filter reduces the dimensions of your image and reproduces the image as a series of tiles on a grid. When you move the Horizontal and Vertical sliders in the dialog box, the values entered represent the number of images duplicated on each axis. You can use the Tile effect in combination with flood fills to create backgrounds or to preview a wallpaper effect for Web pages or for your Windows desktop.

Trace Contour filter

The Trace Contour filter creates edges of different intensity by tracing image elements using the 16 colors of the standard VGA palette. You can set the threshold level, and whether you want the upper or lower edges traced. The Trace Contour filter works best if the subject matter of your image stands out.

User Defined filter

The User Defined filter allows you to create your own blur, sharpen, or edge detect special effects. The dialog box contains a matrix with 25 boxes (5 X 5). This represents a single pixel of your image (the center box) and its adjacent pixels (the boxes around the center). The values you enter into the matrix determine the type of effect you create. The range and type of the effect is determined by the values you enter. You can enter positive or negative values in any distribution over the matrix. If you leave a box empty, its value is zero.

Corel PHOTO-PAINT comes with a number of sample user-defined effects: click the Load button to see a selection. These effects have been provided to help you see the effects certain values create when entered into the matrix.

Wet Paint filter

The Wet Paint filter creates the illusion that your image is a painting that is still wet. The effects can range from subtle changes in the luminescence of colors to streaks of wet paint dripping down your image. You can set the percentage and degree of wetness. The Percentage slider controls the size of the drips. The Wetness slider controls the range of colors that are affected. Negative Wetness values cause darker colors to drip, while positive values cause light colors to drip.

Wind filter

The Wind filter blurs your image in a specific direction, creating the effect of wind blowing across your image. You can set the direction, opacity, and strength of the wind effect.

Whirlpool filter

The Whirlpool filter applies a pattern of fluid streamlines over your image. There are a number of preset styles you can use or customize, or you can create your own effect by setting the smear length, spacing, twist, and streak detail.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} Related Topics

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Working with the Band Pass filter

The Band Pass filter performs a number of intensive calculations that may take some time to apply, even on faster machines. Watch the Percent Done indicator on the Status Bar to keep track of its progress. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.
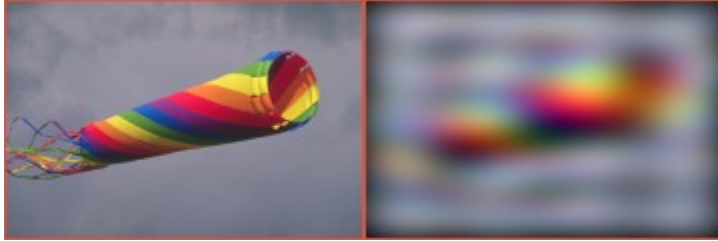
To adjust the balance of sharp and smooth areas

1. Click Effects, 2D Effects, Band Pass.

2. Move the Inner and Outer Radius sliders to adjust the radius for both the inner and outer filter bands.

3. Move the Inner, Middle, and Outer Band sliders to adjust band weightings.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Displace filter

The Displace filter shifts the pixels of your image according to the Displacement Map you choose. Experiment with the settings to create a myriad of dazzling effects. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.

To distort images using a displacement map

1. Click Effects, 2D Effects, Displace.
2. Click Load.
3. In the Load Displacement Map Files dialog box, choose a <u>bitmap</u> image to use as a displacement map and click Open.

   The image appears in the Displacement Map window.
4. Click one of the following Undefined Areas buttons:
   - 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.
5. Click one of the following Scale Mode buttons:
   - Tile, repeats the displacement image to cover the image area.
   - Stretch To Fit, uses a single map stretched over the entire image area.
6. Move the Horizontal and Vertical Scale sliders to set the amount of displacement.

Note
- The sample displacement maps are found in the \Graphics8\Custom\Displace folder.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Working with the Edge Detect filter

For the clearest results, use the Edge Detect filter on high-contrast images: for example, images that contain text. To create other effects based on the edges of your image's elements, try the Trace Contour and Find Edges filters. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To highlight edges

1. Click Effects, 2D Effects, Edge Detect.

2. Move the Sensitivity slider to define the sensitivity value for the effect. The higher the value, the more edges are enhanced.

3. Click one of the Background Color buttons to select a color for the background, or use the Eyedropper to select a color from your image.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Offset filter

When you enable the Wrap Around option while using the Offset filter, you can check the edges of an image you want to tile for use as a custom texture or wallpaper for a Web page or your Windows desktop. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.

To offset your image

1. Click Effects, 2D Effects, Offset.

2. To view shift coordinates as percentages rather than degrees, enable the Shift Value As % Of Dimensions check box.

3. Move the sliders to set the horizontal and vertical shift.

4. Click one of the following Fill Empty Area With buttons:

   - Wrap Around, fills the exposed areas with the opposite side of the image.

   - Repeat Edges, stretches the edges of the image to fill in exposed areas.

   - Other, fills the exposed areas with the color you click from the color picker or the color you click from the image using the Eyedropper.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Pixelate filter

Use the Pixelate filter to give your image a digital, blocky appearance, or a circular, spiderweb look. Experiment with the settings until you achieve the desired effect. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.

To apply a pixelated effect

1. Click Effects, 2D Effects, Pixelate.
2. Click one of the following Pixelate Mode buttons:
   - Square, maintains equal Width and Height settings.
   - Rectangular, allows you to set Width and Height individually.
   - Circular, builds pixels out from the center in a radial pattern.
3. Move the Width and Height sliders to define the size of the blocks.
4. Move the Opacity (%) slider to set the transparency of the effect.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Puzzle filter

The Puzzle filter does exactly what its name implies ⸺ breaks your image down into puzzle-like pieces. You can set the size of the puzzle pieces, the distance between the pieces, and the color of the background. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.

To apply a puzzle effect

1. Click Effects, 2D Effects, Puzzle.

2. Click one of the following Fill Empty Area With buttons:

   - Black, fills the empty area with black.

   - White, fills the empty area with white.

   - Other, fills the empty area with the color you click from the color picker, or the color you click from the image using the Eyedropper.

   - Original Image, fills the empty area with the original image.

   - Inverse Image, fills the empty area with a negative of the original image.

3. Move the Block Width and Block Height sliders to set the dimensions of the puzzle pieces. To keep the dimensions identical, enable the Square Blocks check box.

4. Move the Max. Offset slider to set the distance between pieces.

⸺ **Note**

- If you have objects in your image, the Fill Empty Area With options are only available if you enable the Lock Object Transparency button on the Objects page of the Dockable Window.

{button ,AL`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Ripple filter

Use the Ripple filter to make the surface of your image appear like rippled waves of water. Apply the effect of a single wave ripple, or the effect of two waves coming from different directions. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.

To apply a ripple effect

1. Click Effects, 2D Effects, Ripple.
2. Click one of the following Ripple Mode buttons:
   - Single Wave, applies the effect of a ripple created by one wave on the image.
   - Dual Wave 1:1, applies a ripple effect of two identical waves perpendicular to each other.
   - Dual Wave 2:1, applies a ripple effect of two waves perpendicular to each other, with one wave having twice the amplitude of the other.
3. Enable the Distort Ripple check box to apply waves with jagged edges (optional).
4. Move the Period slider to adjust the distance between each wave cycle.

   Higher values create waves that are far apart, while lower values create waves that are close together.
5. Move the Amplitude slider to set the amount of displacement each ripple creates.

   Higher values create high peaks and low valleys, while lower values create soft, rolling waves.
6. Move the Direction Angle slider to set the direction.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Shear filter

Use the Shear filter to distort your image along a path that can be customized, or try one of the preset curve types. To load a preset type, click the Load button. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.

To distort images along a path

1. Click Effects, 2D Effects, Shear.
2. Move the Scale slider to adjust the degree to which your image conforms to the curve.
3. Click one of the following Fill Undefined Area With buttons:
   - Wrap Around, fills exposed areas with the opposite edge of the image.
   - Repeat Edges, stretches the edges of the image to fill in exposed areas.
   - Other Color, fills exposed areas with the color you click from the color picker or the color you click from the image with the Eyedropper.
4. Choose one of the following editing styles from the Edit Style list box:
   - Curve, lets you distort the image along a curve.
   - Linear, lets you distort along a straight path.
   - Freehand, distorts along an irregular path you define.
   - Gamma, lets you distort the image along a gamma curve.
5. Click either the Horizontal or the Vertical button to set an orientation for the distortion path.
6. Edit the shear curve by clicking and dragging.

To save a customized Shear style

1. Customize a style using the previous procedure.
2. Click the Save button.
3. Choose a folder in which to save the Shear style in the Save Shear Map Files list box.
4. Type a name for the file in the File Name box and click Save.

To load a customized Shear style

1. Click Effects, 2D Effects, Shear.
2. Click the Load button.
3. Choose one of the preset Shear styles and click OK.

Tip

- Since moving the Scale slider allows you to set the intensity of distortion, set a gentle curve, then use the slider to experiment with different settings.

Notes

- If you choose the Freehand Edit Style, you can click the Smooth button to set a gentler curve.
- If you are applying the Shear filter to an object, you can choose the Ignore option in the Fill Undefined Area With section to leave the empty areas unfilled.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Swirl filter

Set the intensity, direction, and position of the swirling vortex to create dramatic effects on your image with the Swirl filter. This filter supports all color models except 48-bit RGB, 16-bit grayscale, black-and-white.

To apply a swirl effect

1. Click Effects, 2D Effects, Swirl.
2. Click the Set Center button.
3. Position your cursor over the Image Window, and click to set a center point around which the image swirls.
4. Click either the Clockwise or Counter-Clockwise button to set the direction of rotation.
5. Move the Whole Rotations slider to set the number of times the base swirl rotates.
6. Move the Additional Degrees slider to choose the degree of rotation.

— **Note**

- If you want to zoom in to the image, you must make sure that the Set Center button is disabled.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Tile filter

The Tile filter reproduces your image as a series of tiles. This filter is especially useful for previewing how your image will look as a tiled background for Web pages. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.

To apply a tile effect

1. Click Effects, 2D Effects, Tile.
2. Move the Horizontal slider to set the number of tile columns. If you enable the Identical Values check box, enter one value and the other value will be adjusted.
3. Move the Vertical slider to set the number of tile rows.
4. Enable the Identical Values check box if you want to maintain equal values for columns and rows.

   This ensures that the tiles maintain their relative proportions.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Trace Contour filter

For the clearest results, use the Trace Contour filter on high-contrast images; for example, images that contain text. To create other effects based on the edges of your image's elements, try the Edge Detect and Find Edges filters. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To outline the edges of an image

1. Click Effects, 2D Effects, Trace Contour.
2. Move the Level slider to set the threshold level.

   This level determines which pixels will be affected, based on the pixel's brightness levels (ranging from 1 to 255).
3. Click one of the following Edge Type buttons:
   - Lower, traces color values whose brightness values are below the edge threshold.
   - Upper, traces color values whose brightness values exceed the edge threshold.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the User Defined filter

The User Defined filter lets you create your own blur, sharpen, and edge detect special effects, based on values you enter into a 5 X 5 matrix. To help you see the effects certain values create, try loading some of the sample effects. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To load sample user-defined effect filters

1. Click Effects, 2D Effects, User Defined.

2. Click Load.

3. Choose a sample effect from the list.

4. Click Open.

To create your own effect filter

1. Click Effects, 2D Effects, User Defined.

2. Type a value in the matrix's central box. This value will be multiplied by the current pixel.

3. Type values into the boxes surrounding the central box. All values in the matrix are multiplied by the corresponding pixels in your image and added together to get the new value of the current pixel.

   To keep the values entered in the matrix symmetrical, enable the Symmetric check box.

4. Type a number in the Divisor box.

   After the new value has been calculated for the current pixel, Corel PHOTO-PAINT divides the value by this number. The result becomes the final color value of the current pixel ─ a value between 1 and 255 (higher and lower values clip to this range).

5. Enable the Auto Compute Divisor check box (optional).

   Auto Compute ensures that the overall brightness of your image is maintained. Auto Compute sets the divisor value so that the result of the calculations is always in the range 1 to 255. This allows individual colors to be shifted without affecting the overall brightness of the image.

6. Type a value in the Offset box.

   Offset shifts the final result of the calculations up or down the brightness scale. Positive values brighten the entire image, while negative values darken it.

To save a user-defined filter

1. Create an effect using the previous procedure.

2. Click Save.

3. Select a folder in which to store the filter, and enter a filename in the File Name box.

4. Click Save.
─ **Note**

- The sample User-Defined effects are found in the \Graphics8\Custom\Userdef folder.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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Working with the Wet Paint filter

Try applying successive combinations of positive and negative wetness values to the same image to produce some incredible effects. For example, if you apply a negative Wetness value to an <u>object,</u> it will appear to have a drop shadow that smears down the page. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply a wet paint effect

1. Click Effects, 2D Effects, Wet Paint.
2. Move the Percentage slider to set the size of drips.
3. Move the Wetness slider to determine which colors will drip.

   Negative values cause the dark colors to drip, and positive values cause the light colors to drip.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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Working with the Wind filter

The Wind filter makes your image appear blurred, as if the surface were smeared by a strong breeze. You can control the strength and direction of the wind. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply a wind blown effect

1. Click Effects, 2D Effects, Wind.
2. Move the Opacity slider to set the transparency of the effect.

   Higher values produce visible distortion and blurring, while lower values produce a more subtle effect.
3. Move the Strength slider to set the strength of the wind.
4. Move the <u>Direction dial</u> or type a value in the Direction box to set the direction of the wind.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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Working with the Whirlpool filter

The Whirlpool filter is memory-intensive, and can take a while to apply, even to the preview image. Try experimenting with lower values first, and working your way up. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply a whirlpool effect

1. Click Effects, 2D Effects, Whirlpool.
2. Move the Spacing slider to set the frequency of the whirls.
3. Move the Smear Length slider to set the length of the fluid streamlines. The longer the smear, the smoother the whirl will be. Short smears can produce noisy results.
4. Move the Twist slider to control the whirl method. High values make the fluid flow around the whirls much like whirlpools, whereas low values make the fluid flow out of the whirls like fountains.
5. Move the Streak Detail slider to set the level of smearing. Higher values create darker streaks.
6. Enable the Warp check box to distort the pixels in the image along the whirls.

To load a preset warp style

1. Click Effects, 2D Effects, Whirlpool.
2. Choose a style from the Style list box.

To save a customized warp style

1. Create or customize a whirlpool effect using the previous procedures.
2. Click Save.
3. Type a filename in the Save Preset box.

To delete a preset warp style

1. Click Effects, 2D Effects, Whirlpool.
2. Choose the style you want to delete from the Style list box.
3. Click Delete.
4. Click Yes.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the three-dimensional filters

Using the three-dimensional filters (page 1 of 2)

3D Rotate filter

The 3D Rotate filter rotates the image horizontally and vertically according to the horizontal and vertical limits you set. The image is rotated as if it were one side of a three-dimensional box. The Preview window shows the perspective of the image with the current settings. The plane of the box that is shaded represents the image. The Best Fit option ensures that no part of the rotated image falls outside the Image Window.

The Boss filter

The Boss filter creates a raised area on your image based on the edges of a masked <u>selection.</u> You can control the width, height, and smoothness of the raised edge. You can also control the brightness, sharpness, direction, and angle of the light sources. Only the area of your image that falls outside the masked selection is affected. To apply the effect to the inside of the masked selection, invert the mask before applying the filter.

Emboss filter

The Emboss filter transforms your image into a relief, making the details appear as ridges and crevices on a flat surface. The Direction dial indicates the location of the light source relative to the image. You can use the original image, gray, black, or any other color as the embossing color. The Emboss filter works best on images with medium to high contrast.

Glass filter

The Glass filter makes your image appear as if a three-dimensional, semi-transparent glass object has been placed over it. By changing the settings in the Glass filter dialog box, the glass over your image can take the form of a sharply defined plane with beveled edges, or an amorphous blob of jelly. The Glass filter only works when you have defined a masked <u>selection,</u> because the shape of the glass object is defined by the edges of the selection. Only the area of your image that falls outside the masked selection is affected. To apply the effect to the inside of the masked selection, invert the mask before applying the filter.

Map To Object filter

The Map To Object filter creates the illusion that the image has been wrapped around a sphere, or a horizontal or vertical cylinder. The value you set using the Percentage slider determines the direction and amount of the effect. Negative values wrap the image toward the back; positive values wrap the image toward the front. You can set the quality of the effect by choosing a display option from the Quality list box. A wire mesh thumbnail of the mapping pattern displays the filter's settings as you change them.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the three-dimensional filters (page 2 of 2)

Mesh Warp filter

The Mesh Warp filter distorts an image according to the manipulation of nodes on a grid. You determine the number of nodes and the number of grid panels, with a maximum of 10 gridlines. Higher numbers of nodes and a tighter grid provide finer control over small details in your image. Moving a node does not affect the position of the other nodes; however, altering one node affects all connected gridlines.

Page Curl filter

The Page Curl filter is used to give the impression that a corner of your image has rolled in on itself. Controls in the dialog box let you select a corner, the orientation and size of the curl, and its transparency. You select colors for the curl as well as for the background that becomes visible as a result of the image curling away.

Perspective filter

The Perspective filter allows you to give your image a sense of three-dimensional depth, as if it were on a flat plane receding into the distance. The exposed areas of the Image Window are filled with the paper color. Enable the Best Fit option to ensure that no part of the rotated image falls outside the Image Window.

Pinch/Punch filter

The Pinch/Punch filter warps your image by either "pinching" the image away from you or "punching" it toward you. Negative values apply a punch effect; positive values apply a pinch effect. You can position the pinch/punch effect by setting the center point. A wire mesh thumbnail of the pinch/punch pattern displays the filter's settings as you change them.

Zig Zag filter

The Zig Zag filter distorts an image by producing waves of straight lines and angles which twist the image from its adjustable center point outwards. You can produce dramatic effects by applying the Zig Zag filter to a masked selection. A wire mesh thumbnail of the zigzag pattern displays the filter's settings as you change them.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} Related Topics

Working with the 3D Rotate filter

Use the 3D Rotate filter to rotate your image as if it were one side of a three-dimensional box. The shaded side of the box represents your image. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.

To rotate your image in three dimensions

1. Click Effects, 3D Effects, 3D Rotate.

2. Do one of the following:

   - Move the Vertical and Horizontal sliders to set the degree of rotation.

   - Click the three-dimensional model and drag it to set its degree of rotation.

3. Hold CTRL and click a different plane on the three-dimensional model (optional).

4. Enable the Best Fit check box if you want to ensure that the image stays within the boundaries of the Image Window.

{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} Related Topics

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Working with the Boss filter

The Boss filter creates a three-dimensional raised area on your image. You can set the width, height, and smoothness of the raised edge. To use the Boss filter, you must first define a masked selection on your image. To apply the effect to the inside of the masked selection, invert the mask before applying the filter. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

To apply a 3D embossing effect to the edges of a selection

1. Define a masked <u>selection.</u>
2. Click Effects, 3D Effects, The Boss.
3. Do any of the following:
   - Move the Width slider to set the width of the bevel. The bevel is the area around a masked object that is slanted to produce the three-dimensional look.
   - Move the Smoothness slider to set the sharpness of the edges of the bevel. Lower values produce sharper edges but may also display the steps used to create the embossed look. Higher values remove the jagged edges, creating rounded edges.
   - Move the Height slider to set the depth of the bevel.
   - Move the Brightness slider to set the brightness of the highlight in the bevel.
   - Move the Sharpness slider to set the sharpness of the highlight in the bevel.
   - Move the <u>Direction dial</u> or type a value in the Direction box to set the direction of the light striking the bevel.
   - Move the Angle dial or type a value in the Angle box to set the angle of the light.
   - Choose a Drop Off type ‒ <u>Gaussian,</u> <u>Flat,</u> or <u>Mesa.</u> The drop-off is the area adjacent to the bevel effect.

To save a customized edge embossing style

1. Define a customized embossing style using the previous procedure.
2. Click the Plus button.

   The Save Preset dialog box appears.
3. Type a filename for the style in the Save Preset box.

To load a preset edge embossing style

1. Define a masked selection.
2. Click Effects, 3D Effects, The Boss.
3. Choose a preset style from the Style list box.

To delete a preset edge embossing style

1. Define a masked selection.
2. Click Effects, 3D Effects, The Boss.
3. Choose the preset style you wish to delete from the Style list box.
4. Click the Minus button.

   The Preset dialog box appears.
5. Click Yes.

{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Emboss filter

This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white. If you want more precise control over the lighting angle, intensity, color, and contrast, emboss your image using the Lighting Effects dialog box. For more information see, "Working with the Lighting Effects filter."

To apply a three-dimensional relief effect

1. Click Effects, 3D Effects, Emboss.
2. Click one of the Emboss Color buttons to set the color of the embossed image or use the Eyedropper tool to click a color from the image.
3. Move the Depth slider to set the amount of embossing around the edges. This affects how deep the ridges and crevices are.
4. Move the Level slider to set the amount of background color the relief contains.
5. Click a point along the edge of the Direction dial or type a value in the Direction box to select a direction for the light source.

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{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Glass filter

You can create some dazzling three-dimensional effects with the Glass filter. This filter makes your image appear as if a semi-transparent glass object has been placed over it. You must define a masked selection before using this filter. To apply the effect to the inside of the masked selection, invert the mask before applying the filter. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted, and black-and-white.

To load a preset reflective glass style

1. Define a masked selection.

2. Click Effects, 3D Effects, Glass.

3. Choose a preset style from the Style list box.

To create a reflective glass style

1. Define a masked selection.

2. Click Effects, 3D Effects, Glass.

3. Do any of the following:
   - Move the Bevel Width slider to set the width of the bevel. The bevel is the area around a masked object that is slanted to produce the three-dimensional look.
   - Move the Smoothness slider to set the sharpness of the edges of the bevel. Lower values produce sharper edges but may also display the steps used to create the embossed look. Higher values remove jagged edges, creating rounded edges.
   - Move the Refraction slider to set the angle at which the light is to be bent at the bevel. This distorts the image at the bevel location.
   - Move the Opacity slider to set the transparency level of the glass sheet. The more opaque you make the glass, the more the underlying image is tinted to look like the glass color.
   - Choose a Drop Off type: Gaussian, Flat, or Mesa. The drop-off is the area adjacent to the bevel effect.
   - Click a color from the Color picker, or click a color from the image using the Eyedropper tool to choose a color for the glass.
   - Move the Brightness and Sharpness sliders to set the intensity of the highlights in the glass.
   - Move the Direction and Angle dials or type values in the Direction and Angle boxes to set the direction and angle of the light striking the bevel.

To save a customized reflective glass style

1. Customize a style using the previous procedure.

2. Click the Plus button.

3. Type a filename for the style in the Save Preset box

To delete a reflective glass style

1. Define a masked selection.

2. Click Effects, 3D Effects, Glass.

3. Choose the preset style you want to delete from the Style list box.

4. Click the Minus button.

{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Map To Object filter

The Map To Object filter lets you create exciting visual effects by wrapping your image around a three-dimensional object. For best results with the horizontal and vertical cylinders, try using a high Percentage setting. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.

To wrap your image around an object

1. Click Effects, 3D Effects, Map To Object.
2. Click one of the following Mapping Mode buttons to choose an object type:
   - Spherical, wraps your image around a sphere.
   - Horizontal Cylinder, wraps your image around a horizontal cylinder.
   - Vertical Cylinder, wraps your image around a vertical cylinder.
3. Move the Percentage slider to set the amount of wrapping.

   Negative values wrap the image toward the back; positive values wrap the image toward the front.
4. Choose one of the preset quality levels from the Quality list box.

{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Mesh Warp filter

You can make simple but effective movies by applying the Mesh Warp filter to successive frames of a movie or animation file. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To distort your image using a warping grid

1. Click Effects, 3D effects, Mesh Warp.

2. Move the No. Gridlines slider to set the number of grid panels.

3. Drag the nodes in the Preview window to produce the desired distortion.

To save a customized Mesh Warp style

1. Customize a style using the previous procedure.

2. Click the Save button.

3. Choose a folder in which to save the Mesh Warp style in the Save In list box.

4. Type a name for the file in the File Name box and click Save.

To delete a customized Mesh Warp style

1. Click Effects, 3D Effects, Mesh Warp.

2. Choose the saved style you want to delete from the Style list box.

3. Click the Remove button.

{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Page Curl filter

To apply the effect to a portion of the image, select an area using a mask before you choose the effect. The page will only curl inside the masked area. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To curl a corner of an image

1. Click Effects, 3D Effects, Page Curl.
2. Click a button in the Adjust section to select a corner to curl.
3. Do one of the following:
   - Click the Vertical button to begin the curl at the top or bottom edge of the image.
   - Click the Horizontal button to begin the curl at the left or right edge of the image.
4. Move the Width % and Height % sliders to determine the curl size.
5. Choose a color for the Curl and Background by doing one of the following:
   - Click a color from the color picker.
   - Use the Eyedropper to click a color from the Image Window.
6. Do one of the following:
   - Click the Opaque Curl button if you want the curl to be a solid color.
   - Click the Transparent Curl button if you want the underlying image to be visible through the curl.

{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Perspective filter

The Perspective filter changes the perspective of your image, giving it a three-dimensional look. Drag the nodes of the two-dimensional model, which represents your image, to change the perspective. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.

To apply a perspective effect

1. Click Effects, 3D Effects, Perspective.
2. Click either the Perspective or Shear button.
    - Perspective, allows you to move two nodes at a time toward or away from each other.
    - Shear, maintains the distance between two nodes at a time, while allowing you to skew the image.
3. Manipulate the nodes to achieve the desired amount of perspective.
4. Enable the Best Fit check box to keep all parts of the image within the Image Window.

{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Pinch/Punch filter

Use the Pinch/Punch filter to warp your image three-dimensionally by either "pinching" the image away from you, or "punching" it toward you. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.

To apply a pinch/punch effect

1. Click Effects, 3D Effects, Pinch/Punch.

2. Click the <u>Set Center button.</u>

3. Position your cursor over the Image Window, and click to set a center point around which the pinch/punch originates.

4. Move the Punch/Pinch (-/+) slider to set the intensity of the effect.

Note

- If you want to zoom in to the image, you must make sure that the Set Center button is disabled.

{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Zig Zag filter

You can create a variety of dramatic effects using the Zig Zag filter. Make your image appear twisted in a series of concentric circles. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.

To apply a swirling or twisting effect

1. Click Effects, 3D Effects, Zig Zag.

2. Click the Set Center button.

3. Position your cursor over the Image Window, and click to set a center point around which the image zigzags.

4. Click one of the following Type buttons:

   • Pond Ripples, distorts your image in overlapping concentric circles.

   • Out From Center, radiates outward in a more uniform manner than Pond Ripples.

   • Around Center, gives more control over distortion.

5. Move the Waves slider to set the number of waves.

6. Move the Strength slider to set the intensity of the crests and troughs of the distortion waves.

Notes

• If you choose the Around Center Type, you can move the Damping slider to adjust the softness of the zigzag. High Damping values soften the zigzag.

• If you want to zoom in to the image, you must make sure that the Set Center button is disabled.

{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} Related Topics

Using the artistic filters

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Using the artistic filters

Canvas filter

The Canvas filter allows you to apply a textured surface to an image. There are a number of preset canvas maps to choose from, including linen, stucco, bread, and cement. You can load any <u>bitmap</u> image as an <u>embossed</u> canvas map. This means you can also use this filter to merge two images. You have control over the transparency, tile placement, and embossing level. The images that work best as canvas maps have medium to high contrast.

Glass Block filter

Glass Block mimics the effect of viewing an image through a number of thick glass blocks. You can set the dimensions of individual blocks; since Horizontal and Vertical values are set in pixels, smaller values will produce a low level pixelation effect, while larger numbers produce a diamond glass pattern. You will achieve the best results using values in the 25 to 75 range.

Impressionist filter

The Impressionist filter gives your image the look of an Impressionist painting by converting your image to dabs of solid color. The higher the values you determine with the Horizontal and Vertical sliders, the greater the blurring of the original image.

Smoked Glass filter

The Smoked Glass filter applies a transparent, colored <u>tint</u> over the image. The Tint slider controls the opacity of the effect. A tint value of 100 is completely opaque, covering the image with a solid color. Percent controls the amount of blurring applied to the image, creating the appearance of glass distortion.

Vignette filter

The Vignette filter creates a frame around your image. A vignette can have a soft or hard edge, can be one of four shapes, and can be any color. Use a vignette with a higher fade rate to create a dreamy, nostalgic effect.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Canvas filter

The Canvas filter gives the surface of your image an embossed, textured look. For best results, use a canvas map that has highly contrasting features. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply a texture over your image

1. Click Effects, Artistic, Canvas.

2. Click Load.

3. Choose a canvas map from the list and click Open.

4. Do any of the following:

   - Move the Transparency slider to control the transparency of the effect. A transparency setting of 100 percent will allow emboss values to be applied without significantly affecting the colors in your image.

   - Move the Emboss slider to set the depth of the effect. A value of 100 will give you emboss values as they appear in the canvas map, while values between 100 and 200 will exaggerate dark and light values in the map for a greater illusion of depth.

   - Move the X and Y Offset sliders to control the amount that the entire canvas map pattern will be offset horizontally (X) and vertically (Y).

   - Click a Tile Offset button to determine how each row or column of tiles will be offset from the others.

   - Move the Offset slider to set the amount of offset.

Note

- The Offset slider is only available if you chose Rows or Columns to offset the tiles.

{button ,AL(`PRC Using the artistic filters;',0,"Defaultoverview",)} **Related Topics**

Working with the Glass Block filter

Use the Glass Block filter to give your image the effect of being viewed through a number of glass blocks. For best results, try using mid-range block sizes. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white.
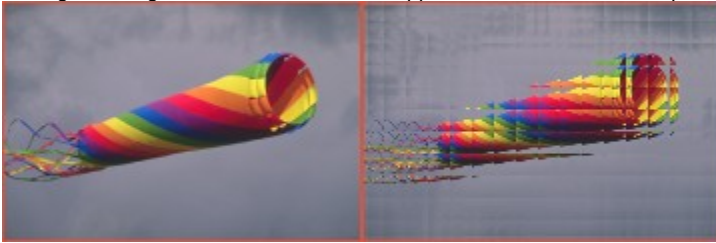
To apply a beveled glass block effect

1. Click Effects, Artistic, Glass Block.
2. Move the Horizontal and Vertical sliders to set block dimensions. To keep the dimensions identical, enable the Square Blocks check box.

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{button ,AL(`PRC Using the artistic filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Impressionist filter

Make your image look like an Impressionist painting with this filter. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and black-and-white. For more precise control over turning your image into a painting, use the Alchemy filter. See "Working with the Alchemy Filter."

To apply impressionist-style brush strokes

1. Click Effects, Artistic, Impressionist.
2. Move the Horizontal and Vertical sliders to set the amount of scatter. To maintain equal horizontal and vertical values, enable the Identical Values check box.

{button ,AL(`PRC Using the artistic filters;',0,"Defaultoverview",)} Related Topics

Working with the Smoked Glass filter

The Smoked Glass filter places a colored tint over your image like a sheet of colored glass. You can control the opacity and blurriness of the glass. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To place a color cast over your image

1. Click Effects, Artistic, Smoked Glass.

2. Move the Tint slider to set the opacity of the effect.

3. Move the Percent slider to set the level of blur.

    The lower the percentage, the sharper the image.

4. Click a color from the Color picker or use the Eyedropper tool to click a color from the image.

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{button ,AL(`PRC Using the artistic 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 models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply a frame to images

1. Click Effects, Artistic, Vignette.
2. Click a Color button to choose a frame color, click a color from the color picker, or use the Eyedropper to click a color from the image.
3. Choose a shape for the vignette.
4. Move the Offset slider to set the size of the center of the frame. Move the slider to the left to increase the size of the frame; move the slider to the right to decrease the size of the frame.
5. Move the Fade slider to set the fade-out rate.

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{button ,AL(`PRC Using the artistic filters;',0,"Defaultoverview",)} Related Topics

Using the blur filters

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Using the blur filters

The filters in the Blur flyout menu alter the pixels of your image to soften, smooth edges, blend, or create motion effects.

Directional Smooth filter

The Directional Smooth filter analyzes the value of pixels of similar tonal values to determine the direction in which to apply the greatest amount of smoothing. This subtly smoothes edges and surfaces, giving anti-aliased edges without distorting the image.

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.

Jaggy Despeckle filter

The Jaggy Despeckle filter scatters colors in an image, creating a soft, blurred effect with minimal distortion. It is most effective for removing the jagged edges that can appear in line art or high-contrast images. The Jaggy Despeckle dialog box has options for controlling height and width values. You can change the values individually or keep them identical. Setting the values independently will mildly diffuse the image with minimum loss of detail.

Low Pass filter

The Low Pass filter removes sharp edges and detail from an image, leaving smooth gradients and low-frequency detail. You can control the percentage and radius of the effect using the sliders. At higher settings, the Low Pass filter creates a blurring effect that erases much image detail.

Motion Blur filter

The Motion Blur filter creates the illusion of movement in an image. You can set the direction of motion using the Direction dial, and you can choose an Off-Image Sampling type. You can also control the distance of the effect: the higher the value, the more blurring occurs.

Radial Blur filter

The Radial Blur filter allows you to create a blurring effect that spins around or radiates outward from a central point. You can reposition the center point, set the intensity of the effect, choose between two blur modes, and set the quality of the effect.

Smooth filter

The Smooth filter tones down differences in adjacent pixels, resulting in only a slight loss of detail while smoothing the overall image or selected area. Use the Percentage slider to specify the intensity of the smoothing effect. This is a very subtle effect; in fact, you may have to zoom in to see its impact. Try applying it several times to increase the intensity of the effect. The difference between the Smooth filter and the Directional Smooth filter is subtle, and may only be apparent at a high resolution. The Smooth filter blends all neighboring pixels equally, while the Directional Smooth filter blurs lightly along the edges of your image. The Smooth filter is also an excellent tool for removing dithering that results when converting an image in Paletted color mode to RGB.

Soften filter

The Soften filter smoothes and tones down harsh edges with only minimal loss of image detail. You can set the intensity of the effect. The difference between the Smooth and Soften filters is subtle, and may only be apparent at a high resolution.

Accessing multiple Blur effects

To help you get the most out of the Blur effects, Corel PHOTO-PAINT has included a special control dialog box that gives you access to five of the Blur effects at once. To access this dialog box, click Effects, Adjust, Blur. For more information about using the Blur Control dialog box, see "Adjusting the focus and grain."

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} Related Topics

—

Working with the Directional Smooth filter

The Directional Smooth filter applies a very subtle amount of blurring to your image, so that the image isn't distorted. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply directional smoothing

1. Click Effects, Blur, Directional Smooth.
2. Move the Percentage slider to set the intensity of the effect.

{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Gaussian Blur filter

For a graphic demonstration of how <u>Gaussian distribution</u> works, apply a blur to your image with a radius of 7, then apply the Edge Detect filter (found in the 2D Effects flyout menu) with a high sensitivity level. You'll see the skeleton of your image as Gaussian bell curves. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply a Gaussian blur effect

1. Click Effects, Blur, Gaussian Blur.
2. Move the Radius slider to set the intensity of the effect.

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{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Jaggy Despeckle filter

The Jaggy Despeckle filter applies a soft, blurred effect to your image. It is especially effective on images with a high amount of contrast. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply a jaggy despeckle

1. Click Effects, Blur, Jaggy Despeckle.

2. Move the Width and Height sliders to set the intensity and direction of the effect. Enable the Symmetric check box to maintain equal values.

{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Low Pass filter

Use the Low Pass filter to remove sharp edges and detail from your image. High settings will erase much detail. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To remove detail

1. Click Effects, Blur, Low Pass.

2. Move the Percentage slider to set the intensity of the effect.

3. Move the Radius slider to set the range of the effect.

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{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} **Related Topics**

—

Working with the Motion Blur filter

The Motion Blur filter blurs your image like a photograph of a moving object. Set the direction and speed to give your image the appearance of motion. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To give the appearance of speed through blurring

1. Click Effects, Blur, Motion Blur.
2. Move the Distance slider to set the intensity of the effect.
3. Click a position on the edge of the <u>Direction dial</u> or type a value in the Direction box to set the direction of movement.
4. Click one of the following Off-Image Sampling buttons:
   - Ignore Pixels Outside Image, ignores pixels that fall outside of 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.

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{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Radial Blur filter

Use the Radial Blur filter to give your image a blurred effect that radiates out from a central point. Choose a fast quality level to speed up the effect. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply a radial blur

1. Click Effects, Blur, Radial Blur.
2. Click the Set Center button.
3. Position your cursor over the Image Window, and click to set a center point around which the radial blur originates.
4. Move the Amount slider to set the intensity of the effect.
5. Click one of the following Mode buttons:
   - Spin, rotates the blur around the point.
   - Zoom, blurs outward from the point.
6. Click one of the following Quality buttons:
   - Best, gives the greatest quality level, but is slower to apply.
   - Fast, results in a lower quality level, but is quicker to apply.

Note

- If you want to zoom in to the image, you must make sure that the Set Center button is disabled.

{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Smooth filter

The Smooth filter applies an extremely subtle amount of blurring to your image that may only be apparent at high zoom levels. Unlike the Directional Smooth filter, which blurs along the edges of your image, the Smooth filter blurs all pixels equally. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To smooth rough edges in your image

1. Click Effects, Blur, Smooth.
2. Move the Percentage slider to set the intensity of the effect.

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{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} Related Topics

Working with the Soften filter

The Soften filter slightly blurs your image, retaining a high level of detail. Try the Smooth filter for a similar effect. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To soften your image

1. Click Effects, Blur, Soften.

2. Move the Percentage slider to set the intensity of the effect.

{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} Related Topics

Using the color transform filters

Using the color transform filters

Bit Planes filter

The Bit Planes filter is a powerful tool for analyzing gradients in images. It reduces the image to basic RGB color components and emphasizes tonal changes. For example, certain areas appear as solid blocks because there is little change in tone. Since gradient fills have a high degree of color tone change, the Bit Planes filter is very useful for analyzing the number of steps in gradients.

Halftone filter

The Halftone filter gives your image the appearance of a color halftone. As in color commercial printing, the screen angles you set determine how the halftone dots on the screens line up and how the color blends when all the screens are seen together. You can adjust the screen angles to produce a wider range of colors.

Psychedelic filter

The Psychedelic filter changes the colors in your image to bright, electric colors such as orange, hot pink, cyan, and lime green.

Solarize filter

The Solarize filter, like the Invert filter, transforms colors to appear like those of a negative photographic image. In photographic terms, solarization is a darkroom technique in which a sudden flash of light is used to darken unfilled areas of a print. Unlike the Invert filter (which produces a negative that actually inverts the image colors), you control the intensity of the effect with the Solarize filter.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} Related Topics

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Working with the Bit Planes filter

The Bit Planes filter reduces the image to basic RGB color components, and represents the tonal changes of your image with solid areas of color. It is particularly useful for analyzing image gradients. This filter supports all color models except black-and-white.
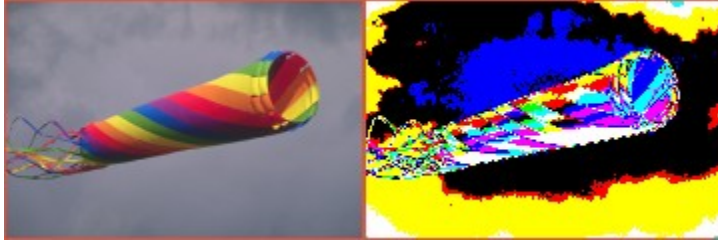
To apply bit planes to your image

1. Click Effects, Color Transform, Bit Planes.

2. Move the Color Plane sliders. Enable the Apply To All Planes check box to maintain equal values among the sliders.

   The Color Plane sliders control the sensitivity of the effect. Higher values display fewer tonal changes and gradient steps. At the highest setting, the image contains a large amount of black and white areas since the effect is displaying only extreme tone changes. Lower values display more tonal changes and gradations. At the lowest setting, a photographic image appears to be covered with colored noise.

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{button ,AL(`PRC Using the color transform filters;',0,"Defaultoverview",)} Related Topics

Working with the Halftone filter

Use this filter to give your image the appearance of a color halftone. This filter supports all color models except 48-bit RGB, Lab, 16-bit grayscale, paletted, and black-and-white.

To give your image the appearance of a color halftone

1. Click Effects, Color Transform, Halftone.

2. Move the Max Radius slider to set the maximum radius of a halftone dot.

3. Move the Channel Angle sliders to set the angle of each of the color screens.

   The Cyan, Magenta, Yellow, and Black slider bars control the channel angle in order to determine the color mixture and to produce a wider range of mixing patterns.

{button ,AL(`PRC Using the color transform filters;',0,"Defaultoverview",)} <u>Related Topics</u>

–

Working with the Psychedelic filter

The Psychedelic filter transforms the colors of your image into shocking, bright colors. Small changes to the Level setting make a great difference. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply psychedelic colors

1. Click Effects, Color Transform, Psychedelic.

2. Move the Level slider to set the intensity of the effect.

{button ,AL(`PRC Using the color transform filters;',0,"Defaultoverview",)} Related Topics

Working with the Solarize filter

The Solarize filter makes your image look like a negative photographic image. Try the Invert filter for a similar effect. This filter supports all color models except black-and-white.

To create solarized images

1. Click Effects, Color Transform, Solarize.

2. Move the Level slider to set the intensity of the effect.

{button ,AL(`PRC Using the color transform filters;',0,"Defaultoverview",)} Related Topics

Using the noise filters

Using the noise filters

In bitmap image editing, noise is defined as the random pixels across the image that resemble static on television screens. Use the filters in the Noise flyout menu to create, control, or eliminate noise.

Add Noise filter

The Add Noise filter creates a granular effect that adds a texture to a flat or overly blended image. There are three noise types you can choose from: Gaussian, Spike, and Uniform. Gaussian prioritizes colors along a Gaussian curve, and results in more light and dark pixels than the Uniform Noise option. Spike uses colors that are distributed around a narrow curve, and produces a thin, light-colored grain. Uniform provides an overall granular appearance. Use the Uniform option to apply colors randomly.

Diffuse filter

The Diffuse filter spreads out the pixels of your image to fill in blank spaces and remove noise. Depending on the level you select, the effect can appear smooth, blurry, or produce a soft, double-edged look as if the image were being seen through a photographer's diffusion lens.

Dust And Scratch filter

The Dust And Scratch filter reduces image noise by averaging pixel values. This works something like adding water to a dry watercolor painting; adjacent colors bleed into each other. As the name implies, this filter is extremely useful for eliminating dust and scratch faults in an image. For more information about using this filter, see "Restoring damaged images."

Maximum filter

The Maximum filter removes noise by adjusting pixel values based on the maximum pixel value of neighboring pixels. This filter also causes a mild blurring effect if applied in large percentages or more than once. The highest setting will completely obscure your image.

Median filter

The Median filter removes noise and detail by averaging the colors of adjacent pixels in the image. Like the Dust And Scratch filter, this filter determines the median value of neighboring pixels to smooth the image. The median effect, however, blurs an image to a greater extent than the Dust And Scratch filter.

Minimum filter

The Minimum filter darkens an image by adjusting pixel values based on the minimum pixel value of neighboring pixels. The Radius slider controls the number of neighboring pixels that are successively selected and evaluated in the minimum filter process. A large radius value will result in a more profound filter effect than a small radius value. Use the Percentage slider to control the amount of darkening. Higher settings or multiple applications will probably reduce image detail.

Remove Moire filter

The Remove Moire filter removes undesired wave patterns created by conflicting dot patterns. These patterns occur when halftone screens of two different frequencies are superimposed in the same image. For example, if you scan a halftone image, you will likely see moire patterns because the dpi frequency of the original halftone screen will differ from that of the scanned image.

Remove Noise filter

The Remove Noise filter softens the image and reduces the speckled effect that can occur during the scanning or video capturing process. The Remove Noise filter compares each pixel to surrounding pixels, and calculates an average. Each pixel whose brightness value exceeds that of the threshold you set with the slider is removed. This effect operates similarly to the Jaggy Despeckle effect; however, it also removes random pixel noise in the image.

Accessing several noise filters at once

To help you get the most out of the noise filters, Corel PHOTO-PAINT has included a special control dialog box that gives you access to nine of the noise filters at a time. To access this dialog box, click Effects, Adjust, Noise. For more information about using the Noise Control dialog box, see "Adjusting the focus and grain."

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} Related Topics

—

Working with the Add Noise filter

Use the Add Noise filter to create a granular effect that adds random pixels across your image. You can choose from three different types of noise, you can set the amount of noise, and you can apply pixels of different colors. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.
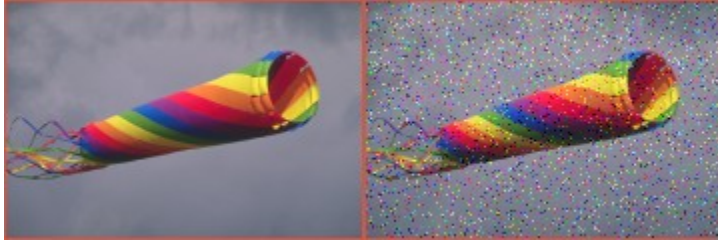
To add noise to your image

1. Click Effects, Noise, Add Noise.

2. Click one of the following Noise Type buttons:

   - Gaussian, prioritizes colors along a Gaussian curve. Most colors added by the effect either closely resemble the original colors or extend the boundaries of the specified range. This results in more light and dark pixels than the Uniform option, producing a more profound effect.

   - Spike, uses colors that are distributed around a narrow curve. It produces a thinner, lighter colored grain.

   - Uniform, provides an overall granular appearance. Use this option to apply noise randomly.

3. Move the Level slider to adjust the intensity and value range affected by the noise.

4. Move the Density slider to set the amount of noise pixels per inch.

5. Enable the Color Noise check box to apply colorful pixels of noise.

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{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Diffuse filter

The Diffuse filter removes noise by spreading out the pixels of your image to fill in blank spaces. The intensity of the effect can vary quite noticeably depending on the Level setting you choose. This filter supports all color models except 48-bit RGB, 16-bit grayscale, and paletted and black-and-white.

To apply diffusion to your image

1. Click Effects, Noise, Diffuse.

2. Move the Level slider to set the intensity of the effect.

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{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} **Related Topics**

Working with the Maximum filter

Use the Maximum filter to remove noise from your image. On high Percentage settings, your image will appear significantly blurred. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply the Maximum filter

1. Click Effects, Noise, Maximum.

2. Move the Percentage slider to set the intensity of the effect.

3. Move the Radius slider to determine the number of neighboring pixels included in the filtering process.

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{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Median filter

The Median filter removes noise from your image by blurring neighboring pixels. Try the Dust And Scratch filter for a less pronounced blurring effect. This filter supports all color models except paletted and black-and-white.

To apply the Median filter

1. Click Effects, Noise, Median.

2. Move the Radius slider to determine the number of neighboring pixels the filter uses to calculate the median.

{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Minimum filter

The Minimum filter removes noise by darkening the pixels of your image. High Percentage settings may result in some loss of image detail. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply the Minimum filter

1. Click Effects, Noise, Minimum.
2. Move the Percentage slider to set the intensity of the effect.
3. Move the Radius slider to determine the number of neighboring pixels the filter uses to evaluate the minimum pixel values.

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{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Remove Moire filter

The Remove Moire filter removes patterned noise that can occur in a scanned halftone image. For best results, try choosing an Output dpi that is approximately two-thirds of the Original dpi. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply the Remove Moire filter

1. Click Effects, Noise, Remove Moire.

2. Move the Amount slider to determine the amount of noise to remove.

3. Click one of the following Quality buttons:

   - Better, applies a high-quality effect, but at a slightly slower speed.

   - Faster, applies a lower quality result, but at a faster speed.

4. Enter a value for the output dpi in the Output box.

— **Tip**

- It is strongly recommended that you scan the original image using a resolution of 300 dpi, and that you then use an output resolution of 200 dpi in the Remove Moire dialog box.

— **Notes**

- If you apply this filter with an Output dpi that is lower than the Original dpi to an image containing an object (with the Lock Transparency check box enabled on the Objects page in the Dockable Window) or to an image containing a masked selection, the image will shrink in size. The object or masked selection will remain the same size, and the rest of the image will be filled with the current Paper color.

- If you apply this filter with an Output dpi that is lower than the Original dpi to an image containing an object (with the Lock Transparency check box disabled on the Objects page in the Dockable Window), the object will shrink in size with the rest of the image.

{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} <u>Related Topics</u>

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Working with the Remove Noise filter

Use the Remove Noise filter to soften your image and to remove random pixel noise. Try the Jaggy Despeckle filter for a similar effect. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply the Remove Noise filter

1. Click Effects, Noise, Remove Noise.

2. Move the Threshold slider to determine the brightness level at which noise is removed.

   Enable the Auto check box if you want Corel PHOTO-PAINT to set the threshold for you.

{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} Related Topics

Using the render filters

Using the render filters

The filters in the Render Effects menu offer ways of simulating lighting, photographic realism, and the appearance of three-dimensional depth.

3D Stereo Noise filter

The 3D Stereo Noise filter generates a dithered <u>noise</u> pattern. The result is an image that has the appearance of 3D depth when viewed a certain way. The 3D Stereo Noise filter is particularly suited to high-contrast line art and grayscale images. You may not see any result at all with a complex image. To view the effect, focus your eyes on the image as if you were staring through it. Try moving it closer and farther away from you until shapes begin to resolve themselves in a three-dimensional space on your page.

Lens Flare filter

The Lens Flare filter produces rings of light on your image that simulate the flare that appears on a photograph when the camera is aimed toward a direct bright light. In a camera, this occurs because the light is being passed through a series of lenses, each of which affects its intensity and spread. Lens flares will differ from lens to lens, depending on focal length and lens magnification. The Lens Flare filter provides you with three different lens types. Use the Lens Flare filter to add a touch of photographic realism to images.

Lighting Effects filter

The Lighting Effects filter offers a range of tools for adding up to 20 light sources to your RGB images. This allows you to add dramatic special effects: shine a spotlight on the subject of your image, or use colored lighting to set a mood. The controls in the Lighting Effects dialog box provide control over the color, brightness, and sharpness; they even allow you to use the light source as a way to define <u>embossing</u> texture values. The Lighting Effects filter offers eight preset light source types.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the 3D Stereo Noise filter

Use the 3D Stereo Noise filter to create a dithered noise pattern that has a three-dimensional appearance when viewed a certain way. For best results, use images with a high level of contrast. This filter supports all color models except 48-bit RGB, Lab, 16-bit grayscale, paletted, and black-and-white.

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.

3. Enable the Show Dots check box if you want two dots added to the image. The dots help you focus correctly on the image. Adjust your focus so that the two dots become three, and then move your gaze up the page to the image.

Note

- For physiological reasons, some people are unable to see this effect at all.

{button ,AL(`PRC Using the render filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Lens Flare filter

Because this filter simulates bright light striking a camera lens, the flare created is refracted into a series of small lightened circles as well as the bright flare point. Be careful that these secondary light circles don't fall in undesirable areas. Your image must be 24-bit RGB to use this filter.

To create a lens flare in your image

1. Click Effects, Render, Lens Flare.
2. Set the center of the flare by clicking on the preview image.
3. Click one of the following Lens Type 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.
4. Click a filter color from the Color picker or use the <u>Eyedropper</u> to click a color from the image.
5. Move the Brightness slider to set the flare's brightness.

{button ,AL(`PRC Using the render filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

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Working with the Lighting Effects filter

Add dramatic special effects to your image with the Lighting Effects filter. You can control the color, brightness, and contrast of the light sources. Settings on the Light Source tab affect only the current light source, while the settings on the Atmosphere tab affect the whole image. Your image must be 24-bit RGB or 8-bit grayscale to work with this filter.

To add light sources to your image

1. Click Effects, Render, Lighting Effects.
2. Click one of the following Light Source Type buttons:
   - Spotlight, is a beam light source with clearly defined edges. You can aim, elevate, and focus spotlights.
   - Directional, is similar to an ambient light: it provides even lighting with no hot center. You can aim a directional light. It is especially useful for defining textures when relief is being applied to your image.
3. Click a color from the color picker.
4. Click and drag the light source selector to set the position and angle of the light. To hide the light source in the Preview window, click the Reveal/Hide Light Source button. You can also set the angle more precisely by entering an exact value in the Angle box on the Light Source tab.
5. For each light source, do any of the following:
   - Click the On button to turn the light source on.
   - Move the Brightness slider to set the light source intensity.
   - Move the Cone Size slider to control the width of the pool of light, from 0 to 180 degrees.
   - Move the Edge slider to control 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.
   - Move the Opacity slider to set a brightness value to be applied across the image pixels without factoring tonal values.
   - Click the Omni button to apply the preset Omni lighting effect.
6. Click the Atmosphere tab, and do any of the following:
   - Move the Ambient Brightness slider to set the Ambient light intensity.
   - Click the On button 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 list box.
   - Move the Relief slider to adjust the amount of texture on the surface of your image.
   - Move the Contrast slider to adjust the contrast of the texture. A setting of 0 uses all 256 grayscale values, whereas a setting of 100 uses just the values 0 and 255 (black and white).

To save a lighting style

1. Create a lighting style using the previous procedure.
2. Click the Plus button.
3. Type a filename for the style in the Save Preset box.

To load a preset lighting style

1. Click Effects, Render, Lighting Effects.
2. Choose a preset style from the Style list box.

To delete a lighting style

1. Click Effects, Render, Lighting Effects.
2. Choose the preset style to delete from the Style list box.

3. Click the Minus button.

To create an embossed relief using light

1. Click Effects, Render, Lighting Effects.

2. Choose a preset style from the Style list box.

3. Choose one of the single channel options from the Channel list box on the Atmosphere tab.

4. Move the Relief slider to set the depth of the relief.

5. Move the Contrast slider to set the amount of contrast in the relief.

– Tip

- To add or remove additional light sources, click the <u>Add and Subtract Light Source buttons.</u> You can add and define up to 20 light sources.

{button ,AL(`PRC Using the render filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using the sharpen filters

Using the sharpen filters

The filters in the Sharpen Effects flyout menu increase the contrast between the pixels of your image to improve the focus and enhance edges.

Adaptive Unsharp filter

The Adaptive Unsharp filter accentuates edge detail by analyzing the pixel value of neighboring pixels. The filter preserves more image detail than other sharpening effects that are applied across the image. It is closely related to Unsharp Mask (found in the Effects menu, Sharpen flyout menu). The result of this filter is subtle and may only be apparent in high-resolution images.

Directional Sharpen filter

The Directional Sharpen filter analyzes pixels of similar shades to determine the direction in which to apply the greatest amount of sharpening.

Find Edges filter

The Find Edges filter, like the Trace Contour and Edge Detect filters (found in the Effects menu, 2D Effects flyout menu) detects the outlines of forms in your image and converts them to soft or solid lines.

High Pass filter

The High Pass filter removes low-frequency detail and shading. The effect can give an image an ethereal, glowing quality. It emphasizes the highlights and luminous areas of an image. At higher settings, the High Pass effect removes most of the image detail, leaving only the edge details clearly visible. If you only want to emphasize highlights, use lower percentage settings.

Sharpen filter

The Sharpen filter accentuates the edges in the image by finding the edges and increasing the contrast between adjacent pixels.

Unsharp Mask filter

The Unsharp Mask filter accentuates edge detail as well as focusing some blurred areas in the image. For information about using the Unsharp Mask filter, see "Sharpening the focus."

Accessing multiple sharpen filters

To help you get the most out of the sharpen filters, Corel PHOTO-PAINT has included a special control dialog box that gives you access to five of the sharpen filters at once. To access this dialog box, click Effects, Adjust, Sharpness. For more information about using the Sharpness Control dialog box, see "Adjusting the focus and grain."

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} Related Topics

Working with the Adaptive Unsharp filter

Use the Adaptive Unsharp filter to sharpen edge detail in your image. Try the Unsharp Mask filter for a similar effect. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply Adaptive Unsharp

1. Click Effects, Sharpen, Adaptive Unsharp.

2. Move the Percentage slider to determine degree of sharpening.

{button ,AL(`PRC Using the sharpen filters;',0,"Defaultoverview",)} Related Topics

—

Working with the Directional Sharpen filter

The Directional Sharpen filter enhances edge detail in your image. Image pixels of similar shades determine the direction in which to apply the sharpening. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply Directional Sharpen

1. Click Effects, Sharpen, Directional Sharpen.

2. Move the Percentage slider to determine the degree of sharpening.

{button ,AL(`PRC Using the sharpen filters;',0,"Defaultoverview",)} Related Topics

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Working with the Find Edges filter

For the clearest results, use the Find Edges filter on high-contrast images; for example, images that contain text. To create other effects based on the edges of your image's elements, try the Edge Detect and Trace Contour filters. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To convert edges to outlines

1. Click Effects, Sharpen, Find Edges.
2. Click 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 define a sensitivity value.

   The higher the number, the more edges are enhanced.

{button ,AL(`PRC Using the sharpen filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the High Pass filter

The High Pass filter removes image detail by emphasizing the highlights and luminous areas of your image. Most image detail is removed on high Percentage settings. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply the High Pass filter

1. Click Effects, Sharpen, High Pass.
2. Move the Percentage slider to set the intensity of the effect.

   Higher values remove most of the image detail, leaving only the edge details clearly visible. Lower percentage settings emphasize highlights only.
3. Move the Radius slider to determine how far colors will bleed outward from the edges.

   Radius values represent the number of pixels that will be affected.

{button ,AL(`PRC Using the sharpen filters;',0,"Defaultoverview",)} **Related Topics**

Working with the Sharpen filter

The Sharpen filter accentuates edge detail by focusing blurred areas in your image. In addition, contrast between neighboring pixels is increased. This filter supports all color models except 48-bit RGB, 16-bit grayscale, paletted and black-and-white.

To apply the Sharpen filter

1. Click Effects, Sharpen, Sharpen.

2. Move the Edge Level (%) slider to set the intensity of the effect.

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

{button ,AL(`PRC Using the sharpen filters;',0,"Defaultoverview",)} Related Topics

Using the fancy filters

Using the fancy filters

Alchemy filter

The Alchemy filter enables you to transform your image into a natural media painting by applying brushstrokes to your image. The image must be RGB color for this filter to work.

The Alchemy filter provides several user-definable parameters and many preset styles from which to choose. If you apply the preset styles to images, you will notice the incredible versatility of this filter and begin to realize the thousands of possibilities it offers. The parameters are presented in five groups, each one identified by a tab: Brush, Color, Size, Angle, and Trans. Keep in mind that a small change in one parameter can make a big difference on the overall effect; change one parameter at a time so that you become familiar with the effects of each one. The sophistication of the Alchemy filter sometimes makes it slower than the other effects; however, the results are well worth the wait.

Julia Set Explorer 2.0 filter

The Julia Set Explorer 2.0 filter lets you create and explore Julia Set fractals that you can apply to your image. Fractals are textures created with algorithms and are characterized by irregularity. Their effect on an image can be quite stunning. The Julia Set Explorer filter lets you use preset fractals or create your own; experimentation with the controls will help you get the most from this effect. For more information on using Julia Set Explorer 2.0, click Help from within the dialog box.

Terrazzo filter

The Terrazzo filter allows you to create kaleidoscope-like designs using elements in your image. This filter takes a single tile ─ a portion of your image cropped into a simple shape
─ and repeats, reflects, or flips it a number of times in interlocking symmetrical patterns over the surface of your image. Terrazzo provides 17 tiling ─ or symmetry
─ options. Each Symmetry option offers a different tile shape (the blue polygon) and tiling pattern (the black yin and yang forms). You can apply the result to the image you used to create it, or to another image.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>Related Topics</u>

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Working with the Alchemy filter

The Alchemy filter allows you to create some incredible and widely variable effects on your image. Make your image look like a natural media painting by experimenting with the vast number of settings that you can customize. Small changes to the settings can make a huge difference; try to change one parameter at a time to become familiar with the effects of each one. Your image must be 24-bit RGB to work with this filter.

To apply natural media brushstrokes to images

1. Click Effects, Fancy, Alchemy.
2. On the Brush tab, do any of the following:
   - Click one of the Layering buttons.
   - Click a brush type from the Brush thumbnails.
   - Move the Horizontal Variation and Vertical Variation sliders to set the direction of the brush strokes.
   - Move the Density slider to set the density of the brush strokes.
3. Click the Color tab, and do any of the following:
   - Click one of the Brush Color buttons. If you choose Solid Color, choose a color from the color picker.
   - Click one of the Background buttons. If you choose Solid Color, choose a color from the color picker.
   - Move the Hue slider to set the amount of hue variation in the brush strokes.
   - Move the Saturation slider to set the amount of saturation variation in the brush strokes.
   - Move the Brightness slider to set the amount of variation in the brightness levels of brush strokes.
4. Click the Size tab, and do any of the following:
   - Move any of the Adjust sliders to adjust the size of the brushstrokes.
   - Choose an option from the Vary Brush Size list box.
5. Click the Angle tab, and do any of the following:
   - Move the Adjust sliders to adjust the angle of the brushstrokes.
   - Choose an option from the Vary Brush Angle list box.
6. Click the Trans tab, and do any of the following:
   - Move the Adjust sliders to determine the transparency of the brushstrokes.
   - Choose an option from the Vary Brush Transparency list box.

— **Note**
- The Set Center button on the Size, Angle, and Trans tabs is only available when you select the By Radial Distance Control option.

To save customized Alchemy settings as a preset style

1. Customize the Alchemy settings using the previous procedure.
2. Click the Save As button.
3. Type a filename for the new style in the Save As box.

To update an existing preset

1. Click Effects, Fancy, Alchemy.
2. Choose a style from the Style list box.
3. Customize the settings in the Alchemy dialog box.
4. Click the Save button.

To load a preset Alchemy style

1. Click Effects, Fancy, Alchemy.
2. Choose a style from the Style list box.

To delete a preset Alchemy style

1. Click Effects, Fancy, Alchemy.
2. Choose the style you wish to delete from the Style list box.
3. Click Delete.

{button ,AL(`PRC Using the fancy filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Accessing the Julia Set Explorer 2.0 filter

The Julia Set Explorer 2.0 filter is a plug-in from Kai's Power Tools. For this reason, the user interface and Help file for this filter look different than the rest of the filters. For more information about using this filter, click Help in the Fractal Explorer V2.0 dialog box. This filter supports all color models 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 the fancy filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Terrazzo filter

You can create amazing kaleidoscope effects with the Terrazzo filter. Try one of the 17 tiling options, and set different Feather and Opacity values to see the incredible results. This filter supports all color models except 48-bit RGB, Lab, 16-bit grayscale, paletted, and black-and-white.

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. Choose an image to use as the source image from the Source list box (optional).

5. Move the Feather slider to set a soft edge for tiles.

6. 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.

7. Choose a merge mode from the Mode list box. The merge mode determines the way the effect is combined with the pixels that already exist in your image.

8. Move the Opacity slider to set the transparency level of the repeated tiles.

9. Click the Continuous Preview button to have the Result window reflect changes as you make them.

To save a customized Terrazzo tile:

1. Customize the Terrazzo settings using the previous procedure.

2. Click the Save Tile button.

3. Choose a folder in which to save the Terrazzo tile in the Save In list box.

4. Type a name for the file in the File Name box and click Save.

— **Note**

- Your image must be at least 50 x 50 pixels in size to use this filter.

{button ,AL(`PRC Using the fancy filters;',0,"Defaultoverview",)} Related Topics

Managing plug-in filters

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. For example, the Auto F/X filter analyzes the pixels along the edges of your image and applies dazzling photographic edge effects to them. Some special effect filters are supplied with the Corel PHOTO-PAINT software; however, you can obtain other effect plug-in filters from third-party vendors.

When you installed Corel PHOTO-PAINT 8, a number of third-party plug-in filters were copied to your system. These filters provide additional functionality for your images and allow you to access a wide variety of special effects. You can use the Plug-Ins page on the Options dialog box to specify those plug-in filters you want to be able to access from the Effects menu and those ones you no longer want to use.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} Related Topics

Adding and removing plug-in filters

You can customize the special effects that are available from 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. In the Options dialog box, click Workspace, Plug-Ins in the list of categories.

3. On the Plug-Ins page, click the Add button.

4. In the Select A Plug-In Folder dialog box choose the folder where the filters you want to add are stored.

5. Click OK.

To remove a plug-in filter

1. Click Tools, Options.

2. In the Options dialog box, click Workspace, Plug-Ins in the list of categories.

3. In the Plug-In Folders list, select the folder where the filter you want to remove is stored.

4. Click the Remove button.

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{button ,AL(`PRC Managing plugin filters;',0,"Defaultoverview",)} Related Topics

Initializing third-party effects when opening Corel PHOTO-PAINT

You can initialize the third-party plug-in effects at start-up so that they are immediately available. If you do not initialize these filters at start-up, 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 start-up 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

Working with text and objects

Working with text and objects

Objects are independent bitmaps that float above an image. Think of them as stickers that you can place on your image, move to a different position, color, or edit in any number of ways－all without changing the image underneath. Objects can be created with the shape tools, most paint tools, the Text tool, the image pixels that you paste from the Clipboard, or from a mask in your image. You can modify objects using almost any tool in the Toolbox; the Undo tools are used to erase parts of objects on your image. When you are satisfied with the position and appearance of an object, you can make it a permanent part of your image by merging it with the background where it is no longer editable as a separate component. Use objects to

- experiment with the look of an image
- limit the application of color and other effects to a specific, defined area
- define areas on your image as links to World Wide Web pages
- create masks and selections

After you create objects, you can rearrange them in the image, group them together, combine them with each other or with the image background, transform their shape, alter their edges, and adjust their transparency. Objects are the primary components in all Corel PHOTO-PAINT images, and can be edited with commands in the Objects Docker window and the Object Properties dialog box, as well as in the Tool Settings Roll-Up and on the Property Bar for the tool you are using.

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} **More Detailed Information**

Creating and copying objects

Creating and copying objects

You can create objects from scratch or by copying them from other sources such as masks, paths, text, clipart, scanned images, CDs, or other files. Create objects from scratch using the Text tool, the shape tools, or most paint tools in the Toolbox. Create objects from other sources by cutting or copying them into the Clipboard, and then pasting them into another document.

If you select an area on your image using one of the mask tools, you can easily convert the selection to an object. When you create objects from masks, the area of your image that is enclosed by the mask marquee is copied as a new object in the image. The new object floats above the image and can be edited as a separate image component. You can create complex objects in your images by creating a mask from an intricately-shaped path and then converting the mask to an object. For more information about paths, see "Using paths to define image areas."

You can also create objects by duplicating them in an image or by copying and pasting them from one image to another. If you want to copy multiple objects and paste them in an image simultaneously, select all of the objects at once. The objects are pasted in your image as a group and must be deselected if you want to work on them individually.

Use the shape tools to create rectangles, ellipses, polygons, and lines as objects or as components of other objects in your image. If you want to create a shape as a new object in your image, you must render the shape to an object using the Render To Object button. If you do not render the shape to an object, the shape is created as a component of the last object created in the image.

Use a paint tool to create objects from brushstrokes, from preloaded, spray-on images, and by cloning another object as you paint. You must click the New Object button in the Objects Docker window, or use the Create, New Object command in the Objects menu, every time you want to create an object with a paint tool. Otherwise, it also applies the image or brushstroke as part of the last selected object.

By default, the Text tool always creates a text object whenever you apply it outside of an existing text box.
Note

- For more information about selecting and deselecting objects, see "Selecting objects."

Tip

- If you want to create a single object from multiple objects, you must combine the objects together. For more information about combining objects, see "Grouping and combining objects."

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics

Copying objects to the same document

If you want to copy an object from another object in the same image, you can duplicate the original object using the Duplicate command. The duplicate is superimposed on the original but is a separate object with its own thumbnail in the Objects Docker window. If you want to copy only part of the object, select it with a mask. A mask marquee appears around the section to be copied when the Mask, Marquee Visible command is enabled. For information about making selections with a mask, see "Using masks to make selections."

To copy an object to the same document

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select an object.

   Selection handles define an invisible highlighting box around the object.
3. Click Object, Duplicate.

   A copy of the selected object appears directly over the original and has its own thumbnail in the Objects Docker window.
4. Click and drag the duplicate object to see the original underneath.

To copy multiple objects to the same document

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Do one of the following to select the objects:
   - Hold down SHIFT while clicking the objects in the Image Window.
   - Hold down CTRL while clicking the objects in the Objects Docker window.

   Selection handles define an invisible highlighting box around the selected objects.
3. Click Object, Duplicate.

   A copy of each selected object appears directly over its original and has its own thumbnail in the Objects Docker window.
4. Click outside the highlighting box to deselect the objects.
5. Click and drag each new object to view the object underneath.

— **Tip**
- If you do not deselect the duplicate objects after creating them, you can move them as a block by clicking any duplicate and dragging.

To copy part of an object to the same document

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select an object.

   Selection handles define an invisible highlighting box around the object.
3. Open the Mask Tools flyout, and click a mask tool.
4. Create a mask around the part of the selected object that you want to copy.
5. Click Object, Create Object: Copy Selection.

   The new object appears directly over the mask selection.

— **Note**

   You can also create an object from a mask selection by clicking the Create Object: Copy Selection button on the standard Property Bar or in the Objects Docker window.

{button ,AL(`PRC Creating and copying objects;',0,"Defaultoverview",)} Related Topics

Copying objects to other documents

You can copy one or more objects from one file to an existing file, or create a file that contains only the new object if you intend to use it in other images. If you want to copy only part of an object, select it with a <u>mask.</u> A mask <u>marquee</u> appears around the section to be copied when the Mask, Marquee Visible command is enabled. For information about making selections with a mask, see <u>"Using masks to make selections."</u>

To copy an object to another document

1. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Object Picker tool.</u>
2. Select an object.

   Selection handles define an invisible highlighting box around the object.
3. Click Edit, Copy.

   The selected object is copied to the <u>Clipboard.</u>
4. Open the document to which you want to copy the object.
5. Click Edit, Paste, As New Object.

   The object is copied to the new document.

To copy an object to a new document

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select an object.

   Selection handles define an invisible highlighting box around the object.
3. Click Edit, Copy.

   The selected object is copied to the Clipboard.
4. Do one of the following:
   - Click Edit, Paste, As New Document.
   - Click File, New From Clipboard.

   The new object is copied to its own document.

To copy multiple objects to another document

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Do one of the following to select the objects:
   - Hold down SHIFT while clicking the objects in the Image Window.
   - Hold down CTRL while clicking the objects in the Objects Docker window.

   Selection handles define an invisible highlighting box around the selected objects.
3. Click Edit, Copy.

   The selected objects are copied to the Clipboard.
4. Open the document to which you want to copy the objects.
5. Click Edit, Paste, As New Object.

   The objects are copied to the new document.
6. Click outside of the highlighting box to deselect the new objects.

To copy part of an object to another document

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select an object.

   Selection handles define an invisible highlighting box around the object.
3. Open the <u>Mask Tools flyout,</u> and click a mask tool.
4. Create a mask around the part of the selected object that you want to copy.
5. Click Edit, Copy.

   The selection is copied to the Clipboard.
6. Open the document to which you want to copy the object.
7. Click Edit, Paste, As New Object.

   The selection is copied to the new document.

{button ,AL(`PRC Creating and copying objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating an object from the image background

Although you are more restricted in the tools and menu commands that you can use on an image background than an object, you can easily turn the background into an object. This allows you to transform it with the underline transformation handles, move it, and edit it in a number of ways you were not able to before. You can duplicate the background before you turn it into an object, in case you want to keep it for other files.

To create an object from the image background

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Click the background thumbnail in the Objects Docker window.

3. Click Object, Create, From Background.

   The background becomes an object in the image and is given an object name in the Objects Docker window.

To duplicate the image background

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Click the background thumbnail in the Objects Docker window.

3. Click Mask, Select All.

4. Click Edit, Copy.

5. Do one of the following:

   • Click Edit, Paste, As New Object to duplicate the background as an object in the same image.

   • Click Edit, Paste, As New Document to duplicate the background as an object in a new image.

Note

• After you select the background, you can also click Object, Create, Object: Copy Selection to duplicate the background as an object in the same image.

{button ,AL(`PRC Creating and copying objects;',0,"Defaultoverview",)} Related Topics

Cutting an object from a background or from another object

If you want to keep only one or some objects in an image, you can cut them to another document and discard the rest of the image from which you take them. You can also use a mask selection to cut the part of an object or image background you want to keep, and create it as a new object in another file. For information about making selections with a mask, see "Using masks to make selections."

To cut an object from a document

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select an object.

   Selection handles define an invisible highlighting box around the object.

3. Click Edit, Cut.

   The selected object is cut to the Clipboard, and the background behind it is revealed.

4. Open the document into which you want to paste the object.

5. Click Edit, Paste, As New Object.

   The object is pasted into the new document.

To cut an object from a background or another object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Do one of the following:

   - Select an object.
   - Select the background thumbnail in the Objects Docker window.

   If you select an object, selection handles define an invisible highlighting box around the object. If you select the background thumbnail, a red border appears around it in the Objects Docker window.

3. Open the Mask Tools flyout, and click a mask tool.

4. Create a mask around the part of the selected object that you want to copy.

5. Click Edit, Cut.

   The selected area is copied to the Clipboard. If the selection was cut from an existing object, the background appears where the selection used to be. If the selection was cut from the image background, the paper color appears where the selection used to be.

6. Open the document into which you want to paste the object.

7. Click Edit, Paste, As New Object.

   The selection is pasted into the new document.

— **Note**

- After you create the mask selection, you can also create an object by clicking Object, Create, Object: Cut Selection, or by clicking the Create Object: Cut Selection button on the Property Bar.

— **Tip**

- To save the new object in its own file, click File, New From Clipboard or Edit, Paste, As New Document after cutting it to the Clipboard.

{button ,AL(`PRC Creating and copying objects;',0,"Defaultoverview",)} Related Topics

Copying an image

You can copy an image so that the objects and background are separate from each other or are combined. When they are separate, the objects float above the background and can be edited independently. When they are combined, objects become part of the background and can no longer be edited independently. For information about combining objects, see "Grouping and combining objects."

To copy an image

- Click Image, Duplicate.

  Enable the Merge Objects With Background check box in the Duplicate Image dialog box if you want to combine the objects and background in the new image.

{button ,AL(`PRC Creating and copying objects;',0,"Defaultoverview",)} Related Topics

Creating objects from shapes and segments

You use a shape tool to create objects from shapes and segments. The color of the object you create is displayed in the Fill color <u>swatch</u> on the Status Bar.

To create objects from shapes and segments

1. Open the <u>Shape Tools flyout,</u> and click a shape tool.
2. Set the tool's attributes on the Property Bar or in the Tool Settings Roll-Up.
3. Click the <u>Render To Object button</u> on the Property Bar.
4. Draw a shape in the Image Window.

   The new shape is created as an object. If the Marquee Visible command in the Object menu is enabled, a marquee surrounds the new shape.

Note

- You must enable the Render To Object button each time you change the shape tool to create a new object. Otherwise, the shape is created as part of the last active object. The selected shape tool continues to create each shape as a new object until you disable the Render To Object button.

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{button ,AL(`PRC Creating and copying objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating objects from scratch

Paint tools create objects from scratch as a series of brushstrokes, as a preloaded, spray-on image, or by copying another object as you paint over it. You must click the Create, New Object command in the Object menu every time you use a paint tool to create an object. Otherwise, the tool applies the operation as part of the last selected object.

To create objects from scratch

1. Open the Paint Tools flyout, and click a paint tool.

   The Effect tool from the Paint Tools flyout only alters visible pixels in existing objects.

2. Click Object, Create, New Object.

   You can also click the New Object button at the bottom of the Objects Docker window. You must disable the Lock Transparency check box to access the New Object button.

3. Set the tool's attributes on the Property Bar or in the Tool Settings Roll-Up.

4. Create an object in the Image Window.

   The effects that are applied to the image are enclosed by the object marquee when the Marquee Visible command in the Object menu is enabled. The object's thumbnail in the Objects Docker window is updated each time you modify the object.

5. Repeat steps 1 to 4 with another tool to add more effects to the object.

   The object's marquee expands to include the object's new elements.

{button ,AL(`PRC Creating and copying objects;',0,"Defaultoverview",)} Related Topics

Adding text to an image

You add text to an image using the Text tool and edit it with any image-editing tool that you use for other objects. Do any editing after using the Text tool, or they will be lost when you next use it to select the text object. Text is created as a separate object in the current paint color. For information about editing text, see <u>"Editing text."</u>

To add text to an image

1. Click a color for the text in the on-screen Color Palette.
2. Double-click the <u>Text tool.</u>
3. Specify the tool settings on the Property Bar or in the Tool Settings Roll-Up.
4. Click to position your cursor in the image.

   If you want to reposition the text cursor, move the mouse to the new location and click again.
5. Type the text in the Image Window.

   A frame appears around the text as you type.
6. Click away from the text box.

   The letters are converted to a single, editable object.

To change text in an image

1. Double-click the Text tool.
2. Specify the tool settings on the Property Bar or in the Tool Settings Roll-Up.
3. Click inside the text to select it.

   A frame surrounds the text object in the Image Window, and the text object thumbnail disappears from the Objects Docker window.
4. Click to position the cursor in front of the text you want to change.
5. Do one or both of the following:
   - Press DELETE to delete text.
   - Type the text you want to add to the existing text object.
6. Click away from the text object.

   The frame disappears from around the text object, and an updated thumbnail appears in the Objects Docker window.

Notes

- If a frame does not appear around the text object when you click it with the Text tool, any text you type is created as a new text object.
- If you transform a text object (e.g., by rotating it 90 degrees) and then edit the text, the transformation is lost.

{button ,AL(`PRC Creating and copying objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Assigning names to objects

Corel PHOTO-PAINT assigns a default name to each object in an image. Graphic objects are assigned the name «Object» and a number. The first few characters of a text object are used as the object's name. You can assign a more descriptive name to each object in an image. This is especially useful when editing images that have many objects.

To assign a name to an object

1. In the Objects Docker window, double-click the object that you want to rename.
2. In the Object Properties dialog box, type the name of the object in the Name box.

Note

- Objects do not keep their assigned name when you cut or copy them to another document.

{button ,AL(`PRC Creating and copying objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting objects

Selecting objects

Before you can edit the objects in your image, you must select them with the Object Picker tool. When an object is selected, a highlighting box appears around it in the Image Window. If you select several objects, the highlighting box expands to surround all of them. You can use the selection handles on the highlighting box to size and scale selected objects.

Whether you select a single object or multiple objects in the Image Window or in the Objects Docker window, only one object is considered active. An active object is fully editable, which means that it is affected by any image-editing tool or command, and can be transformed directly in the Image Window. Selected objects can also be transformed directly in the Image Window but are only affected by global editing commands such as moving, combining, merging, and adjusting opacity. If you select a single object, it is active by default. It remains active if you select multiple objects by clicking them in the Image Window or by clicking their name in the Objects Docker window while holding down CTRL. If you select multiple objects by clicking their thumbnail while holding down CTRL, the last selected object becomes active.

You can make an object active by clicking its thumbnail in the Objects Docker window. Selected objects are highlighted by a blue bar in the Objects Docker window, while the active object also has a red border around its thumbnail. You can make the background active by selecting its thumbnail in the Objects Docker window, but you cannot select it with other objects or make transformations to it. If the Marquee Visible command is enabled in the Object menu, the active object is also surrounded by a moving, dashed outline in the Image Window. For information about changing the color and threshold of the object marquee, see "Altering object edges."

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics

Selecting a single object

You select objects in the Image Window or in the Objects Docker window. If one object is completely hidden by another in the Image Window, you can either hide or move the foremost object or click the thumbnail of the concealed object in the Objects Docker window.

To select an object with the Object Picker tool

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Click inside the object.

To select an object by dragging

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Click and drag in the Image Window to draw a marquee selection box around the object.

‒ **Note**

- When you select an object in the Image Window, selection handles appear around its highlighting box. If the Marquee Visible command in the Object menu is enabled, a moving dashed outline also appears around the object.

To select an object with the Objects Docker window

- In the Objects Docker window, click the thumbnail of the object that you want to select.

  A red border surrounds the thumbnail in the Objects Docker window, and a blue bar highlights the object name. If the Object Picker tool is active, a highlighting box appears around the selected object in the Image Window.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} Related Topics

Selecting multiple objects in the Image Window

When you select multiple objects, you can move or transform them all at once. You can also apply commands that affect an object globally, such as merging and combining.

To select multiple objects with the Object Picker tool

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Hold down SHIFT, and click the objects that you want to select.

   Selection handles define an invisible highlighting box around the selected objects.

To select multiple objects by dragging

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Click and drag to enclose the objects that you want to select in the marquee selection box.

   Objects that are only partially enclosed by the marquee selection box are not selected.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} Related Topics

Selecting multiple objects using the Objects Docker window

Using the Objects Docker window, you can select multiple objects one at a time or all at once as a block. When you select multiple objects as a block, you must first select one object as your starting point. You can then select as many other objects as you want simultaneously, as long as they are on the same side of your starting point (i.e., they are above or below it in the stacking order).

To select multiple objects one at a time

- In the Objects Docker window, hold down CTRL and click the name of each object that you want to select.

  A blue bar highlights the name of each selected object. If you are working with the Object Picker tool, selection handles define an invisible highlighting box around the selected objects.

To select multiple objects as a block

1. In the Objects Docker window, select the first object in the block.

   A red border surrounds the object thumbnail in the Objects Docker window, and a blue bar highlights the object name.

2. Hold down SHIFT, and select the thumbnail of the object in the block that is farthest from your starting point.

   All objects between the first and farthest objects (inclusive) are highlighted in blue in the Objects Docker window. If you are working with the Object Picker tool, selection handles define an invisible highlighting box around the selected objects.

Note

- You can use the SHIFT key to add other objects to a block in the Objects Docker window if they are on the same side of your starting point. If you select an object on the other side of the starting point, the first block of objects is deselected and a new block appears between the starting point and the last selected object. {button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} Related Topics

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Changing the active object

You can select multiple objects to apply some changes to them all at once, using the object <u>transformation handles</u> and some menu commands. When you select multiple objects, however, only the active object can be edited with the tools from the <u>Toolbox</u> and all of the menu commands.

To change the active object

- Open the Objects Docker window, hold down CTRL, and click the thumbnail of the object you want to make active.
— **Note**

- If you select the background thumbnail, all of the objects are deselected.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Selecting all of the objects in an image

You can select all objects in an image if you want to apply the same changes to them using the object <u>transformation handles</u> or global menu commands. The original object remains active when you click the Select All command.

To select all of the objects in an image

- Click Object, Select All.

  Selection handles define an invisible highlighting box around the objects.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Deselecting objects

When you deselect objects, they cannot be transformed with the object transformation handles. To deselect the active object, you must make either another object or the background image active.

To deselect a single selected object

- In the Image Window, click anywhere outside the object's marquee.

  The handles around the object disappear from the Image Window. However, the object is still active.

To deselect all objects

- In the Image Window, click anywhere outside the boundary of any object.

  The handles around the objects disappear from the Image Window, and the blue highlight bars disappear from the Objects Docker window.

To deselect multiple objects in the Image Window

- Hold down SHIFT, and click inside each object you want to deselect.

  The highlighting box shrinks to enclose the remaining selected object(s).

To deselect multiple objects in the Objects Docker window

- Hold down CTRL, and click the name of each object that you want to deselect.

  The highlight bar disappears from each object as it is deselected.

Note

- You must make the background or another object active to deselect the currently active object.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} Related Topics

Moving and deleting objects

Moving and deleting objects

Dragging is the quickest way to move objects in your image. Using the Object Picker tool, you can move an object interactively by dragging it from its original position to a new location in the Image Window.

If you want to position your objects more precisely, you can set values on the Position Page in the Tool Settings Roll-Up or on the Property Bar for the Object Picker tool. You can also display a grid, rulers, and guidelines in the Image Window to guide the movement of your objects. Place an object at specific coordinates on the ruler or snap the object to the nearest grid or guideline displayed in the Image Window. For information about the grid, rulers, and guidelines, see "Using the grid, rulers, and guidelines."

Make fine adjustments to the position of the objects in your image by setting Nudge and Super Nudge values in the Options dialog box. The nudge values that you specify let you move your objects in preset increments.

You can remove objects from an image permanently by deleting them. After you delete an object, you can retrieve it by undoing the action before saving the image. If you save the image after deleting an object, you must recreate the object completely or paste it from a source file.

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{button ,AL(`OVR Working with text and objects;PRC Selecting objects;',0,"Defaultoverview",)} **Related Topics**

Moving an object using the mouse

You can move objects anywhere in the Image Window by dragging them with the mouse. You can also move objects to grid lines and guidelines for more precise layout. The Snap To Grid and Snap To Guidelines commands are in the View menu.

To move an object using the mouse

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Click inside the object and drag to a different position on the page. Hold CTRL while moving the object to constrain the movement to 45-degree angles (i.e., horizontally, vertically or diagonally at 45 degrees).

Tip

- If you use the right mouse button to move the object, a menu is displayed when you release the mouse to allow you to cancel, move, or copy the object.

{button ,AL(`PRC Moving and deleting objects;',0,"Defaultoverview",)} Related Topics

Moving an object a precise amount

To move an object with precision, you can use the Position page in the Tool Settings Roll-Up or the Position Mode button on the Property Bar to set the object's vertical and horizontal coordinates in the image. The coordinates are measured in the units specified to create the image.

To move an object a precise amount

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select the object.

3. Click the Position Mode button on the Property Bar or in the Tool Settings Roll-Up.

4. Do one of the following:

   - Type values in the Horizontal ↔ and Vertical

   ↕ boxes to position the top left corner of the object's highlighting box.
   - Click the Relative Position button. The horizontal and vertical coordinates change to zero. Type the distance that you want the object to move from its current location in the Horizontal and Vertical boxes.

5. Click Transform.

— **Tip**

   - You can determine an image's units of measurement by clicking View, Roll-Ups, Info, and then click the flyout button in the Image Info dialog box.

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{button ,AL(`PRC Moving and deleting objects;',0,"Defaultoverview",)} Related Topics

Moving an object in preset increments

Corel PHOTO-PAINT lets you set a distance increment you can use to nudge objects to a new position. You can move an object in increments of the specified nudge distance as many times as you want. You can also set a Super Nudge distance as a multiple of the first nudge to move the object by a longer distance in a single operation.

To move an object in preset increments

1. Click Tools, Options.
2. In the Options dialog box, click Workspace, General in the list of categories.
3. On the General page, type a value in the Nudge box.

   This value represents the distance an object moves with each nudge.
4. Type a multiple of the nudge distance you want in the Super Nudge box, and click OK.
5. Open the Object/Mask Tools flyout, and click the Object Picker tool.
6. Select the object(s).

   Hold down SHIFT to select multiple objects in the Image Window.

   Hold down CTRL to select multiple objects in the Objects Docker window.

   Selection handles define an invisible highlighting box around the selected objects.
7. Do one of the following:
   - Press an Arrow key beside the numeric keypad to move the object in the arrow's direction by the Nudge distance.
   - Press SHIFT + the Arrow key to move the object by the Super Nudge distance.

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{button ,AL(`PRC Moving and deleting objects;',0,"Defaultoverview",)} Related Topics

Deleting objects

You can delete one or more objects from your image using the Objects Docker window or the Object menu. When you delete an object, you remove it completely from the Image Window. If you subsequently save the image, you cannot restore the object.

To delete objects with the Object menu

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object(s).
   - Hold down SHIFT while clicking multiple objects in the Image Window.
   - Hold down CTRL while clicking multiple objects in the Objects Docker window.
3. Click Object, Delete.

To delete objects with the Objects Docker window

1. In the Objects Docker window, select the thumbnails of the objects.
2. Click the Delete Object button in the Objects Docker window.

Tip

- You can restore deleted objects by clicking File, Revert, which reverts the image to the last saved version.

{button ,AL(`PRC Moving and deleting objects;',0,"Defaultoverview",)} Related Topics

Arranging objects

Arranging objects

You can keep track of all the objects you create and manipulate in an image using the Objects Docker window. The Objects Docker window lists the objects (including the background) and displays a thumbnail representation of each. It also contains controls for selecting, displaying, hiding, and arranging objects in the Image Window.

Hiding and displaying objects

By default, all objects are displayed in the Image Window as you create them; however, you can hide objects to free up space when editing other objects. Hiding objects does not delete them from the image—they simply become invisible. Hidden objects are automatically locked so that they cannot be modified. Active objects (those whose thumbnails are surrounded by a red border in the Objects Docker window) cannot be hidden.

Changing the order of objects

When you create multiple objects in an image, Corel PHOTO-PAINT stacks them on top of one another in the order in which they were created. By default, the most recently created object is at the top of the stack in the Objects Docker window, and the image background is always at the bottom. This stacking order affects how changes to an object in the image appear in relation to other objects. For example, a paint stroke to an object also appears to cover objects that are lower in the stacking order but appears to fall behind objects that are higher in the order. Similarly, you can move an object in the Image Window to cover an object that is lower in the stacking order—but not higher. You can change the order of objects in a stack by dragging them in the Objects Docker window or by clicking Order (Objects menu). You cannot move the image background from the bottom of the stacking order.

Aligning objects

Objects can be aligned to each other, to the center of the page, to guidelines, or to the grid. Aligning to guidelines is done manually, by moving the objects to the desired location. The Snap To commands, found in the View menu, make the grid or the guidelines magnetic, and force the edge of the selected object to move to the closest guideline or grid line. You must disable the Snap To command to center objects on a guideline.

Distributing objects

You distribute objects by making them all the same distance between one object and the next, to give them a balanced or symmetrical appearance. You can distribute the objects vertically, horizontally or both, and between opposite sides of an image or opposite sides of the highlighting box for the current selection. Distribution is based on the distance between a specified area of one selected object, and the corresponding area of the next selected object. You can also distribute objects so that the space between their facing edges is the same for all of them. You must select two or more objects for Distribute to be active.

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics

Sizing the Objects Docker window

You can adjust the size of the Objects Docker window to its list of objects up to the width and length defined by the Application Window. You can only resize the width of the Objects Docker window while it is docked in the Application Window. You must undock it to change the width and length.

To size the Objects Docker window

1. Select a tool from the Toolbox.
2. Click and drag the Objects Docker window to undock it in the Application Window.
3. Place the cursor over the Objects Docker window's bottom border until the cursor becomes a double-headed arrow.
4. Drag to size the object list vertically.
5. Place the cursor over one of the Objects Docker window's side borders until the cursor becomes a double-headed arrow.
6. Drag to size the object list horizontally.

    The Objects Docker window retains the new size until you resize it.

{button ,AL(`PRC Arranging objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Hiding and displaying objects

You can hide objects or the background if they make it hard to see the changes you are applying to the active object or selected objects. When you hide the image background, a nonprintable checkerboard occupies every space where the background was visible.

To hide an object

- In the Objects Docker window, click the Eye icon of the object that you want to hide.

To display a hidden object

- Click the Eye icon again.

— **Note**

- An active object, which has a red border in the Objects Docker window, cannot be hidden.

— **Tip**

- You can drag the mouse down the eye column of the Objects Docker window to toggle the visibility of multiple objects at the same time.

{button ,AL(`PRC Arranging objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the order of objects

The image background is considered an object and has a thumbnail in the Objects Docker window. It is always placed at the bottom of the stacking order in the Objects Docker window because no object can be placed behind it.

To change the order of objects using the Order command

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object(s).

   Hold down SHIFT to select multiple objects in the Image Window.

   Hold down CTRL to select multiple objects in the Objects Docker window.

   Selection handles define an invisible highlighting box around the selected objects.
3. Click Object, Arrange, Order, and choose one of the following options:
   - To Front, places the selected object(s) in front of all objects in the image.
   - To Back, places the selected object(s) behind all objects in the image.
   - Forward One, places the selected object(s) in front of the object it is currently behind.
   - Back One, places the selected object(s) behind the object it is currently in front of.
   - Reverse Order, reverses the stacking order of the selected objects.

Notes

- When objects are grouped, they are considered to be at the same level in the stacking order. Therefore, you cannot, place another object between individual objects in a group.
- Grouping places the group at the level of the highest grouped object in the stacking order.

{button ,AL(`PRC Arranging objects;',0,"Defaultoverview",)} Related Topics

Changing the order of objects in the Objects Docker window

An object's position in the Objects Docker window relates to its level in the <u>stacking order</u> within the image. If an object is second in the list, then you know that it is second in the stacking order, or below one other object in the image. The order of objects is only obvious when they overlap.

To change the order of objects in the Objects Docker window

- In the Objects Docker window, drag the object name to move the object in the stacking order.

  When the rectangular outline is located where you wish to position the object, release the mouse button.

Tip

- You can also right-click on an object in the Objects Docker window to change its position in the stacking order.

{button ,AL(`PRC Arranging objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Aligning objects

You can align objects to another object, to image areas, or to the nearest grid point. You align objects to a specified target according to a selected area in the object you are moving. When you move multiple objects to the nearest grid point, they move independently of each other to their respective targets. The <u>Preview button</u> in the Align And Distribute dialog box lets you preview an alignment operation in the Image Window.

To align objects to each other

1. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Object Picker tool.</u>

   In the Objects Docker window, ensure that the object to which you want to align the other objects is active. If it isn't, hold down CTRL and click the thumbnail of the object in the Objects Docker window.

2. Do one of the following to select the objects:
   - Hold down SHIFT while clicking the objects in the Image Window.
   - Hold down CTRL while clicking the objects in the Objects Docker window.

   Selection handles define an invisible <u>highlighting box</u> around the selected objects.

3. Click Object, Arrange, Align And Distribute.

   The Align And Distribute dialog box appears.

4. In the Align page, enable the To Active option.

5. Select the horizontal and vertical settings by which you want to align the objects.

   For example, Top Left, Bottom Right, Bottom Center.

To align objects to the center of the document

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Do one of the following to select the objects:
   - Hold down SHIFT while clicking the objects in the Image Window.
   - Hold down CTRL while clicking the objects in the Objects Docker window.

   Selection handles define an invisible highlighting box around the selected objects.

3. Click Object, Arrange, Align And Distribute.

   The Align And Distribute dialog box appears.

4. On the Align Page, click the To Center Of Document button.

5. Select the horizontal and vertical settings by which you want to align the object(s).

   For example, Top Left, Bottom Right, Bottom Center.

To align objects to the nearest grid point

1. Do one of the following to select the objects:
   - Hold down SHIFT while clicking the objects in the Image Window.
   - Hold down CTRL while clicking the objects in the Objects Docker window.

   Selection handles define an invisible highlighting box around the selected objects.

2. Click View, Grid to apply a grid to the image.

3. Click Tools, Options.

4. In the Options dialog box, click Workspace, Display in the list of categories.

5. Set the grid attributes in the Display page.

6. Click Object, Arrange, Align And Distribute.

   The Align And Distribute dialog box appears.

7. In the Align Page, click the Align To Grid check box.

8. Select the horizontal and vertical settings by which you want to align the object(s).

   For example, Top Left, Bottom Right, Bottom Center.

Aligning object(s) to parts of an image

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Do one of the following to select the objects:
   - Hold down SHIFT while clicking the objects in the Image Window.

- Hold down CTRL while clicking the objects in the Objects Docker window.

  Selection handles define an invisible highlighting box around the selected objects.

3. Click Object, Arrange, Align And Distribute.

   The Align And Distribute dialog box appears.

4. In the Align page, click the Selected to Document button.

5. Select the horizontal and vertical settings by which you want to align the object(s).

   For example, Top Left, Bottom Right, Bottom Center.

{button ,AL(`PRC Arranging objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Distributing objects

You distribute objects by spacing them evenly to give the image a balanced appearance. You can distribute objects horizontally and vertically, or both, so that the distance is always the same from a specified area of one object and the corresponding area of the next object. When you enable the Spacing check box in the horizontal and vertical settings, the distance is equal between the edge of one selected object and the closest edge of the next selected object.

To distribute objects

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Do one of the following to select the objects:
   - Hold down SHIFT while clicking the objects in the Image Window.
   - Hold down CTRL while clicking the objects in the Objects Docker window.

   Selection handles define an invisible highlighting box around the selected objects.
3. Click Object, Arrange, Align And Distribute.
4. Click the Distribute tab in the Align And Distribute dialog box.
5. Do one of the following:
   - Click To Extent Of Document to evenly space the objects across the entire image.
   - Click To Extent of Selection to evenly space the objects between selected objects.
6. Select the horizontal and vertical settings by which you want to distribute the object(s).

   The Preview button in the Align And Distribute dialog box lets you preview the distribution in the Image Window.
— **Note**
- Distributing only two objects while To Extent of Selection is enabled has no effect.
— **Tip**
- Click Reset to clear the distribution settings and start again.

{button ,AL(`PRC Arranging objects;',0,"Defaultoverview",)} Related Topics

Grouping and combining objects

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Grouping and combining objects

After you have created and arranged the objects in your image, you can group or combine them so that they act as a single object. Grouping objects lets you perform the same operation on multiple objects at the same time. You can then ungroup them to edit the objects individually. Combining objects together permanently creates a single object from multiple objects, which is useful when you want to preserve their relationship to each other in the image. Grouping objects with the background makes them part of the image at their current location, so that they no longer float above the image.

Grouping objects

When you select a group of objects, a single highlighting box appears around the selection and a thick, black line connects the object thumbnails in the Objects Docker window. You can then cut or copy the group to the Clipboard, and edit it using the transformation handles or any command that affects an object globally. Although grouped objects can be selected, the image can only contain one active object, which may or may not be included in the group.

You can change the stacking order of groups and other objects that lie external to the groups; however, you cannot change the stacking order of the individual objects within the group. If you want to reorder, edit, or remove individual objects in a group, you must ungroup the objects and then make the appropriate changes.

Combining objects

Objects can be combined with the image background or with each other. When you combine objects with the background, they no longer float above the rest of the image and cannot be selected or edited individually. Objects combined together are surrounded by a single marquee and function as a single object in the image. For this reason, you usually combine objects only when you are satisfied with their appearance and position in the image. You can also combine objects that you have pasted from the Clipboard to integrate them with the rest of the image. Combining objects reduces file size.

You can choose any merge mode to combine objects with the background or with other objects. Merge modes determine how the color of the object pixels are combined—either with each other or with the image pixels that lie beneath them in the background.

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Grouping objects

Grouped objects can be moved, sized, or deleted as a single entity. You can also apply transformations such as rotation and skewing to all objects in the group in one operation. Grouping objects that represent a complete element (e.g., the elements of a logo) prevents them from being accidentally separated. You can even group two or more existing groups to create a single entity.

To group objects

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Do one of the following to select the objects:
   - Hold down SHIFT to select multiple objects in the Image Window.
   - Hold down CTRL to select multiple objects in the Objects Docker window.

   Selection handles define an invisible highlighting box around the selected objects.
3. Click Object, Arrange, Group.

   The objects are now grouped. In the Objects Docker window, the thumbnails of the grouped objects are attached by a thick black line.

To add an object to an existing group

1. Select the group of objects.
2. Do one of the following to select the object you want to add to the group:
   - Hold down SHIFT while clicking the object in the Image Window.
   - Hold down CTRL while clicking the object in the Objects Docker window.

   If the Object Picker tool is active, the highlighting box expands around the new object in the group.
3. Click Object, Arrange, Group.

Note

- After selecting the objects, you can also click the Group button on the Property Bar or right-click on a selected object in the Objects Docker window and click Group.

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} Related Topics

Ungrouping objects

Grouped objects can be ungrouped when you want to edit them individually. You cannot remove a single object from a group without ungrouping them all.

To ungroup objects

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Click one of the objects in the group.

   The group is selected.

3. Click Object, Arrange, Ungroup.

   The objects are ungrouped, but all remain selected. Click away from the group to remove the selection handles. Individual objects can now be selected and edited.

Tip

- After selecting the objects, you can also click the Ungroup button on the Property Bar, or right-click on a grouped object in the Objects Docker window and click Ungroup.

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} Related Topics

Selecting multiple groups of objects

You can select multiple groups just as you can select multiple objects. Apply the same changes to all objects in the groups at the same time, using the object transformation handles and commands that affect an object globally.

To select multiple groups of objects

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Do one of the following to select an object from each group.
   - Hold down SHIFT while clicking the object in the Image Window.
   - Hold down CTRL while clicking the object in the Objects Docker window.

   If the Object Picker tool is active, the highlighting box expands around each group as it is selected.

Tip

- You can also select multiple groups by clicking and dragging a marquee selection box around the objects using the Object Picker tool.

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} Related Topics

Combining objects with the image background

Combine objects with the image background when they are exactly the way you want them to look. This eliminates the risk of moving them accidentally and decreases file size. You can affect the way the combined objects and the image background look by using any of the merge modes in Corel PHOTO-PAINT.

To select a merge mode

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select the object.

3. Click a merge mode from the Merge list box on the Property Bar or in the Objects Docker window.

   In the Image Window, the colors in the object change to show you the effect of the selected merge mode. This is only a preview. The object is not merged at this point; the object marquee is still visible along its outline and its thumbnail is still present in the Objects Docker window.

To combine objects with the background

1. Open the Object/Mask Tools flyout and click the Object Picker tool.

2. Select the object(s).

   Hold down SHIFT to select multiple objects in the Image Window.

   Hold down CTRL to select multiple objects in the Objects Docker window.

   Selection handles define an invisible highlighting box around the selected objects.

3. Choose a merge mode from the Merge list box on the Property Bar or in the Objects Docker window.

4. Move the Opacity slider to change the opacity level of the objects.

5. Do one of the following:

   - Click Object, Combine, Combine Objects With Background.

   - Click Object, Combine, Combine All Objects With Background.

Tip

- You can also specify a merge mode in the Object Properties dialog box by double-clicking the object in the Objects Docker window.

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} Related Topics

Combining objects together

You can combine two or more objects to avoid accidentally changing their relationship to each other in the image, or if you intend to consistently edit the objects in the same way. A single object created from multiple objects also requires considerably less file space than if the objects remain separate.

Combining objects is a permanent operation. It can only be reversed by using the Corel PHOTO-PAINT undo capabilities.

To combine objects together

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Do one of the following to select the objects:

   - Hold down SHIFT while clicking the objects in the Image Window.
   - Hold down CTRL while clicking the objects in the Objects Docker window.

   Selection handles define an invisible highlighting box around the selected objects.

3. Choose a merge mode from the Merge list box on the Property Bar or in the Objects Docker window.

4. Move the Opacity slider to change the opacity of the objects.

   The objects in the Image Window display the opacity level selected.

5. Click Object, Combine, Combine Objects Together.

   The selected objects are permanently combined into a single object.

— **Tip**

- Click the Eye icon next to the thumbnail of the image background, in the Objects Docker window, to make the background invisible. The merge mode you choose is applied only to the overlapping sections of the objects you are combining together.

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} Related Topics

Transforming objects

Transforming objects

You can modify the appearance of the objects in your image by sizing, scaling, rotating, skewing, distorting, flipping, and adding perspective to them. The transformation tools let you alter the physical position, size, and appearance of an object without changing its basic shape. You can transform objects using the transformation modes on the Property Bar or in the Tool Settings Roll-Up for the Object Picker tool. You can also apply transformations directly in the Image Window, using the handles that appear around an object's highlighting box. Transformations can be applied to one object, to multiple selected objects, or to objects that have been grouped.

Previewing transformations

If you want to preview a transformation before permanently applying it to an object, you can transform a copy of the object using the Apply To Duplicate button. You can then delete the copy if you don't like the transformations, and leave the original object unchanged. The Apply To Duplicate button is only available when you make transformations to an object using the transformation modes on the Property Bar or in the Tool Settings Roll-Up for the Object Picker tool. If you click the Transform button on the Property Bar or in the Tool Settings Roll-Up, the transformation is applied to the original object and the Apply To Duplicate button is disabled.

When you transform an object in your image, the object changes in the Image Window; however, this is only a preview of the transformation until you click Apply.

Press ESC or double-click outside the selection to cancel the transformation. If you press ENTER or double-click inside the object, or click the Apply button on the Property Bar or in the Tool Settings Roll-Up, the transformation is applied to the selected object.

Note

- When you click an object to select it in the Image Window, selection handles surround the object's highlighting box. If you click the selected object again, handles for rotating and skewing the object appear. Click a third and fourth time to display handles that are used to apply distortion and perspective respectively.

Tip

- To avoid eroding objects by applying many transformations one after the other, perform all of the transformations in Transform mode and then apply them to the object all at once.

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics

Sizing and scaling objects precisely

Sizing allows you to set the width and height of the object. To keep the object's current height to width ratio, enable the Maintain Aspect button on the Property Bar or the Maintain Aspect check box in the Tool Settings Roll-Up. Scaling adjusts an object to a percentage of its original size.

To size an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select an object.
3. Click the Size Mode button on the Property Bar or in the Tool Settings Roll-Up.
4. Type values in the Horizontal ↔ and Vertical ↕ Transformation boxes.

    If Maintain Aspect is enabled, type only one dimension; the other dimension is calculated automatically.
5. Click Transform to see a preview of the transformation in the Image Window.
6. Do one of the following:
    - Click Apply on the Property Bar or in the Tool Settings Roll-Up to apply the transformation.
    - Press ESC on the keyboard to cancel the transformation.

To scale an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click the Scale Mode button on the Property Bar or in the Tool Settings Roll-Up.
4. Type a scaling percentage in the Horizontal and Vertical Transformation boxes.

    If Maintain Aspect is enabled, type only one dimension; the other dimension is calculated automatically.
5. Click Transform to see a preview of the transformation in the Image Window.
6. Do one of the following:
    - Click Apply on the Property Bar or in the Tool Settings Roll-Up to apply the transformation.
    - Press ESC on the keyboard to cancel the transformation.

Tips

- You can also apply a transformation by double-clicking the selected object, by right-clicking in the image and selecting Apply, or by pressing ENTER on the keyboard.
- You can also cancel a transformation by double-clicking outside the selected object, or by right-clicking the image and clicking Reset.

{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} Related Topics

Sizing an object interactively in the Image Window

Sizing <u>handles</u> let you change only one dimension of the object and to change its <u>aspect ratio</u> ─ or to change both dimensions at the same time to preserve the object's aspect ratio.

To change only one dimension of the object

1. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Object Picker tool.</u>

2. Select the object.

3. Drag a center handle on any side of the <u>highlighting box.</u>

4. Release the mouse button.

5. Repeat steps 3 and 4 until the desired size has been achieved.

6. Do one of the following:
   - Click Apply on the Property Bar or in the Tool Settings Roll-Up to apply the transformation.
   - Press ESC on the keyboard to cancel the transformation.

To size an object proportionately

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select the object.

3. Drag a corner handle on the highlighting box.

   Hold down SHIFT as you drag to size the object from the center. The object's center does not move. The change in size occurs in opposite directions if you drag a center handle, and in all four directions if you drag a corner handle.

4. Release the mouse button.

5. Repeat steps 3 and 4 until the desired size has been achieved.

6. Do one of the following:
   - Click Apply on the Property Bar or in the Tool Settings Roll-Up to apply the transformation.
   - Press ESC on the keyboard to cancel the transformation.

─ **Tips**

- You can also apply a transformation by double-clicking the selected object, by right-clicking in the image and selecting Apply, or by pressing ENTER on the keyboard.

- You can also cancel a transformation by double-clicking outside the selected object, or by right-clicking the image and clicking Reset.

{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} <u>Related Topics</u>

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Rotating an object

Objects can be rotated around a pivot point called the center of rotation. By default, the center of rotation is located in the middle of the highlighting box. It is represented by a bull's-eye icon in the Image Window.

To rotate using the Property Bar or Tool Settings Roll-Up

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click the Rotate Mode button on the Property Bar or in the Tool Settings Roll-Up.
4. Type the horizontal and vertical coordinates to define the position of the center of rotation (optional).
5. Type an angle in the Rotation Angle box on the Property Bar, or in the Angle box in the Tool Settings Roll-Up.

   An angle with a negative value rotates the object clockwise; a positive value rotates it counterclockwise.
6. Click Transform to see a preview of the transformation in the Image Window.
7. Do one of the following:
   - Click Apply on the Property Bar or in the Tool Settings Roll-Up to apply the transformation to the object.
   - Press ESC on the keyboard to cancel the transformation.

To rotate directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Click inside the object until the rotation handles appear.

   Rotation handles are the curved, double arrows in the corners of the highlighting box.
3. Do one of the following:
   - Drag the center of rotation to the desired location.
   - Enable the Relative Center button on the Property Bar or the Relative Center check box in the Tool Settings Roll-Up. Type the distance by which you want to move the center of rotation in the Horizontal and Vertical boxes.
4. Drag a corner handle to a new position.
5. Repeat step 4 until you've rotated the object to the desired angle.
6. Do one of the following:
   - Click Apply on the Property Bar or in the Tool Settings Roll-Up to apply the transformation.
   - Press ESC on the keyboard to cancel the transformation.

— **Tips**

- You can also apply a transformation by double-clicking the selected object, by right-clicking in the image and selecting Apply, or by pressing ENTER on the keyboard.
- You can also cancel a transformation by double-clicking outside the selected object, or by right-clicking in the image and clicking Reset.

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{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} Related Topics

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Creating a mirror image of an object

Mirroring an object is much like flipping it horizontally, vertically, or both.

To mirror an object using the Property Bar or Tool Settings Roll-Up

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click the Scale Mode button on the Property Bar or in the Tool Settings Roll-Up.
4. Do one or both of the following:
   - Enable the Flip Horizontal button to mirror the object along its vertical axis.
   - Enable the Flip Vertical button to mirror the object along its horizontal axis.
5. Click Transform to see a preview of the transformation in the Image Window.
6. Do one of the following:
   - Click Apply on the Property Bar or in the Tool Settings Roll-Up to apply the transformation.
   - Press ESC on the keyboard to cancel the transformation.

— **Note**

- An object flips horizontally on its right edge, and vertically on its top edge.

To mirror directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.

   Sizing handles appear along the object's highlighting box.
3. Drag a center handle across the object past the middle node on the other side of the highlighting box.

   Hold down CTRL while you drag to keep the object the same size as before the transformation.

   If you do not use the CTRL key to constrain the object, you can enable the Snap To Grid option in the View menu to help control sizing.
4. Do one of the following:
   - Click Apply on the Property Bar or in the Tool Settings Roll-Up to apply the transformation.
   - Press ESC on the keyboard to cancel the transformation.

— **Tips**

- You can also apply a transformation by double-clicking the selected object, by right-clicking in the image and selecting Apply, or by pressing ENTER on the keyboard.
- You can also cancel a transformation by double-clicking outside the selected object, or by right-clicking in the image and clicking Reset.

{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} Related Topics

Skewing an object

To skew an object, drag one side of it. The opposite side remains stationary to give the object a slanted effect.

To skew an object using the Property Bar or Tool Settings Roll-Up

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click the Skew Mode button on the Property Bar or in the Tool Settings Roll-Up.
4. Type values in the Horizontal ↔ and Vertical
↕ Transformation boxes.

   Positive horizontal settings move the top of the object to the left; negative horizontal settings move it to the right. Positive vertical settings move the right side of the object up; negative vertical settings move it down.
5. Click Transform to see a preview of the transformation in the Image Window.
6. Do one of the following:
   - Click Apply on the Property Bar or in the Tool Settings Roll-Up to apply the transformation.
   - Press ESC on the keyboard to cancel the transformation.

To skew an object directly in the Image Window

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Click inside the object until the skewing handles appear.

   The skewing handles are the straight double-headed arrows located in the center of each side of the highlighting box.
3. Drag a skewing handle to a new position.
4. Repeat step 3 until you achieve the desired effect.
5. Do one of the following:
   - Click Apply on the Property Bar or in the Tool Settings Roll-Up to apply the transformation.
   - Press ESC on the keyboard to cancel the transformation.

— **Tips**

- You can also apply a transformation by double-clicking the selected object, by right-clicking in the image and selecting Apply, or by pressing ENTER on the keyboard.
- You can also cancel a transformation by double-clicking outside the selected object, or by right-clicking in the image and clicking Reset.

{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} Related Topics

Distorting an object

You distort an object by dragging a transformation handle away from it for a stretched effect, or dragging a transformation handle into the object for a squashed effect. You can only distort an object directly in the Image Window. The Tool Settings Roll-Up displays the Position page when Distort mode is selected, but you can use it to apply distortion to an object.

To distort an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click the Distort Mode button on the Property Bar.

   Diagonal outlined arrows appear at each corner of the object's highlighting box.
4. Drag an arrow to a new position.
5. Repeat step 4 until you achieve the desired effect.
6. Do one of the following:
   - Click Apply on the Property Bar or in the Tool Settings Roll-Up to apply the transformation.
   - Press ESC on the keyboard to cancel the transformation.

Tips

- You can also apply a transformation by double-clicking the selected object, by right-clicking in the image and selecting Apply, or by pressing ENTER on the keyboard.
- You can also cancel a transformation by double-clicking outside the selected object, or by right-clicking in the image and clicking Reset.

{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} Related Topics

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Applying perspective to an object

Perspective is the symmetrical distortion of an object that gives it a sense of depth and makes it look three-dimensional. This is achieved by moving two handles away from each other. The Tool Settings Roll-Up displays the Position page when Perspective mode is selected, but you can use it to apply perspective to an object.

To apply perspective to an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Click the Perspective Mode button on the Property Bar.

   Circular perspective handles appear in each corner of the object's highlighting box.
4. Drag one handle.

   The first handle counter-clockwise from the handle you drag moves opposite to the dragging direction.
5. Release the mouse button.

   The object redraws to give the illusion of depth.
6. Adjust the perspective until you achieve the desired effect.
7. Do one of the following:
   - Click Apply on the Property Bar or in the Tool Settings Roll-Up to apply the transformation.
   - Press ESC on the keyboard to cancel the transformation.

— **Tips**

- You can also apply a transformation by double-clicking the selected object, by right-clicking in the image and selecting Apply, or by pressing ENTER on the keyboard.
- You can also cancel a transformation by double-clicking outside the selected object, or by right-clicking in the image and clicking Reset.

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{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} Related Topics

Altering object edges

Altering object edges

You can fine-tune the appearance of the objects that you add to your image by adjusting their edges in the Image Window. Corel PHOTO-PAINT lets you soften object edges by applying anti-aliasing, feathering, and defringing. If you want to make some objects stick out in your image, you can define their edges by sharpening them and adding drop shadows.

Anti-aliasing

All pixels in any given image or object are little squares that are aligned horizontally and vertically to produce a gridlike structure. To produce a curved or diagonal edge for an object, pixels that are diagonal to each other are selected to be part of the edge. This can produce a jagged edge. Anti-aliasing fills the pixels that are located in the gap between the pixels in the object's edge with an intermediate or semitransparent color. This smoothens the edges of the object and makes the object blend more easily with the background without losing any detail included in the object.

The jagged edges are usually not visible at first glance. When you scale, skew, or rotate an object, however, they can become painfully obvious. For that reason, the Tool Settings Roll-Up and the Property Bar for the Object Picker tool both provide an Anti-aliasing option. It is enabled by default. Even if you use an object's handles to apply transformations, the Anti-aliasing option is functional. Disabling the Anti-aliasing option makes the object edges appear quite jagged, especially when you apply multiple transformations to it in different sessions.

Feathering

Feathering softens and smoothes the edges of an object. This is done by gradually increasing the transparency of the pixels located along the object's edge. You specify the width of the feathered section of the object, and the transparency gradient you want to use. The gradient, called the edge type, can have either a linear or a curved progression. Feathering reduces the sharpness of the object edges and causes some loss of detail. You can use feathering to simulate anti-aliasing on a hard-edged object, or to improve it when an anti-aliased object's edges don't appear smooth enough. Feathering affects more pixels than anti-aliasing.

After feathering an object's edges, you can apply the transparency changes to a clip mask. Disabling and enabling the clip mask allows you to view the object with or without the feathered edges.

Defringing

Sometimes, objects created from selections include unwanted or stray pixels along their edges. This is most apparent when the selection used to create the object was surrounded by pixels of a very different brightness or color. Defringing replaces the color of the stray pixels with a color from inside the object, according to the width value you set. The defringed object blends in more with the background and does not look as if it was just dropped into the image.

Remove matte

The two Remove Matte commands are used to change the transparency of the semitransparent pixels in an object. Remove Black Matte makes the semitransparent pixels more transparent by dividing the RGB values of the object pixels by their associated transparency value. Remove White Matte increases the opacity of semitransparent pixels by multiplying the RGB values of the pixels by their associated transparency value.

Sharpening

Sharpening is the opposite of feathering; it makes the object edges more defined by increasing their sharpness. This is done by choosing the grayscale or transparency value of the pixels located along the object's edges and on which you want the marquee located. The object marquee's threshold adjusts to exclude pixels exceeding the specified transparency value. This makes them fully transparent and no longer a part of the visible object, so that pixels inside the marquee do not blend into the background as subtly as before.

Drop shadows

A drop shadow is an object that looks like the shadow of another object. The effect can be flat like a silhouette, or it can be one of perspective so that the sides of the shadow converge to a vanishing point. With Corel PHOTO-PAINT, you can also change the shadow's direction and distance from an object, its color and opacity, and the feathering of its edges. You can control a drop shadow's distance and direction using settings in the dialog box or interactively in the Image Window. A drop shadow is grouped with the object by default, but has its own thumbnail in the Objects Docker window. It can also be ungrouped so you can move and edit it as a separate object.

Tip

- Soften the edges of your objects when you want to integrate them with the rest of the image. Define the edges when you want the object to stand out in the image (e.g., hyperlinked graphics in World Wide Web pages).

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics

Adjusting the threshold of an object marquee

The object marquee identifies the boundary of an object. Adjust the position of the object marquee for objects that have semitransparent edges by changing the marquee threshold.

The result of changing the marquee's threshold is most apparent when it is applied to an object that has a wide feathered edge, or that has been created with Anti-aliasing. For example, a threshold value of 1 places the marquee along the first completely transparent pixels on the object's edge. A threshold value of 255 places the marquee along the first completely opaque pixels in the object's edge.

To adjust the threshold of an object marquee

1. Choose Tools, Options.

2. Click Workspace, Display in the list of categories.

3. In the Threshold section on the Display page, type a threshold value from 1 to 255 in the Object box.

   The object marquee is located from now on along pixels that have the specified value.

{button ,AL(`PRC Altering object edges;',0,"Defaultoverview",)} Related Topics

Changing the color of an object marquee

You can change the color of an object marquee to make it easier to see on an object or against the image background.

To change the color of an object marquee

1. Choose Tools, Options.

2. Click Workspace, Display in the list of categories.

3. Select a color from the Object Marquee picker.

Tip

- Turn the object marquee on and off by enabling and disabling the Marquee Visible command in the Object menu.

{button ,AL(`PRC Altering object edges;',0,"Defaultoverview",)} Related Topics

Feathering the edges of an object

Feathering gradually increases the transparency of the pixels along an object's edge in a linear or curved progression. There are two feathering nodes: Linear makes the gradient progress in even increments of added transparency from the beginning to the end of the feathered section; Curved makes the gradient follow a slanted «S» shaped curve to result in small transparency increments at the beginning of the feathered edge, larger ones in the middle, and small ones at the end. This makes the feathering look more concentrated.

After feathering an object's edges, you can create a clip mask to view the object without the effect even if you have saved it to the object. This is useful if you want to make other changes to the object or don't want to risk changing the feathered edges by mistake.

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 pixels, in the Width box.

5. Choose an edge type from the Edges list box.

— Tips

- In the Feather dialog box, click the Preview button to see the effect in the Image Window before applying it to your image.

- Click inside the Image window to zoom in on the object, and right-click to zoom out. You can pan the image within the Preview window by clicking on the image and dragging, provided the image is sufficiently zoomed.

To remove feathered edges from an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. In the Objects Docker window, select the object's thumbnail.

   A red border appears around the object thumbnail, and a blue bar highlights its name.

3. Click Object, Clip Mask, Create, From Object Transparency.

   A separate thumbnail for the clip mask appears next to the object thumbnail, and is surrounded by a red border. The transparency effects are applied to the clip mask.

4. Right click on the clip mask thumbnail.

5. Click Disable in the pop-up menu.

   A red X appears over the clip mask thumbnail. The transparency changes to the object disappear.

— Tip

- To permanently remove the clip mask and the transparency changes, click Object, Remove Clip Mask.

{button ,AL(`PRC Altering object edges;',0,"Defaultoverview",)} Related Topics

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Sharpening the edges of an object

You can use this procedure to make the edges of an object crisp and obvious. The results are more apparent when you apply sharpening to objects that have soft edges caused by <u>feathering</u> or <u>anti-aliasing.</u>

To sharpen the edges of an object

1. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Object Picker tool.</u>
2. Select the object.
3. Click Object, Matting, Threshold.
4. Type the transparency value (between 1 and 255) of the pixels you want to apply to the edge of the object.

   A threshold value of 1 places the marquee along the first completely transparent pixels on the object's edge. A threshold value of 255 places the marquee along the first completely opaque pixels in the object's edge.

   The object marquee moves to the location of the pixels in the transitional edge that have the specified value. Pixels on the outside of the new edge location are completely transparent and are excluded from the object. Pixels located inside the new edge location become completely opaque and are included in the object. The object edges can now easily be seen.

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{button ,AL(`PRC Altering object edges;',0,"Defaultoverview",)} <u>Related Topics</u>

Defringing an object

An object often includes stray pixels along its edges that contrast sharply with neighboring pixels, giving it a slightly ragged effect. This is particularly true of objects created from a mask selection. Defringing the stray pixels makes the object appear to blend in more gradually with the background.

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 in the Width box.

{button ,AL(`PRC Altering object edges;',0,"Defaultoverview",)} **Related Topics**

Removing a black or white edge from an object

Objects sometimes appear to have a black or white matte along their edges because of the grayscale value of the pixels in those areas. Corel PHOTO-PAINT compensates for this by making pixels in the black matte more transparent, and pixels in the white matte more opaque.

To remove a black or white edge from 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:
   - Click Object, Matting, Remove Black Matte.
   - Click Object, Matting, Remove White Matte.
4. Repeat step 3 if necessary.

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{button ,AL(`PRC Altering object edges;',0,"Defaultoverview",)} Related Topics

Creating a drop shadow

A drop shadow is an object that appears as a shadow of another object. You can create a flat drop shadow as a silhouette of an object, or give it a sense of perspective. The original object's transparency and feathered edge are duplicated in the shadow object. The feathering and opacity options you choose in the Object Dropshadow dialog box are added to the attributes already found in the original object.

You can apply a drop shadow to one object or to several at a time. When applying a drop shadow to objects of different dimensions, set the distance according to percentage so that the drop shadow will be in equal proportion to all of them.

To create a drop shadow

1. Select the object(s).

   Hold down SHIFT to select multiple objects in the Image Window.

   Hold down CTRL to select multiple objects in the Objects Docker window.

2. Click Object, Drop Shadow.

3. In the Object Dropshadow dialog box, do one of the following:
   - Click the Flat button to create the drop shadow as a silhouette
   - Click the Perspective button to create a vanishing point on the shadow.

   The shadow object is given the original object's name with the word «shadow» appended in the Objects Docker window.

4. In the Orientation Direction box, set the angle at which you want the shadow to lie in relation to the object.

   The angle is constrained to 45-degree increments by default. Disable the Constrain 45 box to set other angles of direction.

   A dial next to the Direction box indicates the angle at which a shadow lies in relation to an object, according to the value specified. You can also set the angle by dragging the dial arrow.

5. Do one of the following:
   - In the Offset box, enter the length the shadow extends from the object according to the image's units of measurement
   - Enable the Relative Values check box and set the percentage of an object's size that you want the shadow to be.

6. Move the Opacity slider to the opacity value you want the drop shadow to be.

   Zero is completely transparent, 100 is completely opaque.

7. Click the Color picker and select a color for the shadow.

   The color of the drop shadow is black by default.

8. In the Feather section, move the Width slider to set the number of pixels on the shadow's edge you want to feather, or a percentage if the Relative Values check box is enabled.

9. In the Feather Direction box, set the direction for the feathered pixels in the drop shadow.

   The direction is set to Average by default. When you click any other selection, you can also change the shape of the feathered pixels by clicking Linear or Curved in the Edges box.

— **Notes**

- A new drop shadow is created every time you click Object, Drop Shadow according to the current settings in the Object Dropshadow dialog box.

- If you create a perspective drop shadow, you can also elevate the angle of the light source and make a percentage of the drop shadow fade.

— **Tip**

- Click the Preview button in the Object Dropshadow dialog box to set the drop shadow's distance and direction from the object interactively in the Image Window.

- When a drop shadow is created, it is grouped with the original object. To delete, edit or move a drop shadow separately from the object, select the group and click Object, Arrange, Ungroup. Click anywhere outside of the highlighting box to deselect the object and drop shadow.

{button ,AL(`PRC Altering object edges;',0,"Defaultoverview",)} Related Topics

Editing the shape and color of objects

Editing the shape and color of objects

You can use almost all of the tools in Corel PHOTO-PAINT to change the shape or color of an object in a variety of ways. While most methods are matters of personal preference that come after much experimentation, you can use the tools from the Mask, Paint, Fill, and Undo Tools flyouts for basic operations. The Objects Docker window also contains a feature called the <u>clipping group</u> for combining characteristics of one object with another.

Combining object features

When you combine the characteristics of objects in Corel PHOTO-PAINT, you fit the color or texture of some objects into the shape of another. This is performed using the Objects Docker window's clipping group, which clips the pixels of the child objects to the parent. The result is that the parent object retains its shape, but contains the color or texture of the child objects. You do not create a new object with this method, because you can always separate the features of the child and parent objects after saving them as a clipping group.

An object is always the parent to the objects above it in the Objects Docker window. If the parent object is a picture of a balloon, and has a child object that is a picture of a sunflower, clipping them together produces a balloon shape with the color and texture of a sunflower. If you want to create a sunflower shape with the color and texture of a balloon, you must rearrange the <u>stacking order</u> of the Objects Docker window so that the balloon is now a child object and appears above the sunflower. The background cannot be part of a clipping group.

When you create a clipping group with two or more child objects, the highest child object in the stacking order covers the pixels of lower objects within the shape of the parent object. You can view the pixels of lower child objects in the clipping group, however, by clicking the eye icon associated with the thumbnail of the objects above them in the stacking order.

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing some pixel colors in an object

The simplest way to change some pixel colors in an object is to paint over them with the Paint tool. All changed pixels maintain their respective transparency value. For example, a pixel that is 50% transparent is still 50% transparent after you apply a new color. You can paint over the pixels in only one object at a time, and the final result depends on the current paint mode and color mode.

To change some pixel colors in an object

1. In the Objects Docker window, select the thumbnail of the object that you want to change.

   A red border appears around the thumbnail, and a blue bar highlights the object name.

2. Enable the Lock Transparency check box to maintain the object's shape.

3. Open the Paint Tools flyout, and click the Paint tool.

4. Double-click the Paint tool to open the Tool Settings Roll-Up.

5. Change the Paint tool's settings on the Property Bar or in the Tool Settings Roll-Up.

6. Choose a paint color from the on-screen Color Palette.

   The new color appears in the Paint swatch on the Status Bar.

7. Paint over the pixels that you want to color.

Tip

- You can also select a new color by double-clicking the Paint swatch on the Status Bar, and moving the selector in the Paint Color dialog box.

{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics

Filling an object with a different color or pattern

When you fill an object, you change all or some of its pixels at once with the same color, pattern, or texture, including any pixels that are hidden by another object. All affected pixels maintain their respective transparency value. For instance, a pixel that is 50% transparent is still 50% transparent after you apply the fill.

To fill an object with a different color or pattern

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Open the Fill Tools flyout, and click the Fill tool.
4. Click the Edit Fill button on the Property Bar, or the Edit button in the Tool Settings Roll-Up.
5. In the Select Fill dialog box, choose a fill type.
6. Click the Edit button to choose attributes for the fill.
7. Select a Color Tolerance mode on the Property Bar or in the Tool Settings Roll-Up.
8. Type the tolerance value in the Color Tolerance boxes.
9. In the Image Window, click a pixel in the object whose color you want to change to the fill you have chosen.

   The fill is applied to all pixels whose previous color fell within the Fill tool tolerance range specified in step 8, and which are adjacent to the pixel you clicked with the Fill tool. A tolerance value of 100 fills all of the object's pixels; a tolerance of 0 fills only the adjacent pixels that have the same color as the pixel you clicked.

Tips

- You can also open the Select Fill dialog box by double-clicking the Fill color swatch on the Status Bar.
- To fill only some of the pixels with a different color or pattern, create a mask around the selected area before you click the Fill tool. For information about creating masks, see "Using masks to make selections."

{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics

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Erasing color from an object

When you erase color from an object, you make the pixels completely transparent.Enable the Lock Transparency check box in the Objects Docker window to maintain the original shape of the object with the object marquee.

To erase color from an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Open the Undo Tools flyout, and click the Eraser tool.
4. Specify the Eraser tool's settings on the Property Bar or in the Tool Settings Roll-Up.
5. Drag over the object to erase the color.

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{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics

Adding to the shape of an object

Any changes you make to an image always become part of the last selected object unless you select or create another object before applying them. In the Objects Docker window, the Lock Transparency check box restricts any changes to pixels inside the object; it must therefore be disabled if you are using a tool to change an object's shape. New sections do not have to be visually attached to the selected object, but can be placed anywhere in the Image Window. When you move any other part of the object, the new sections move with it.

To add to the shape of an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. In the Objects Docker window, disable the Lock Transparency check box.
4. Do one of the following:
   - Open the Paint Tools flyout, and click a paint tool.
   - Open the Shape Tools flyout, and click a shape tool.
5. Specify the tool's settings on the Property Bar or in the Tool Settings Roll-Up.
6. Use the tool to create the new object elements.

   The object marquee grows to include all new elements that you add to the object.

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{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics

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Removing sections of an object

You use a mask tool to remove large parts of an object, or the Eraser tool for finer adjustments. You can use a <u>mask</u> to delete pixels inside or outside the area you've selected, and the Eraser tool to delete unwanted pixels by setting the Transparency box in the Property Bar to make them fully transparent. If the Lock Transparency check box in the Objects Docker window is disabled, the object marquee changes to the new shape of the object depending on the Transparency and Soft Edge settings. Transparency settings for the Eraser tool range from 0 (transparent) to 99 (opaque). The larger the value of the Soft Edges setting (on a scale of 0 to 100), the greater the transparency of the pixel width along an object's edge.

To remove pixels outside a mask selection

1. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Object Picker tool.</u>

2. Select the object.

3. Open the <u>Mask Tools flyout,</u> and click a mask tool.

4. Specify the mask tool settings on the Property Bar or in the Tool Settings Roll-Up.

5. Use the mask tool to define an area on the object.

6. Click Object, Crop To Mask.

   All pixels inside the selected area remain part of the object, while those outside the selected area are removed.

To remove pixels inside a mask selection

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select the object.

3. Open the Mask Tools flyout, and click a mask tool.

4. Specify the mask tool settings on the Property Bar or in the Tool Settings Roll-Up.

5. Use the mask tool to select an area on the object.

6. Click Edit, Cut.

   All pixels inside the selected area are removed from the object, while the object marquee changes to fit the new shape.

To remove pixels from an object with the Eraser tool

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Select the object.

3. Open the <u>Undo Tools flyout,</u> and click the <u>Eraser tool.</u>

4. Specify the Eraser tool settings on the Property Bar or in the Tool Settings Roll-Up.

5. Apply the Eraser tool to remove pixels or to make them more transparent.

{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a clipping group

A clipping group always clips the pixels of child objects to the shape of a parent object. An object is always the parent to the objects above it in the Objects Docker window. The clipping group hides all pixels belonging to a child object that do not overlap with the parent object. If no pixels overlap, the child object is completely hidden when you create the clipping group. However, you can still see an outline of the child object when you drag it in the Image Window.

You can clip one or more child objects to a parent object.

To create a clipping group

1. In the Image Window, click and drag a child object onto the parent object.

2. In the Objects Docker window, click the column directly to the left of the child object's thumbnail.

   An icon of a paper clip appears in the column, and the thumbnail of the child object indents. In the Image Window, all child object pixels extending outside the parent object disappear.

— **Tips**

- You can also create a clipping group by enabling the Clip To Parent check box in the Object Properties dialog box.

- You can drag a child object to reposition its pixels in the parent object. If you want to resize a child object to fit the shape of the parent, click the child object and drag one of the sizing handles after you have created the clipping group. To return the child object to its original size, right-click it and click Reset.

- To undo the clipping group, click the paper clip icon next to each child object in the Objects Docker window. When the clipping group is undone, the paper clip disappears and all pixels in the child objects reappear.

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{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics

Editing an object's transparency

Editing an object's transparency

You can edit an object's transparency globally to change all of its pixels at once by a uniform amount, or locally to vary the transparency of its pixels. When you change the transparency of an object, you modify the grayscale value of its individual pixels. The grayscale uses 256 shades of gray to represent levels of transparency, ranging from black which has a value of 0 (transparent) to white which has a value of 255 (opaque). When you change an object's transparency with a clip mask, the grayscale value is indicated in the Paint or Fill color swatch on the Status Bar, depending on the tool you are using. The darker the display is when working in the grayscale, the more transparent the tool makes the object appear.

Editing transparency globally

Editing an object's global transparency evenly reveals the object or background that lies beneath the selected object, like a double exposure with a camera. You can change the global transparency of one or more objects at once using the Opacity slider in the Objects Docker window. You can also change or undo the effect of the Opacity slider at any time, even after saving it to the object. The Opacity slider operates on a percentage basis ranging from 1%, which makes objects fully transparent, to 100%, which makes them fully opaque.

When you create a clipping group, you can use the Opacity slider to make all pixels of a child object more transparent to reveal the object below it. You can adjust the global transparency of all objects in a clipping group so their pixels appear to blend evenly together within the shape of the parent object.

Editing transparency locally

When you edit an object's transparency locally, you change only some of its pixels to reveal the underlying object or background in varying degrees. This can be a sporadic effect where pixels of greater or lesser transparency stand out from surrounding pixels, like a canvas showing through an old painting, or a gradual effect where the transparency of the pixels changes progressively to create a gradient.

The clip mask

A very useful feature in Corel PHOTO-PAINT for changing an object's transparency locally is a clip mask, which covers the editable and non-editable areas of an object like an invisible sheet. With the clip mask, you can edit an object's transparency values without affecting any other attributes of the object. You can change the transparency values directly on the object and then add the clip mask, or add the clip mask before making the changes. When you change the transparency before adding the clip mask, the clip mask can be used to restore the pixels to their full opacity so long as their transparency has a grayscale value of at least one. You can undo transparency changes at any time with the clip mask ▬ even after saving them in the image ▬ and turn the clip mask on and off to view the object with or without the changes.

You can also use a clip mask on a clipping group to vary the transparency of pixels in a child object, so that parts of the object underneath show through with different intensities.

The clip mask and alpha channels

Just like a regular mask, the clip mask has its own alpha channel in the Channels Docker window. When you enable the Preview icon of the clip mask thumbnail in the Channels Docker window, the Image Window reveals changes to the clip mask as a red overlay that corresponds in depth to its transparency value. As with a regular mask, the clip mask thumbnail in both the Channels and the Objects Docker windows interprets any changes as shades of gray. With the clip mask thumbnail, however, white indicates areas that make the object appear fully opaque, while black indicates areas that make it look fully transparent. Shades of gray in the clip mask thumbnail are areas that make the object appear partly transparent. With the regular mask thumbnail, white signifies the editable areas and black signifies the nonnegotiable areas.

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics

Editing an object's transparency globally

You can change the global transparency of one object or several objects at a time using the Opacity slider. When you edit the overall transparency, you change the transparency values of all pixels in all selected objects by an equal amount. If some pixels are already transparent before you change an object's overall transparency, the Opacity slider increases their existing transparency. The Opacity slider operates on a percentage basis ranging from 1% which makes objects fully transparent, to 100% which makes them fully opaque.

To edit an object's overall transparency

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object(s).

   Hold down SHIFT to select multiple objects in the Image Window.

   Hold down CTRL to select multiple objects in the Objects Docker window.

   Sizing handles appear on the object's highlighting box.
3. Move the Opacity slider at the bottom of the Objects Docker window to change the object's transparency.

Tip

- When working with a single object, you can also edit its overall opacity by adjusting the Opacity slider in the Object Properties dialog box.

Note

- The Opacity slider is not available for black-and-white (1-bit) images.

{button ,AL(`PRC Editing an objects transparency;',0,"Defaultoverview",)} Related Topics

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Editing the transparency of a clipping group globally

When you create a clipping group, the pixels of child objects are contained in the shape of the parent object. The Opacity slider makes all pixels of a child object more transparent, to evenly reveal the object beneath it in the clipping group.

To edit the transparency of a clipping group globally.

1. In the Image Window, click and drag a child object onto the parent object.

2. In the Objects Docker window, click the column directly to the left of the child object's thumbnail.

   An icon of a paper clip appears in the column, and the thumbnail of the child object indents. In the Image Window, all child object pixels extending beyond the parent object disappear.

3. Open the Object/Mask Tools flyout, and click the Object Picker tool.

4. Select the child object.

5. Move the Opacity slider on the Property Bar or at the bottom of the Objects Docker window to change the transparency of the child object.

{button ,AL(`PRC Editing an objects transparency;',0,"Defaultoverview",)} Related Topics

Creating a clip mask

The clip mask allows you to vary the transparency of pixels in an object, without working directly on the object. The advantage is that a clip mask covers the object like an invisible sheet, so you can cancel changes to the transparency even after saving the image.

You create a clip mask from scratch if you want it to cover the whole object, or from a regular <u>mask</u> if you want it to cover only part of the object. You can create the clip mask to reveal or hide the object you are editing. When the object is hidden, any subsequent editing to the clip mask makes the underlying pixels of the associated object more opaque. When the object is revealed, any subsequent editing to the clip mask makes the object pixels directly behind it more transparent. Creating a clip mask from a regular mask hides all pixels outside the selected area.

To create a clip mask that reveals the object

1. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Object Picker tool.</u>
2. In the Objects Docker window, select the object's thumbnail.

   A red border appears around the object thumbnail, and a blue bar highlights its name.
3. Click Object, Clip Mask, Create, To Show All.

   A separate thumbnail for the clip mask appears next to the object thumbnail, and is surrounded by a red border. Editing the clip mask makes the object appear more transparent, according to the current <u>grayscale</u> value. The clip mask thumbnail signifies the changes as shades of gray.

To create a clip mask that hides the object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. In the Objects Docker window, select the object's thumbnail.

   A red border appears around the object thumbnail, and a blue bar highlights its name.
3. Click Object, Clip Mask, Create, To Hide All.

   A separate thumbnail for the clip mask appears next to the object thumbnail, and is surrounded by a red border. The object disappears from the Image Window, but is revealed by editing the clip mask according to the current grayscale value.

To create a clip mask from part of an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select an object.
3. Open the <u>Mask Tools flyout,</u> and click a mask tool.
4. Specify the mask tool settings on the Property Bar or in the Tool Settings Roll-Up.
5. Select an area on the object.
6. Click Object, Clip Mask, Create, From Mask.

   All of the object's pixels that lie outside the <u>mask selection</u> disappear.
7. Select a tool and edit the transparency of the pixels inside the selection.

‒ **Tip**

- To reverse the mask tool's effect, click Object, Clip Mask, Create, From Inverted Mask.
- Applying a tool to the hidden pixels while working in the clip mask restores them to the opacity of the current grayscale setting.

To create a mask selection on a clip mask

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. In the Objects Docker window, select the object's thumbnail.

   A red border appears around the object thumbnail, and a blue bar highlights its name.
3. Click Object, Clip Mask, Create, To Show All.

   A separate thumbnail for the clip mask appears beside the object thumbnail, and is surrounded by a red border.
4. Open the Mask Tools flyout, and click a mask tool.
5. Specify the mask tool settings on the Property Bar or in the Tool Settings Roll-Up.
6. Select an area of the object.

   Changes to the clip mask are restricted to the mask selection.

‒ **Tips**

- To reverse the Mask tool's effects, click Mask, Invert after drawing the mask.
- Selecting an area after creating the clip mask reveals all pixels in an object, but only those inside the selection are editable.

{button ,AL(`PRC Editing an objects transparency;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Editing transparency with a clip mask

You edit transparency with a clip mask just as you would edit an object directly, using the same tools and menu commands. When you apply an image-editing tool to a clip mask, it affects how transparent the corresponding part of the object that lies directly behind the clip mask appears (depending on its <u>grayscale</u> setting).

Each time you go over the same area of a clip mask, the transparency value changes accordingly. You can use different tools and transparency values on the same clip mask, but you can edit only one clip mask at a time. The clip mask must be active, as indicated by a red border around its thumbnail, to be edited. You cannot create a clip mask on the image background.

To edit transparency with a clip mask

1. In the Objects Docker window, click the clip mask thumbnail for the object you want to edit.

   A red border appears around the clip mask thumbnail.

2. Ensure that the plus (+) sign appears between the thumbnails for the object and the clip mask.

   If it doesn't appear, double-click the object name and enable the Link Clip Mask check box in the Object Properties dialog box.

3. Do one of the following:
   - Open the <u>Paint Tools flyout,</u> and click the <u>Paint tool,</u> to edit the transparency by applying brush strokes.
   - Open the <u>Fill Tools flyout,</u> and click the <u>Fill tool,</u> to edit the transparency by adding a uniform fill.

4. Specify the tool settings on the Property Bar or in the Tool Settings Roll-Up.

5. Double-click the color swatch on the Status Bar for the tool you are using.

   If you are using the Paint tool, double-click the Paint color swatch.

   If you are using the Fill tool, double-click the Fill color swatch.

6. Do one of the following:
   - In the Paint Color dialog box, type a number between 0 (transparent) and 255 (opaque) in the Level box to set the transparency value.
   - In the Select Fill Color dialog box, click the Edit button to open the Uniform Fill Dialog box. Type a number between 0 (transparent) and 255 (opaque) in the Level box to set the transparency value.

   You might have to click the More button in the Paint Color dialog box or the Uniform Fill Dialog Box to get to the Level box.

7. Apply the Paint tool or the Fill tool over the object to edit the transparency of the associated clip mask.

   The clip mask thumbnail displays transparent areas as shades of gray.

8. Do one of the following:
   - Click Object, Clip Mask, Combine.
   - Right-click the clip mask thumbnail, and click Combine Clip Mask.

   The transparency changes are applied to the object, and the clip mask thumbnail disappears from the Objects Docker window.

‒ **bmct TIcon.bmp} Tips**

- You can also set the transparency value by moving the Transparency slider in the Paint Color or Uniform Fill dialog boxes.
- You can also link or unlink an object and a clip mask by clicking between their thumbnails in the Objects Docker window.

{button ,AL(`PRC Editing an objects transparency;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing transparency locally on an object

You can apply local transparency edits directly on an object with the Object Transparency Brush tool. You can then create a clip mask to view the object separately from the transparency changes even if you have saved them to the object. Applying the clip mask lets you make all of the object's pixels fully opaque, so you can edit the object without affecting its transparency values. Changes you make to an object's transparency before adding the clip mask can be removed when you remove the clip mask. Pixels that have a grayscale value of 0 are fully transparent. They do not become opaque when you create a clip mask.

To edit transparency locally on an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object.
3. Open the Transparency Tools flyout, and click the Object Transparency Brush tool.
4. Specify the Object Transparency Brush tool settings on the Property Bar or in the Tool Settings Roll-Up.
5. Ensure that the Transparency box on the Property Bar or in the Tool Settings Roll-Up is set to a value of zero.
6. Move the Opacity slider to set the opacity level of the Object Transparency Brush tool.

   The Opacity slider is based on the grayscale, ranging from 0 (transparent) to 255 (opaque).
7. Click the Use Original Transparency button (optional).

   When this option is enabled, the transparency value that you apply is added to the existing transparency value of the pixels you brush. When the option is disabled, the transparency value you apply replaces the existing transparency value of the pixels.
8. Set other brush attributes such as its shape, Size, Flatten, rotation, and Soft Edge values on the Property Bar or in the Tool Settings Roll-Up.
9. In the Image Window, brush over the pixels that you want to make more transparent in the object.

   The pixels touched by a single brush stroke take on the transparency value set in step 5. The underlying image begins to show through these pixels. Pixels touched more than once become increasingly transparent until they reach the limit set in step 6.

— **Note**

- If you set the Opacity slider to zero and set a low Transparency value (e.g., 1 or 2), brushing over the object makes the pixels totally transparent. If the Lock Transparency check box is disabled in the Objects Docker window, the object marquee changes shape to exclude those pixels.

- You can edit two or more selected objects at once with the Object Transparency Brush tool, and then create a clip mask on them simultaneously. However, you can only restore the opacity of the objects one at a time by disabling or removing their associated clip mask. For information about using a clip mask to cancel transparency changes, see "Canceling transparency changes from an object."

{button ,AL(`PRC Editing an objects transparency;',0,"Defaultoverview",)} Related Topics

Applying a transparency gradient to an object

You can use the Object Transparency tool to apply a gradient that gradually changes the transparency of an object, as if it were fading either into the background or according to a shape. You select the shape or type of the gradient from the Tool Settings Roll-Up or Property Bar, as well as its start and end points, their transparency values, and the gradient direction. You can also texture the transparency of an object, or use bitmap fills which you can skew, rotate, and size.

The gradient type appears in the Image Window when you select it in the Tool Settings Roll-Up or Property Bar. A small preview of the gradient type also appears in the Tool Settings Roll-Up as a grayscale image. You cancel it by selecting another gradient type or by selecting None from the Fill Type list box.

To apply a transparency gradient to an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select an object.
3. Open the Transparency Tools flyout, and click the Object Transparency tool.
4. Select a gradient type from the Type list box in the Tool Settings Roll-Up or the Property Bar.
5. Drag the gradient arrow's start node in the Image Window to the point at which you want the to start the transparency gradient.

   The gradient arrow appears in the Image Window for all of the blend shapes except the Flat and Texture shapes, which change the transparency of an object globally according to the value selected with the Transparency slider in the Tool Settings Roll-Up or Property Bar.
6. Move the Node Transparency slider in the Tool Settings Roll-Up or Property Bar to the transparency value at which you want the gradient to start.

   Zero makes the node fully opaque,100 makes it fully transparent.
7. Drag the end node of the gradient arrow in the Image Window to the point at which you want the gradient to end.
8. Move the Node Transparency slider to the transparency value at which you want the gradient to end.

   Zero makes the node fully opaque,100 makes it fully transparent.

   All pixels in the selected object that lie beyond the end node will have the same transparency value as the end of the gradient.
9. When you're satisfied with the object's appearance, click Apply in the Tool Settings Roll-Up or on the Property Bar.

— **Notes**

- You can apply a transparency gradient before or after you create a clip mask to it. If you add it after, any pixels you previously made fully transparent are not restored to opacity if you disable or remove the clip mask.
- You can apply a transparency gradient to two or more selected objects at the same time, and then create a clip mask on them simultaneously.

— **Tips**

- Click the Use Original Transparency button on the Property Bar to add a transparency value to a previous operation. You can also enable the Use Original Transparency check box in the Tool Settings Roll-Up.
- A slider appears at the center of the gradient arrow by default, marking the halfway point of the gradient's transparency range. Dragging the slider moves the halfway point of the transparency range to a new position on the object.

{button ,AL(`PRC Editing an objects transparency;',0,"Defaultoverview",)} Related Topics

Customizing a transparency gradient

When you apply a transparency gradient to an object, the transparency values of the object pixels gradually change from the start of the gradient to the end. With the Object Transparency tool, however, you can customize a gradient to increase the contrast of its transparency values so that the object looks like it is reflecting light. You change the gradient by adding nodes to it, and then specifying a transparency value for each node. You undo each transparency value by removing its associated node.

To add nodes to a transparency gradient

1. Open the Object/Mask Tools flyout, and click the Object Transparency tool.
2. Select a gradient type from the Type list box in the Tool Settings Roll-Up or on the Property Bar.
3. Drag the start node of the gradient arrow in the Image Window to the point at which you want the gradient to begin.

   The gradient arrow appears in the Image Window for all of the gradient types except the Flat and Texture shapes, which change the transparency of an object globally according to the value selected with the Transparency slider in the Tool Settings Roll-Up or on the Property Bar.
4. Move the Node Transparency slider in the Tool Settings Roll-Up or on the Property Bar to the transparency value at which you want the gradient to start.

   Zero makes the node fully opaque,100 makes it fully transparent.
5. Drag the end node of the gradient arrow in the Image Window to the point at which you want the gradient to end.
6. Move the Node Transparency slider to the transparency value at which you want the gradient to end.

   Zero makes the node fully opaque,100 makes it fully transparent.

   All pixels in the selected object that lie beyond the end node will have the same transparency value as the end of the gradient.
7. Drag a color swatch from the on-screen Color Palette to the gradient arrow in the Image Window.

   A new node appears on the gradient arrow, and applies a transparency according to the grayscale value of the color selected.

   If you are using the Conical gradient type, drag the node to the gradient radius.
8. Move the Node Transparency slider to the transparency value at which you want to set the new node.
9. Repeat steps 7 and 8 to add new nodes and transparency values to the gradient.

Notes

- The slider marking the halfway point in the range of transparency values disappears when you add nodes to the color gradient.
- Because the Bitmap, Texture, and Flat blend shapes make global changes to an object, you cannot add nodes to customize their transparency values.

To change the transparency of a node on the transparency gradient

1. Click the node in the gradient for which you want to change the transparency value.
2. Move the Node Transparency slider to the transparency value at which you want to set the selected node.

Tip

- You can change a node's transparency interactively by dragging a color swatch from the on-screen Color Palette onto the node. Corel PHOTO-PAINT applies the transparency change according to the grayscale value of the color selected.

To remove nodes from a transparency gradient

1. Right-click the node in the gradient you want to delete.
2. Click Delete.

Note

- You cannot delete the start and end nodes.

{button ,AL(`PRC Editing an objects transparency;',0,"Defaultoverview",)} Related Topics

Canceling transparency changes from an object

When you make transparency changes directly on an object, you can create a clip mask to cancel the effect on pixels that have a grayscale value of at least one. Pixels that have a grayscale value of zero are totally transparent, so the clip mask does not restore their opacity. You can cancel the transparency effect temporarily by disabling the clip mask, or permanently by removing it. When the clip mask is disabled, you can continue applying transparency changes directly to the object but not to the clip mask. When you remove the clip mask, you have the option of keeping the transparency changes with the object or discarding them.

To disable transparency changes on an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object's thumbnail in the Objects Docker window.

   A red border appears around the object thumbnail, and a blue bar highlights its name.
3. Click Object, Clip Mask, Create, From Object Transparency.

   A separate thumbnail for the clip mask appears next to the object thumbnail, and is surrounded by a red border. The transparency effects are applied to the clip mask.
4. Click Object, Clip Mask, Disable.

   A red X appears over the clip mask thumbnail. The transparency changes to the object disappear.

— **Tips**

- To restore the transparency changes, click Object, Clip Mask, Disable again.
- You can also disable and enable a clip mask by right-clicking on its thumbnail in the Objects Docker window.

To remove transparency changes from an object

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Select the object's thumbnail in the Objects Docker window.

   A red border appears around the object thumbnail, and a blue bar highlights its name.
3. Click Object, Clip Mask, Create, From Object Transparency.

   A separate thumbnail for the clip mask appears next to the object thumbnail, and is surrounded by a red border. The transparency effects are applied to the clip mask.
4. Click Object, Clip Mask, Remove.

   The transparency changes disappear from the Image Window, and the clip mask thumbnail disappears from the Objects Docker window.

— **Tips**

- You can also right-click the object thumbnail to create a clip mask from the object transparency.
- You can right-click the clip mask thumbnail to remove the clip mask.

{button ,AL(`PRC Editing an objects transparency;',0,"Defaultoverview",)} Related Topics

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Making selected colors in an object transparent

You can make all pixels of a selected color value fully transparent to give an object the appearance of disintegrating in bits and pieces. Because pixels that are fully transparent have a <u>grayscale</u> value of zero, a clip mask cannot restore their opacity.

To make selected colors in an object transparent

1. Open the <u>Object/Mask Tools flyout,</u> and click the <u>Object Picker tool.</u>
2. Select the object.
3. Open the <u>Transparency Tools flyout,</u> and click the <u>Transparent Color Selection tool.</u>
4. Select the Normal Color Tolerance mode or HSB Color Tolerance mode In the Tool Settings Roll-Up or on the Property Bar.
5. Do one of the following:
   - If you select Normal Color Tolerance mode, set a value in the Color Similarity box to determine the range of pixels you want to make transparent based on similarity of color.
   - If you select HSB Color Tolerance Mode, set a value in the Color, Saturation, and Brightness boxes to determine the range of pixels you want to make transparent based on their similarity in Hue, Saturation, and Brightness.
6. Click a pixel anywhere in the image.

   All pixels in the selected object that are within the same color tolerance as the selected pixel become transparent.

— **Note**

- If an object uses a merge mode (e.g. Add) and you select colors off of it to become transparent, the corresponding Normal Mode color becomes transparent.

— **Tip**

- The Smoothing control slider in the Tool Settings Roll-Up softens the edges of the mask which defines the transparency. The greater the value selected with the Smoothing control slider, the more smoothly the surrounding colors and transparent pixels blend together.

{button ,AL(`PRC Editing an objects transparency;',0,"Defaultoverview",)} <u>Related Topics</u>

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Editing a clipping group with a clip mask

You can use the <u>clip mask</u> to locally edit the transparency of a <u>clipping group</u>, to reveal objects covered by those above them in the Objects Docker window. You can edit the clip mask of an object before or after adding it to a clipping group.

To edit a clipping group with a clip mask

1. Click and drag the child object onto the parent object in the Image Window.
2. Click the column to the left of the child object in the Objects Docker window.

   An icon of a paper clip appears in the column, and the thumbnail of the child object indents. All pixels of the child object that extend beyond the parent object disappear from the Image Window.
3. Click the clip mask thumbnail in the Objects Docker window to make it active.
4. Do one of the following:
   - Open the <u>Paint Tools flyout,</u> and click the <u>Paint tool,</u> to edit the transparency by applying brush strokes.
   - Open the <u>Fill Tools flyout,</u> and click the <u>Fill tool,</u> to edit the transparency by adding a uniform fill.
5. Specify the tool settings on the Property Bar or in the Tool Settings Roll-Up.
6. Double-click the color swatch on the Status Bar for the tool you are using.

   If you are using the Paint tool, double-click the Paint color swatch.

   If you are using the Fill tool, double-click the Fill color swatch.
7. Do one of the following:
   - In the Paint Color dialog box, type a number between 0 (transparent) and 255 (opaque) in the Level box to set the transparency value.
   - In the Select Fill Color dialog box, click the Edit button to open the Uniform Fill Dialog box. Type a number between 0 (transparent) and 255 (opaque) in the Level box to set the transparency value.

   You might have to click the More button in the Paint Color dialog box or the Uniform Fill Dialog Box to get to the Level box.
8. Apply the Paint tool or the Fill tool over the clipping group to edit the transparency of the child object's clip mask.

   The clip mask thumbnail displays transparent areas as shades of gray.
9. Do one of the following:
   - Click Object, Clip Mask, Combine.
   - Right-click the clip mask thumbnail, and click Combine Clip Mask.

   The transparency changes are applied to the object, and the clip mask thumbnail disappears from the Objects Docker window.

   The parent object shows through where you edited the clip mask on the child object.

— **Notes**

- In the Objects Docker window, ensure that the plus (+) sign appears between the thumbnail for the child object you want to edit and its clip mask. If it doesn't appear, click the object name and enable the Link Clip Mask option in the Object Properties dialog box.
- If a child object is not linked to the clip mask, you can only drag the child object onto the parent. The clip mask remains stationary so that any changes to it are not apparent on the child object.

— **bmct TIcon.bmp} Tip**

- You can also set the transparency value by moving the Transparency slider in the Paint Color or Uniform Fill dialog boxes.

{button ,AL(`PRC Editing an objects transparency;',0,"Defaultoverview",)} <u>Related Topics</u>

Canceling a clip mask

You can cancel a clip mask temporarily by disabling it, or cancel it permanently by removing it. When a clip mask is disabled, you cannot make any more changes to it until you enable it again; however, you can still edit its associated object. When you remove the clip mask, you have the option of keeping the transparency changes with the object or discarding them.

To disable a clip mask

1. Click the object thumbnail in the Objects Docker window.

   A red border appears around the object's thumbnail, and a blue bar highlights the object name.

2. Click Object, Clip Mask, Disable.

   The transparency changes disappear from the object. A red X appears over the clip mask thumbnail, which indicates that it cannot be edited.

— **Tips**

* To restore the clip mask, click Object, Clip Mask, Disable again.

* You can also right click on a clip mask thumbnail to disable and enable the clip mask.

To remove a clip mask

1. Click the object's thumbnail in the Objects Docker window.

   A red border appears around the object's thumbnail, and a blue bar highlights the object name.

2. Click Object, Clip Mask, Remove.

   The transparency changes disappear from the object, and the clip mask thumbnail disappears from the Objects Docker window.

— **Tip**

* You can also right click on a clip mask thumbnail to remove the clip mask.

{button ,AL(`PRC Editing an objects transparency;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Editing text objects

Editing text objects

Text created using Corel PHOTO-PAINT <u>Text tool</u> is an object until you merge it with the background. Any object transformation, such as change in transparency and size, can therefore be applied to text using the same editing techniques for other objects.

Other text-specific modifications are also possible, such as changing the font, font size, style, justification, and character and line spacing. To perform these changes, you must select the text with the Text tool. Most changes already made to the text object with another tool, special effect or menu command are lost, however, when you select it with the Text tool. Therefore, make any changes to the text object with the Text tool before modifying it in other ways.

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Sizing text

If you size text using the Object Picker tool, the edges of the text often become jagged. To preserve the sharpness of the text's edges, change the font size with the Property Bar or Tool Settings Roll-Up for the Text tool.

To size text

1. Double-click the Text tool.

2. Click inside the text to select it.

   If the text object has been transformed with the object transformation handles or with an Effects or Image menu command, a message box informs you that the transformations will be lost if you proceed.

3. Click OK.

   The transformations are cleared, a frame surrounds the text, and a blinking cursor appears in the text.

4. Type a size in the Font Size box on the Property Bar or in the Tool Settings Roll-Up.

5. Click outside the text, or choose another tool to apply the change.

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{button ,AL(`PRC Editing text objects;',0,"Defaultoverview",)} Related Topics

—

Moving text

You move text in the Image Window by dragging it with the Text tool or the Object Picker tool. The Text tool does not cancel the operation when you select text that has been moved with the Object Picker tool. If the Object, Marquee Visible command is enabled, a marquee surrounds every letter in the text object when you select it with the Object Picker tool. Dragging one letter moves the entire text object.

To move a text object with the Object Picker tool

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.
2. Click inside the text to select it.
3. Drag the text object to position it in the Image Window.

To move a text object with the Text tool

1. Click the Text tool.
2. Click inside the text to select it.
3. Place the mouse on a border of the text frame so crossed arrows appear.
4. Drag the frame to position the text in the Image Window.

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{button ,AL(`PRC Editing text objects;',0,"Defaultoverview",)} Related Topics

Justifying text

You can justify lines of text in an image so that they lie flush left, flush right, or are centered to each other. The justification is based on the left edge of the first letter in the text, so that the text shifts around that point.

To justify text

1. Double-click the Text tool.
2. Click the text object to select it.

   If the text object has been transformed with the object transformation handles or with an Effects or Image menu command, a message box informs you that the transformations will be lost if you proceed.
3. Click OK.

   The transformations are cleared, a frame surrounds the text, and a blinking cursor appears in the text.
4. On the Property Bar or in the Tool Settings Roll-Up, do one of the following:
   - click the Left Justify button to justify the lines of text on the left.
   - click the Right Justify button to justify the lines of text on the right.
   - click the Center Text button to center the lines of text to each other.
5. Click outside the text, or choose another tool to apply the change.

{button ,AL(`PRC Editing text objects;',0,"Defaultoverview",)} Related Topics

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Formatting text

Formatting uses the Text tool to assign various attributes to a text object, such as font style, font color and size, alignment, character spacing and line spacing. Most other changes to the text object that use other tools or the menu commands are lost when you select it with the Text tool. You must therefore change a text object with the text tool before modifying it by other means.

To format text

1. Double-click the Text tool.
2. Click inside the text to select it.

   If the text object has been transformed with the object transformation handles or with an Effects or Image menu command, a message box informs you that the transformations will be lost if you proceed.
3. Click OK.

   The transformations are cleared, a frame surrounds the text, and a blinking cursor appears in the text.
4. Specify the text attributes on the Property Bar or in the Tool Settings Roll-Up.

   The text automatically reformats as options are selected.
5. Click outside the text, or choose another tool to apply the change.

{button ,AL(`PRC Editing text objects;',0,"Defaultoverview",)} Related Topics

Editing text

Text can be edited just like any other object, using the same image-editing tools and menu commands. Make any changes after using the Text tool, however, or they will be lost when you next use it to select the text object. Because changes with the transformation handles are global, you cannot use them to change selected parts of a text object. If you want some text to have different attributes from the rest of the object (e.g., font type and size), create it as a separate object and combine it with the other text. For information about combining objects into a single object, see "Combining objects together."

To edit text

1. Open the Object/Mask Tools flyout, and click the Object Picker tool.

2. Click inside the text to select it.

3. Click a tool in the Toolbox to edit the text object.

4. Specify the tool settings on the Property Bar or in the Tool Settings Roll-Up.

5. Apply the tool to the text object in the Image Window.

{button ,AL(`PRC Editing text objects;',0,"Defaultoverview",)} Related Topics

Changing the color of text

A text object changes to the current Paint color when you click it with the Text tool. If you want to vary the colors in the text object, select it with the Object Picker tool and edit it with the Paint or Fill tool. If you select the text again with the Text tool, however, any changes you made to the color are canceled.

To change the color of a text object

1. Click the Text tool.
2. Click a color swatch on the on-screen Color Palette.

   The selected color appears in the Paint color swatch on the Status Bar.
3. Click inside the text to select it.

To change the color of some text in 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 tool settings on the Property Bar or in the Tool Settings Roll-Up.
5. Click a color swatch on the on-screen Color Palette.

   If you are using the Paint tool, the selected color appears in the Paint color swatch on the Status Bar.

   If you are using the Fill tool, the selected color appears in the Fill color swatch on the Status Bar.
6. Apply the tool to the parts of the text object whose color you want to change.

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{button ,AL(`PRC Editing text objects;',0,"Defaultoverview",)} Related Topics

Publishing images to the Internet

Publishing images to the Internet

Publishing images to the Internet means creating an image that can be displayed on a World Wide Web (WWW) page. With the growth in popularity of the Web, it's rare to see a Web site that does not contain graphic images. Graphics add richness to your page－they set the tone, explain concepts visually, and give a professional appearance.

Corel PHOTO-PAINT gives you the tools and guidelines that you need to create professional-looking Web images, image maps, backgrounds, and animation. The only limit is your imagination.

Adding graphics to Web pages

To add graphics to your Web pages, you must complete the following steps:

- Choose or create an image.
- Save the image in an appropriate file format.
- Convert the image to a color model that is appropriate for the file format.
- Define clickable areas in your image if you want to provide links to related Web pages.
- Save the image and create a map file.
- Contact your service provider and set up your Web site.

These steps are described in detail in other help topics in this section.

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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 (page 1 of 2)

The two most common image file formats for the Web are Graphics Interchange Format (.GIF) and Joint Photographic Experts Group (.JPG or JPEG). A new graphics file format, Portable Network Graphics (.PNG), is also used as an alternative to GIF and JPEG files.

How do you know which format to choose? There are several things to consider before you decide which format to use:

- the type of image you are creating
- the file size
- the image quality you want
- the display time

Generally, the GIF format is considered the best choice for line drawings and graphics with few colors or sharp edges. JPEG is the preferred choice when saving images with broad tonal ranges, such as photographs or scanned images. Read the following descriptions of both formats, then determine the best format for your graphic by asking the question, "Which format provides me with the best image quality in the smallest file size and displays best on screen?"

GIF file format

GIF was developed as a cross-platform graphic standard and is supported by all graphical Internet <u>browsers.</u> GIF supports up to 8-bit color (256 possible colors) and lets you store custom palettes with your image. GIF offers several advanced graphic options, including transparent backgrounds, image <u>interlacing,</u> and animation.

GIF files provide <u>lossless</u> compression, which means that when you convert to GIF, all the file information is stored with the image, and the GIF file looks exactly like the graphic you created. Because there is limited decompression required, GIFs display fairly quickly on screen. The GIF format also supports the use of <u>image maps.</u>

JPEG file format

JPEG was developed as a compression scheme specifically for computer graphics. JPEG supports up to 32-bit color (4.2 billion colors) and is an excellent option for photographs and scanned images.

JPEG files support <u>lossy</u> compression (loses unnecessary information that does not impede visual perception), providing high quality images with a high level of compression. You can choose the display quality, from high quality to very low quality reproductions. The higher the image quality, the larger the file size. JPEG images do require some decompression time when displaying on screen, but can be displayed progressively.

The JPEG format also supports the use of image maps.

— **Click here to see the next page.**

Choosing a file format (page 2 of 2)

PNG file format

PNG is a relatively new format that was developed as an alternative to GIF and JPEG files and is supported by Corel PHOTO-PAINT. To display a Web site that contains PNG images, your Internet Browser may require that you install a plug-in filter that supports this new format. Such plug-ins are readily available for downloading from the World Wide Web.

PNG supports true color as well as paletted-based graphics. It uses an advanced lossless compression system and also supports full transparency.

PNG does not support image maps. A PNG image in a Web page can act as a hyperlink to another Web page or site that you designate when you save the file. If you do not designate a hyperlink destination, the PNG image remains static.

JPEG compression example

The original image size is 1,890 KB

400 KB using high quality
(lowest compression)

12 KB using low quality
(highest compression)

{button ,AL(`OVR Publishing images to the Internet;',0,"Defaultoverview",)} Related Topics

Saving an image to GIF format

An image's color mode must be 8-bit (256 colors) or less when saving to a GIF format. If you choose to save your image as a .GIF and you don't see the option in the Save As Type list box of the Save An Image To Disk dialog box, verify the color mode of your image.

To check the image's color mode

- Click File, Document Info.

  The image's color mode information appears in the Type area.

To save an image as a GIF file

1. Click File, Export.
2. Choose CompuServe Bitmap (.GIF) from the Save As Type list box.
3. Choose a folder in which to save the image from the Save In list box.
4. Type a name for the file in the File Name box and click Save.
5. In the GIF Export dialog box, enable the Interlace button (optional).
6. Enable one of the following Transparency buttons to define which colors are transparent when viewed in a Web browser:
   - None, specifies that you do not want any colors to be transparent.
   - Image Color, makes a color from the image transparent. To choose the transparent color, click the color on the Color Palette, or enter its index number in the Index box.
   - Masked Area, makes the masked area of your image transparent.
7. Enable the Invert Mask button, if desired.
8. Preview the image in the Result window. You can adjust the image preview by changing the settings in the GIF Export dialog box.

{button ,AL(`PRC Choosing a file format;',0,"Defaultoverview",)} Related Topics

Saving an image to JPEG format

The 24-bit RGB color mode is recommended when saving your image to <u>JPEG</u> format, although you can also use 8-bit (256 colors) format. If you save your image as a JPEG file and you don't see the option in the Save As Type list box, verify the color mode in which you're working.

To convert an image to 24-bit

- Click Image, Convert To, RGB Color (24-bit).

To save an image as a JPEG file

1. Click File, Export.
2. Choose JPEG Bitmaps (.JPG) from the Save As Type list box.
3. Choose a folder to save the image to from the Save In list box.
4. Type a name for the image in the File Name box and click Save.
5. In the JPEG Export dialog box, enable the <u>Progressive</u> check box, or the Optimize check box (optional).
6. Move the Compression slider to the left to select a low-quality image <u>resolution</u> or to the right to raise the image resolution quality.
7. Move the Smoothing slider to the right to give a more fluid look to the image by rounding off bends and angles of the image or move the slider to the left to give a less fluid look.
8. Choose an Encoding Method from the Sub list box:
   - Standard (4:2:2), uses a slightly lower compression quality.
   - Optional (4:4:4), uses a slightly higher compression quality.
9. Preview the image in the Result window. You can adjust the image preview by changing the settings in the JPEG Export dialog box.

— **Notes**

- The lower the image quality, the smaller the file.
- The difference between the two Encoding Method Sub types may not be noticeable visually.
- Some applications do not support Progressive JPEGs.

{button ,AL(`PRC Choosing a file format;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Preserving image color on the Internet

Preserving image color on the Internet

You want the image you post to the Internet to look just like the one on your screen in Corel PHOTO-PAINT, but you also want it to be small enough that people will not have to wait too long for it to load.

There are two major issues with publishing color images to the Internet. The first takes place at your end and has to do with color conversion in Corel PHOTO-PAINT. The second happens at the user's end when your image is displayed in a browser somewhere on the Internet. Internet browsers can process only a limited range of colors. This increases speed and eases file handling but means that your image may lose even more detail when displayed on a browser.

To reduce your image files to manageable sizes for Internet publishing, you may have to convert them to a different color mode and likely compress them as well. This process always results in some lossiness. The trick is to lose as little color as possible while reducing bit depth and file size.

Converting your images to 8-bit color mode

The best way to reduce the size of your files is to reduce the number of colors in them. By converting your file from 24-bit or 32-bit color to 8-bit color, you can reduce your file size by 90 percent or more. Converting your image from 16 million colors to a 256-color paletted mode will involve some loss of image quality; however, with the right techniques and some practice, any image can be converted to 256 colors with acceptable results.

In converting to paletted color mode, Corel PHOTO-PAINT converts colors to their closest equivalents in a palette of 256 colors or less. The picture of the sunflower takes up 123 KB of memory in its original 24-bit, RGB, TIF format, even after it has been resampled to a resolution of 72 dpi.

16 colors   256 colors

Conversion to standard palettes

In Uniform, Standard VGA, and most of the Custom Color palettes, the range of colors is set by a broadly accepted standard, and Corel PHOTO-PAINT simply tries to make the colors in your image as close to these as possible. The advantage of this is that because the colors conform to these standards, you can be sure that they will be consistent wherever your image goes. Also, with dithering enabled, image quality is increased; however, for most images, a large number of the 256 colors will be wasted because they fall outside the set colors of the palette.

Smart conversion

In using either the Adaptive or the Optimized option, you allow Corel PHOTO-PAINT to create a palette based on colors that appear in the original image. That way, the range of 256 colors can ignore the colors that don't appear. Or, as in the case of the GIF image above, you can reduce the number of colors to 16 while retaining good image quality.

By reducing your image palette to 16 colors, your image crosses the line between the 8-bit and 4-bit color modes. So as strange as it may seem, a 17-color image is substantially larger than a 16-color image.

For more information about working with color, see "Working with color."

{button ,AL(`OVR Publishing images to the Internet;',0,"Defaultoverview",)} Related Topics

Converting your image to paletted color mode

Paletted Image mode is an 8-bit color mode that stores and displays images using up to 256 colors. Converting a complex image to paletted color mode is useful for reducing file size in preparation for Internet publishing. Paletted color mode also allows you to use the Color Table command to edit the colors found in the image.

To convert an RGB, Lab color, or CMYK image to 8-bit paletted color

1. Click Image, Convert To, Paletted (8-bit).

2. Move the Smoothing slider to set the smoothness of the conversion.

3. Choose one of the following palettes 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 in the conversion.

   - Adaptive, samples the image and uses the first 256 colors to create the palette.

   - Optimized, contains colors centered around the image's spectrum of colors.

   - Blackbody, Grayscale, System, Microsoft Internet Explorer, and Netscape Navigator, provide predefined Color Palettes.

   - Custom, allows you to choose predefined Color Palettes, or to add colors to create your own custom palette. If you choose Custom, use the Color Table command to choose a palette.

4. Choose a Dither Type from the Dithering list box.

   - None, disables dithering.

   - Ordered, approximates color blends using fixed dot patterns. Ordered dithering applies more quickly than error diffusion, but is not as accurate.

   - Error Diffusion, provides the best dithering results by spreading the dithering across a wider area and tailoring the dithering pattern to the transition being simulated.

{button ,AL(`PRC Preserving image color on the Internet;',0,"Defaultoverview",)} Related Topics

Using custom Internet Browser palettes

There are two Browser palettes available in Corel PHOTO-PAINT: <u>Netscape Navigator</u>, and <u>Microsoft Internet Explorer</u>. These <u>8-bit</u> color palettes are designed to display a range of pure colors consistently in any browser by the company that supports them. Colors outside the range of these palettes may have unpleasant amounts of <u>dithering</u>. The image should be in Paletted color mode before you convert it to a custom palette.

To check the image's color mode

- Click File, Document Info.

  The image's color mode information appears in the Type area.

To change the color palette to one of the custom Browser palettes

1. Click Image, Convert To, Paletted (8-bit).
2. Choose Custom from the Palette list box.
3. Choose a <u>Dither Type</u> from the Dithering list box.
   - None, disables dithering.
   - Ordered, approximates color blends using fixed dot patterns. Ordered dithering applies more quickly than error diffusion, but is not as accurate.
   - Error Diffusion, provides the best dithering results by spreading the dithering across a wider area and tailoring the dithering pattern to the transition being simulated.
4. Click OK.
5. Click Image, Color Table.

   The Color Table dialog box opens.
6. Click the <u>Fixed Palettes</u> button.
7. Choose either Netscape Navigator, or Microsoft Internet Explorer from the Type list box.

{button ,AL(`PRC Preserving image color on the Internet;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating image maps and backgrounds

Creating image maps and backgrounds

The powerful HTML features included with Corel PHOTO-PAINT allow you to enhance your Web pages with complex image maps and exciting backgrounds.

Image maps

Image maps define clickable areas for images on Web pages. When you click on a clickable area within the graphic, you are automatically linked to the designated page. To create an image map, save the image in GIF or JPEG file format.

Image maps provide a variety of sophisticated navigation routes for users. You can create a toolbar as a single image, and create an image map that links each button to a different page. For example, you can have a map of Europe and link to overview pages of each country. Any graphic can become an image map, but there are a few things to consider before you decide that you have the perfect graphic from which to create a map.

There are two kinds of image maps: client-side and server-side. You select either client-side or server-side, or you can create client/server-side image maps, which provide the best of both worlds.

To create an image map for your Web page, you need to do the following:

- Find, edit, or create an image.
- Define clickable areas in the image and create hyperlinks that jump to other Web pages using the Publish To Internet command.
- Save the image in either GIF or JPEG file format.
- Determine whether to create a client-side, server-side, or client/server-side image map.

For server-side image maps, contact your Internet service provider to find out which CGI script is used to process your image map. A CGI script is a program stored on your service provider's server. You must include the complete path to the CGI script, the script name, and the complete path to the folder where the service provider stores your image map. You can include this information when you are creating the image map in Corel PHOTO-PAINT, or you can add it later to the existing HTML file. HTML files are text files that can be edited in any standard word-processing application or text editor.

Backgrounds

Backgrounds are an HTML feature that add visual appeal to Web pages. You can create solid colored backgrounds, or tile any image across the page.

{button ,AL(`OVR Publishing images to the Internet;',0,"Defaultoverview",)} Related Topics

Defining clickable areas for the image map

Corel PHOTO-PAINT uses objects to define the clickable areas of the image map. When you save the image using the GIF or JPEG format, and you choose either a client/server-side image map type, the map coordinates are stored in a separate map file, and an HTML file is created with the code referencing the image map. If you choose a server-side image map type, only a map file is created; you must create the HTML file using any word-processing application or text editor. If you save the image as a client-side image map type, the map coordinates are stored directly in the HTML file that is created automatically. The map and HTML files are created when you save the image in GIF or JPEG format, and you define clickable objects using the Tag WWW URL command in the Object menu, or the Publish To Internet command in the File menu.

To define clickable areas for an image map

1. Create an object.

   For more information about creating objects, see "Creating objects from scratch."

2. Select the object with the Object Picker tool.

   Eight square handles appear around the object when it is selected.

3. Do one of the following:

   - Click Object, Tag WWW URL.
   - Click File, Publish To Internet.

4. Choose the object that you want to define as a clickable area from the Objects list box.

5. Type the Universal Resource Locator (URL) or Internet address for the Web page that you want to link to in the URL box.

6. Type any relevant notes in the Comments box.

   The text you enter in the Comments box will appear when a user accessing your page on the World Wide Web uses a browser that does not support graphics or that cannot display your image(s).

7. Choose a shape for the clickable area from the Define Area As list box.

   The clickable area can be a polygon that closely follows the object's shape, a rectangle that matches the object's highlighting box, an oval shape that fits within the object's highlighting box, or a circle that has a radius equal to the object's longest dimension from its center to its edges.

— **Tip**

- You can also open the Tag WWW URL dialog box by double-clicking the name of the object that you want to define as a clickable area on the Objects Docker window. For more information about the Objects Docker window, see "Working with text and objects."

— **Notes**

- The WWW Clickable Region Attributes area provides information about the clickable area's coordinates in relation to the image as a whole. It also provides the width and height of the clickable area. All measurements are listed in pixels.

- If you use the Publish To Internet command to define your clickable objects, you are prompted to save your image. For more information about saving your image, see "Saving the image map file."

{button ,AL(`PRC Creating image maps and backgrounds;',0,"Defaultoverview",)} Related Topics

Saving the image map file

Once you have defined clickable areas using the Tag WWW URL command in the Object menu, or the Publish To Internet command in the File menu, you must save the image to create the image map file. You must save the image in either the GIF or JPEG file format. When you create image maps, the following files are automatically generated by Corel PHOTO-PAINT, depending on the image map type you choose:

- an HTML page (with the file extension .HTM) for Client/Server-Side NCSA, Client/Server-Side CERN, and Client-Side image map types.

- a map file (with the extension .MAP) 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.

To save the image map file:

1. Do all of the following and click OK:
   - Click File, Publish To Internet.
   - Define your clickable objects in the Tag WWW URL dialog box.

   For more information about defining clickable objects in the Tag WWW URL dialog box, see "Defining clickable areas for the image map."

2. In the Save An Image To Disk dialog box, do all of the following and click OK:
   - Choose a folder to save the image to in the Save In list box.
   - Type a name for the image in the File Name box.
   - Choose JPEG Bitmaps (.JPG) or CompuServe Bitmap (.GIF) from the Save As Type list box.

   Depending on the file format that you are saving to, either the JPEG Export or the GIF Export dialog box opens.

3. Choose the options associated with the file type you selected and click OK.

   For more information about saving an image as a JPEG, see "Saving an image to JPEG format."

   For more information about saving an image as a GIF, see "Saving an image to GIF format."

4. In the Save Map File dialog box, type the name to give to the .HTM file in the File Name box.

   When you save the image, the HTML file is automatically generated with the name you assign.

5. Choose the map type from the Save As Type list box.

6. Type the name for the MAP file in the Map Name box.

   When you save the image, the MAP file is automatically generated with the name you assign. You can disable the Map Name check box if you do not want to generate the map when saving as a server-side image.

7. Enable the Default URL check box and type a URL address in the box to make any part of the image that is not clickable link to that URL's Web page.

8. Enable the Include File Header Information check box to include information about the image in the .HTM file. It is very useful for maintenance purposes.

   This information is not displayed on your Web page, but is embedded in the HTML code.

9. Include the following file information, if desired:
   - the name of the author in the Created By box
   - a description of the image file in the Description box
   - server information, required only when creating a server-side image map; see the note below
   - the name and type of image created, by enabling the Image File Type And Name check box
   - the date that the image was saved, by enabling the Date check box
   - the type of map file generated, by enabling the Map File Type check box

— **Note**

- If you choose a server-side Save As Type in the Save Map File dialog box, contact your Internet service provider to obtain the necessary server information, including: the path, folder, name of the CGI script used to process your image map, and the path and folder where your service provider stores your image map. This information will be included in your HTML file. If you do not have the information when you are creating the image map, you can add it to the HTML file by opening the file in a word-processing application or text editor.

{button ,AL(`PRC Creating image maps and backgrounds;',0,"Defaultoverview",)} Related Topics

Creating a solid background

You can use a solid color for the background of your Web page. In many ways, solid backgrounds are preferable to graphics backgrounds: they load faster, text is easier to read, and they add a clean, professional look.

There are two ways of creating a solid background: you can use an HTML page creation package such as Corel WEB.DESIGNER and simply choose a color from the Color Palette, or you can include the background tag and a hexadecimal number to make the color appear in an HTML document.

To assign a background color

- Type <BODY BGCOLOR="#**XXXXXX**"> where **XXXXXX** equals the hexadecimal number in your HTML document.

  Example: <BODY BGCOLOR="#FF0000"> would create a bright red background for the page.

The following list provides some sample colors to use as backgrounds:

Color	Hexadecimal number to use
black	000000
white	FFFFFF
medium gray	808080
bright red	FF0000
pink	FF8888
magenta	FF00FF
bright green	88FF88
deep green	008080
bright blue	0000FF
light blue	8888FF

{button ,AL(`PRC Creating image maps and backgrounds;',0,"Defaultoverview",)} Related Topics

Creating a seamless, tiled background

You have several choices when using images as backgrounds. If you choose images with edges that do not match, you will have visible seams running across the Web page when the image is tiled. Occasionally this is the desired effect, such as when imitating a parquet floor pattern. Often, though, the desired effect is to create a seamless tile, so that the background appears as one complete image. Corel TEXTURE is a graphics utility which allows you to create seamless backgrounds.

To create a seamless background

1. Click the Application Launcher button on the Property Bar.
2. Choose Corel TEXTURE from the flyout.

   Corel TEXTURE opens. Refer to the online Help in Corel TEXTURE for more information.

For information about the HTML commands used for creating backgrounds, see "HTML example codes."

{button ,AL(`PRC Creating image maps and backgrounds;',0,"Defaultoverview",)} Related Topics

Simple animation for the Web

Simple animation for the Web

The Corel PHOTO-PAINT movie commands allow you to load existing animation or create new animation that you can easily save to a Web format as an animated GIF file. Animation contains one file with multiple frames. Each frame contains a different image: showing the frames one after the other in rapid sequence simulates motion.

For more information about creating animations, see "Making and editing movies."

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{button ,AL(`OVR Publishing images to the Internet;',0,"Defaultoverview",)} Related Topics

Adding HTML tags

Adding HTML tags

In order for your images to appear in Web pages, you must save the image in a file format that is readable by Web browsers (GIF and JPG are the most common file formats), and make a reference to the image in an HTML page.

HTML (Hypertext Markup Language) is the World Wide Web authoring standard. HTML is made up of markup tags. You use the tags to code text and integrated resources (such as images, sound, video, and animation) to create a Web page.

HTML has changed radically over the last few years. The number of HTML tags has grown, allowing Web authors to greatly enhance the design of pages. This section provides you with some of the codes that you can use to reference images in an HTML document. The section does not provide information on completing HTML pages, and you will not be able to produce a complete HTML page using these codes.

{button ,AL(`OVR Publishing images to the Internet;',0,"Defaultoverview",)} Related Topics

HTML example codes

Use the following <u>HTML</u> codes to reference graphical elements to your Web page. It is not an exhaustive list, but it provides a sample of some of the more common codes.

- Basic image tag to add an image to the page:

  <IMG SRC="filename.file extension">

  Example: <IMG SRC="family.gif">

- Link to a graphic located in another Web site:

  <IMG SRC="URL address/directory/filename.file extension">

  Example: <IMG SRC="HTTP://www.website.com/mystuff/family.gif">

- Use the image as a hypertext link:

  <A HREF="html page to link to.html"><IMG SRC="graphic filename.file extension"></A>

  Example: <A HREF="family.html"><IMG SRC="family.gif"></A>

- Create a solid background:

  <BODY BGCOLOR="#XXXXXX">

  Example: <BODY BGCOLOR="#FF00FF">

- Use the image as a tiled background:

  <BODY BACKGROUND="filename.file extension">

  Example: <BODY BACKGROUND="family.gif">

— **Note**

- To display a PNG file on a Web page, you must use the following command:

  <OBJ="filename.png">

  Example: <OBJ="family.png">

— **Tip**

- To eliminate the border that appears around your image when you use it as a hypertext link, use the following HTML code:

  <A HREF="html page to link to.html"><IMG BORDER=0 SRC="graphic filename.file extension"></A>

  Example: <A HREF="family.html"><IMG BORDER=0 SRC="family.gif"></A>

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.

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.

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.

Lets you magnify portions of the document.

Lets you specify and edit an N-up format.

Click and hold the mouse on any of the tools shown here to display the Object/Mask Transform Tools flyout.

Click and hold the mouse on any of the tools shown here to display the Mask Tools flyout. This flyout gives you access to all mask tools. The Mask Tools flyout is second from the top in the Toolbox.

Click and hold any of the tools shown here to display the Zoom Tools flyout. This flyout gives you access to the Zoom and Hand tools. This flyout is accessed from the fifth icon in the Toolbox.

Click and hold any of the tools shown here to display the Undo Tools flyout. This flyout gives you access to the Local Undo, Color Replacer, and the Eraser tools. The flyout is accessed from the seventh icon in the Toolbox.

Click and hold any of the tools shown here 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 shown here to display the Fill Tools flyout. This flyout gives you access to the Fill and Interactive Fill tools.

Click and hold any of the tools shown here to display the Transparency Tools flyout. This flyout gives you access to the Object Transparency tool, the Object Transparency Brush tool, and the Transparent Color Selection tool.

Click and hold any of the tools shown here to display the Paint Tools flyout. This flyout gives you access to the Paint, Effect, Clone, and Image Sprayer tools.

Use to select, move, and resize an object. Double-click the object to cycle through the transform options (resize, rotate/skew, distort, perspective). SHIFT click to select multiple objects. Double-click the tool to open the Tool Settings Roll-Up.The Object Picker tool is located in this flyout — it is the first tool in the Toolbox.

Use to make the colors of an object fade gradually towards the image background color. The object fade is called a transparency blend; it is a gradient fill that uses the object's current color and transparency. Click and drag to determine the direction, the start and end points, of the object transparency. The object's shape can be altered by the use of this tool.

The Object Transparency tool is located in the Object Tools flyout, visible when you click and hold the mouse on the first tool in the Toolbox.

Brush areas on an object to make them more transparent.

The Object Transparency Brush tool is located in the Object Tools flyout, visible when you click and hold the mouse on the first tool in the Toolbox.

—

Defines rectangular mask selections. Hold down CTRL to create a square. Hold the SHIFT for the center of the selection to be where you first clicked in the image when creating it.

—

Defines elliptical mask selections. Hold down CTRL to create a perfect circle. Hold down SHIFT for the center of the selection to be where you first clicked in the image when creating it.

—

Defines irregularly-shaped or polygonal mask selections. Click and drag to draw the curved edges of the mask marquee. Click the start and end points to create a straight line section on the mask marquee. After the first click, press ESC to delete the first point and start again. To close the shape of the selection, move close to the first point created and double-click.

—

Defines mask selections that are irregular in shape and surrounded by pixels of similar colors. Click and drag to define the area in which the selection should be created. Double-click to create it. The resulting selection includes all pixels within the area you enclosed that do not fall within the color range of the point you first clicked when defining the area. The mask marquee shrinks to exclude all pixels that fall within the current color range. The Color Range is defined using the Tolerance control in the Property Bar. Use this tool to edit part of an image that includes many different colors but that is surrounded, at least in part, by a uniform color.

This mask tool detects edges of elements in your image, i.e., the outline of areas that are in contrasting color to their surroundings and places the mask marquee along that edge. It also can be used to draw freehand mask segments so that you may combine freehand segments with segments created by auto-sensing the edge of colored areas. You set the tool's tolerance – how sensitive it should be when detecting different colors and radius and the size of the areas to sample for edge detection with each mouse click.

—

Defines irregularly-shaped mask selection that include all adjacent pixels that are the similar in color as the pixel you first clicked. Adjust the color tolerance in the Property Bar to set the range of colors that should be included in the selection. Use this tool when you want to apply an effect to an area that is highly irregular in shape but that includes many shades of the same color. You can invert the mask to protect the area and manipulate the rest of the image.

—

Defines a mask selection by brushing an area as if you were painting. You set the size of the brush in the Property Bar and click and drag in the Image Window to create the selection. Release the mouse button only when the selection is complete. To use physically separate strokes of the brush to create the selection, enable the Additive mask mode.

Use to transform a mask marquee by moving the handles that appear around it when this tool is selected. It allows you to size, scale, move, skew, rotate, distort and apply perspective to a mask marquee. The image pixels enclosed by the mask marquee are not affected by such transformations.

Allows you to create and edit paths in your image. Paths can be used to create masks, apply a brush stroke of a specific shape, and create non-rectangular bitmaps for use in other applications. Paths can be saved to disk for future use.

Use to define a cropping area on an open image. 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 it to complete the operation.

Found on the Zoom Tools flyout on the Toolbox and in the Zoom toolbar, the Zoom tool magnifies areas of your picture. Click to zoom in to the next preset level, right-click to zoom out to the next preset level, or click and drag around the area you wish to zoom in on.

Found on the Zoom Tools flyout on the Toolbox, in the Zoom toolbar, and in dialog boxes that contain preview windows. Use to drag areas of an image into view when the image is larger than its window.

Selects colors from an open image. Use the left mouse button to select a paint color. Use the right mouse button to select a fill color. Hold down CTRL and click either mouse button to select a paper color. The Eyedropper tool is used in several dialog boxes in Corel PHOTO-PAINT.

Found on the Undo Tools flyout on the Toolbox and the Undo toolbar. Use this brush tool to restore areas to the way they looked before your last brush stroke.

Found on the Undo Tools flyout on the Toolbox and the Undo toolbar. Makes object pixels transparent to reveal the object or image background underneath. Also replaces image background areas with the paper color. Hold down CTRL while clicking and dragging to constrain the tool to horizontal or vertical movements. Hold down SHIFT at the same time to change the direction of constraint.

Found on the Undo Tools flyout on the Toolbox and the Undo toolbar. Replaces the paint color in your image with the paper color. Hold down CTRL while clicking and dragging to constrain the tool to horizontal or vertical movements. Hold down SHIFT at the same time to change the direction of constraint. Double-click the tool to replace all the paint in your image with the paper color.

 Found in the Shape Tools flyout on the Toolbox and in the Shape toolbar. Use to draw hollow or filled rectangles and rounded rectangles. Hold down CTRL while clicking and dragging to create a square. Hold down SHIFT to draw a rectangle from its center. The Render To Object option in the Property Bar creates new rectangles as objects that can be moved and transformed without affecting the underlying image.

Found in the Shape Tools flyout on the Toolbox and in the Shape toolbar. Use to draw hollow or filled ellipses. Hold down CTRL while clicking and dragging to create a circle. Hold down SHIFT to draw an ellipse from its center. The Render To Object option in the Property Bar creates new ellipses as objects that can be moved and transformed without affecting the underlying image.

Found in the Shape Tools flyout on the Toolbox and in the Shape toolbar. Use to draw hollow or filled polygons. Hold down CTRL while clicking and dragging to constrain the polygon's sides to 45 degree angles. Press the DELETE key to remove the last segment you created. The Render To Object option in the Property Bar creates new polygons as objects that can be moved and transformed without affecting the underlying image.

Found in the Shape Tools flyout on the Toolbox and in the Shape toolbar. Draws single or joined straight line segments using the paint color. Hold down CTRL while clicking and dragging to constrain the line to 45 degree angles. Press the DELETE key to remove the last segment you created. The Render To Object option in the Property Bar creates new lines as objects that can be moved and transformed without affecting the underlying image.

Adds text to your image. Text is by default an object that floats above the image background. Use the Property Bar to change the font, style, size and effects. You can manipulate, edit, format and transform the text object while it is still an object. Once you've combined the text object with the background, you can no longer edit it as text. The Render Text To Mask options automatically makes new text you type become a mask selection.

Found on the Fill Tools flyout on the Toolbox and the Fill toolbar. Use to fill areas with any of four fill types. You can access the Uniform, Fountain, Bitmap, and Texture fill dialog boxes from the Property Bar or Tool Settings Roll-Up, which allow you to create and customize fills.

Found on the Fill Tools flyout on the Toolbox and the Fill toolbar. Use to apply a gradient fill to your whole image, object, or mask selection. A gradient fill is a type of fountain fill, only rather than simply progressing from one color to another, it progresses from a color and transparency value to a different color and/or transparency value(s).

Use to load up one or more images and spray them on your image. You can change the size, tiling and order of the images, as well as create new image lists.

Found on the Toolbox and the Paint toolbar. Use to paint on an image using the paint color. The Property Bar and Tool Settings Roll-Up contain many preset paint tools, such as the Art Brush, Airbrush, Pencil, and Ball Point pen. Hold down CTRL while clicking and dragging to constrain the brush to horizontal or vertical movements. Hold down CTRL + SHIFT to change the direction of constraint.

Found on the Toolbox and the Effect Tools toolbar. Allows you to perform local color and tonal corrections on your image. Click the arrow to the right of the tool picker on the Property Bar and in the Tool Settings Roll-Up to display the different Effect tools.

Found on the Toolbox and the Clone Tools toolbar. Use to duplicate part of an image and apply it to another part of the image or to another image altogether. The Property Bar and Tool Settings Roll-Up provide specialized cloning brushes that create a duplicate in the pointillist style (dots) and impressionist style (lines). You can achieve different effects by customizing the brush you use to apply the effect. New to Corel PHOTO-PAINT 8 is the Clone From Single Object feature that allows you to clone an image one object at a time.

 The Clone From Saved tool lets you restore the image to the way it looked when it was last saved.

 Clone From Fill lets you paint with the current fill just as you apply paint using a brush tool.

Click this button, which appears on the bottom right of your Image Window when some areas of the image aren't visible, to launch the Navigator pop-up. Use the Navigator pop-up to move to different areas of your image.

—

The Feather Preview button displays the selected type and width of feathering on an object's edges before you apply them to the object.

Brush tools

Brush tools are any of PHOTO-PAINT's tools that you apply with a brush and paint mode. The Paint, Clone, Image Sprayer, Effect, Undo, Mask Brush and Object Transparency tools are all brush tools.

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to smear colors in your image selectively by brushing over them. You can achieve different types of smearing by selecting different options in the Brush Type box (on the Property Bar and the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to decrease the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of smudging by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to brighten or darken areas in your image selectively by brushing over them. You can achieve different types of brightening by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to soften the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of blending by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to shift the hues in your image selectively by brushing over them. You can achieve different types of effect by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), by changing the number of degrees the hues will shift around the color wheel in the Amount box, or by changing the size and shape of the brush you use to apply it.

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to replace the hues in your image selectively by brushing over them. This effect is based on the paint color. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), by changing the percentage of shift from the image hue to the paint color hue in the amount box, or by changing the size and shape of the brush you use to apply it.

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to saturate or desaturate areas of your image selectively by brushing over them. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to tint areas of your image with the paint color by brushing over them. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to soften the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of blending by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to sharpen areas of your image selectively by brushing over them. You can achieve different types of sharpening by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to create a smooth transition between adjacent pixels of different colors or brightness levels. It works by adding intermediate pixels whose values are between those of the adjacent pixels. Use this tool to remove dust and scratches and to smooth jagged edges.

Determines the fill's intermediate colors by traveling in a straight line across the color wheel between the To and From colors.

Determines the fill's intermediate colors by traveling clockwise around the color wheel between the To and From colors.

Determines the fill's intermediate colors by traveling counter-clockwise around the color wheel between the To and From colors.

Selects fountain fill as the current fill type. If you wish to modify the fill, click Edit.

Selects uniform fill as the current fill type. If you wish to modify the fill, click Edit.

Selects full-color bitmap pattern as the current fill type. If you wish to modify the fill, click Edit.

Selects texture fill as the current fill type. If you wish to modify the fill, click Edit.

Click if you want no fill.

—
  Locks and unlocks the parameter.

Adjusts the midpoint of the color blend.
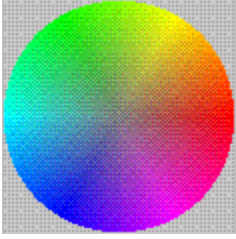
Shows the color path that determines the fill's intermediate colors.
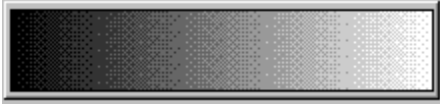
Previews your custom gradient fill. You can add, remove, or edit color markers by clicking in the marker bar just above the preview ribbon.

+

Saves the fill.

Deletes the fill.

Opens a flyout from which you can choose colors. Click More to open the Color dialog box.

Opens a flyout from which you can choose colors. Click More to open the Color dialog box.

Found in the Tools Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to change the location of the selected object or mask in the Image Window.

Found in the Tool Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to change the dimensions of the selected object or mask.

Found in the Tool Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to rotate the selected object or mask around its center of rotation.

Found in the Tool Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to change the size of the selected object or mask by choosing a percentage of its original dimensions. Can also be used to mirror the selected object or mask.

Found on the Scale page of both the Tool Settings Roll-Up and the Property Bar, for the Object Picker and Mask Transform tools. Mirrors the selected object or mask along its vertical axis.

Found on the Scale page of both the Tool Settings Roll-Up and the Property Bar, for the Object Picker and Mask Transform tools. Mirrors the selected object or mask along its horizontal axis.

Found in the Tool Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to slant the selected object or mask.

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 mask.

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 mask.

Allows 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. A transformation is applied to the original object and the Apply To Duplicate button is disabled when you click the Transform button on the Property Bar or in the Tool Settings Roll-Up.

Removes the selected object(s) from the image. You can restore the object(s) by immediately clicking Edit, Undo, or by clicking File, Revert if you have not yet saved the image since making the deletion.

Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to change the location of the selected object or mask.

Found in the Property Bar for the Object Picker tool when the Position mode is active. Click to move the selected object(s) or mask marquee by the specified horizontal and vertical distance relative to its current location.

Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to change the dimensions of the selected object or mask.

 Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to rotate the selected object or mask around its center of rotation.

Found in the Rotate mode of the Property Bar when Object Picker or Mask Transform tool is selected. Click to move the center of rotation of the object or mask marquee relative to its current location, by the distance specified in the horizontal and vertical boxes.

Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to change the size of the selected object or mask by choosing a percentage of its original dimensions. Can also be used to mirror or flip, the selected object or mask.

Found in the Scale and Size modes of the Property Bar when Object Picker or Mask Transform tool is selected. Click to keep the object or mask marquee's current height to width ratio as is when changing its size.

 Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to slant the selected object or mask.

— Mode used to create a mask comprised of a single selection and protected area. Can also be activated using the Mask menu; click Mask, Mode, Normal.

— Mode used to create a complex mask; allows you to add new areas to an existing selection. Can also be activated using the Mask menu; click Mask, Mode, Additive.

— Mode used to remove areas in an existing selection. Can also be activated using the Mask menu; click Mask, Mode, Subtractive.

－ Mode used to add selections to an existing mask but exclude the overlapping areas between the original selection and the new ones. Can also be activated using the Mask menu; click Mask, Mode, XOR.
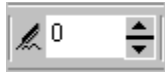
Found in the Property Bar for many tools, this control is used to set the width, in pixels, of the feathered edge of a mask selection or object.

Found in the Property Bar for several mask tools, the Shape tools and the Object Picker tool, this button is used to apply anti-aliasing when creating a mask, a shape, or applying transformations to mask marquees and objects.

Click to have text you type in the Image Window automatically rendered as a mask selection. This results in a text-shaped selection to which you can apply effects, image commands among others.

Applies a brush stroke or an effect along the mask marquee.

—

Specifies the fixed width of a mask in pixels. When the Fixed Size style is selected, every mask is created as a rectangle with the dimensions specified in the width and height boxes.

—

Specifies the fixed height of a mask in pixels. When the Fixed Size style is selected, every mask 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 Mask Scissors tool. This mask tool detects edges of specified colors in your image and places the mask marquee along that edge. A box in the Image Window displays the effective radius of the Scissors Mask tool. The radius extends from the point you click in the image.

Opens the Mask Align dialog box so you can align a mask to objects, image areas, or to the nearest gridline or guideline.

Removes all masks from the Image Window.

Lets you create a new mask, or modify an existing one, using the paint and effect tools. The editable area of an image appears in white, and the protected areas appear in black. The tool applies a shade of gray, which signifies how transparent a subsequent color will appear on the mask selection. The darker the shade of gray, the more transparent the mask selection makes the selected color.

Enable to add the transparency value set for the tool to the current transparency of object pixels. Disable to replace the transparency value of object pixels by the transparency value set for the tool.

Makes pixels with a selected color value in an object fully transparent. The pixels that become transparent are similar in color to a pixel selected anywhere in the image. 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, so that the text shifts around that point.

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, so that the text shifts around that point.

Centers lines of text in a text object to each other. Centering is based on the left edge of the first letter in the text, so that the text shifts around that point.

Click to edit the shape of the path displayed in the Image Window. This button allows you to move path segments, nodes and control points. It is also used to select nodes and segments you want to convert to a different type.

Used to create path segments. This button is automatically enabled when you first open the Tool Settings Roll-Up for the Path Node Edit tool. If you've edited an existing path however, you need to click this button again to create new segments.

Removes the path currently displayed in the Image Window and allows you to also delete the saved version of the path if one exists.

Click to create a new path. This button clears any existing path from the Image Window. You will be asked if you want to save the existing paths before clearing them.

Click to save the current path to disk. A saved path has the .PTH file format and can be used in any image.

Opens paths that were previously saved to disk. Paths are saved with the .PTH file format. Saved paths can be used in any image.

Click to add a node at the selected location on the path. If you select a node, the new node is placed in the middle of the selected path segment.

Click to delete selected nodes from the path. The path shape may be quite different when you delete nodes.

Click to join the two end nodes selected. They will be merged into one node halfway between their current locations.

Click to break up the path at the node selected. Two end nodes are created but remain superimposed. Click one and drag to move it to another location.

Click to remove superfluous nodes on a path. The path shape remains intact. Nodes are often rendered unnecessary after editing the path shape. Converting a mask to a path also tends to produce more nodes than are required. Using this feature makes the path smoother, easier to edit and smaller in size when you save it.
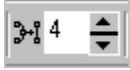
Control found in the Property Bar for the Path Node Edit tool. The value typed in this box must be between 1 and 10; it controls the extent of automatic reduction of nodes on a curve. The higher the value, the more nodes are removed from the path or the section of the path you select. A high value may result in significant changes in the path's shape after Auto-reduce has been used.

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 allow you to shape the curve.

Use when moving several nodes on a path. It makes the segments located between selected nodes behave like a rubber band; they stretch or shrink instead of remaining intact.

Converts the selected node(s) to cusp nodes which are used to make sharp changes in the direction of the path.

Converts the selected node(s) to symmetrical which produces a curve which has the same angle on either side of the node.

Converts the selected node(s) to smooth in which the node and associated control points are on a straight line; this makes smooth changes in the direction of the curve.

Creates a mask selection using the current path as its shape. Using the Mask Transform tool, you can move the mask and still see the path it was created from.

Creates a path from the mask marquee displayed in the Image Window. The mask still exists after this operation is 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.

Icon found in the Objects page and the Channels Roll-Up. 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 mask selection to create an object. The color of the marquee changes to reflect the transformation.

Cuts the pixels of the current mask selection to create an object. When the mask selection is moved, the area behind it appears.

Found in the Objects Page. Works the same as the Create, New Object command in the Object menu. Use either one to create a new object with a shape or paint tool, or else the change will be created as a part of the last selected object. The New Object button and Lock Transparency box are mutually exclusive, so that when one is enabled the other is automatically disabled.

Found in the Align and Distribute dialog box, it allows you to preview object alignment or distribution before applying it to the image.

Found in the Dropshadow dialog box, it lets you preview a drop shadow in the image window before applying it to the object(s).

Button found on the Channels page in the Dockable Window . Click to create a channel from the mask currently displayed in the Image Window.

Button found on the Channels page in the Dockable Window. Click to incorporate the changes made to the current mask in its associated mask channel.

Button found on the Channels page in the Dockable Window. Click to apply the mask saved in the selected mask channel to the image.

Button found on the Channels page in the Dockable Window. Click to delete the mask channel selected. Color channels are an inherent part of the image and cannot be deleted.

 Press to begin 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 listed currently in the Recorder. The actions included in the command list are performed on the current image.

Plays the command listed in the Recorder that the Position Indicator points to. The Indicator then moves to the next command in the list but does not play it. Use this button to play only one command in a script.

 Click to move the Position Indicator to the first command in the script.

 Click to move the Position Indicator to the last command in the script.

 Starts a new recording in the Command Recorder. When you start a new recording, all previously recorded commands are lost.

 Opens the Save Recording dialog box, which allows you to save the recorded commands as a script.

 Plays the script that you have loaded in the Script Manager.

 Enables or disables the selected command in the Command Recorder.

Removes the selected command from the command list in the Command Recorder.

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.

Click to assign a higher priority rating to the selected task. More system resources will be used for that task.

 Click to assign a lower priority rating to the selected task. Fewer system resources will be used for that task. Other tasks that have a higher priority rating will benefit from those resources.

Displays the cloning tools: standard, Impressionist, Pointillism, Clone From Saved, and Clone From Fill . To select a clone tool, click its icon.

Click to open the Tool Settings Roll-Up for the selected tool.

Click to create shapes as objects. This leaves them editable.

Click the arrow to open the Effect tool picker. To select an effect tool, click its icon.

Click the arrow to open the Nib picker. To select a nib, click its icon.

Click the arrow to open the Paint tool picker. To select a paint tool, click its icon.

Click to display a color model as your color selector. To select a different color model, click the — at the top right of the dialog box and select one from the list.

Click to display a fixed palette as your color selector. Click the — at the top right of the dialog box to display more options for the current palette.

Click to display a color blender as your color selector. Click the — at the top right of the dialog box to display more options for the color blender.

Click to display a mixing area as your color selector. Click the ― at the top right of the dialog box to display more options for the mixing area.

Click to determine the center of a radial effect.

Click and drag the arm of the dial to set the direction in which a special effect will be applied.

One of the Symmetry tiling options in the Terrazzo filter.

Click to indicate which light source in the Lighting Effects dialog box is being edited.

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.

Click to reveal or hide the light source in the preview window.

— Enable to preview the effect on screen. Disable to preview the effect within the effect dialog box.

— Enable to display a single, large Result Window. Disable to display Original and Result windows.

 Use this marker, which appears on your scanner/printer target, to align your target.
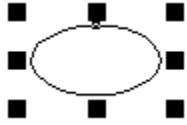
Drag the markers this box to adjust monitor chromaticity.

 Saves the conversion options that you set for use on other images later on.

Removes the selected preset. The conversion options specified in the preset are no longer available.

 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 to see a magnified view of the image.

 Click to see more of the image.

Click to view images at 100% magnification.

 Click to view the actual size of the image.

 Click to view images that fit in the Image Window.

 Click to view the active object in an image.

 Click to view all selected objects in an image.

 Click to view all objects in an image.

 Click to view the height of the Image Window.

 Click to view the width of the Image Window.

Lets you select, move, and resize objects using the mouse. After you select an object, you can use commands in the menus or the toolbar to change its appearance.

—

Removes the fill from the current object, leaving it transparent.

Removes the fill or outline color from the current object, leaving it transparent.

—

Magnifies or reduces your drawing. Click and drag in the Drawing Window to zoom in on an area; right-click to zoom out.

◀ ▶

These two arrow buttons allow you flip through the pages of your document. They are located at the lower-right corner of the Preview box.

Launches another CorelDRAW 7.0 Graphics Suite application.

Starts Online Tutors.

Lets you select and move 3D models and light objects.

Lets you rotate 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 xy plane in the 3D Viewport.

Rotates the camera.

Displays and hides user interface objects such as lights. These objects are displayed by default.

p_color popgraphics from drawpop.rtf

— Click the Color Blender button to display a preview box that allows you to blend colors.

—

Displays the colors available based on the color model selected. Select a color by adjusting the vertical slider that appears. You can modify the color by clicking and dragging the small square that appears inside the preview box.

— Click the Paintbrush tool to apply color to the mixing area (the cursor changes to a paintbrush).
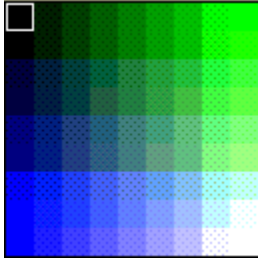
Displays the colors available based on the color blend select. Select a color by clicking one of the small squares that appears.
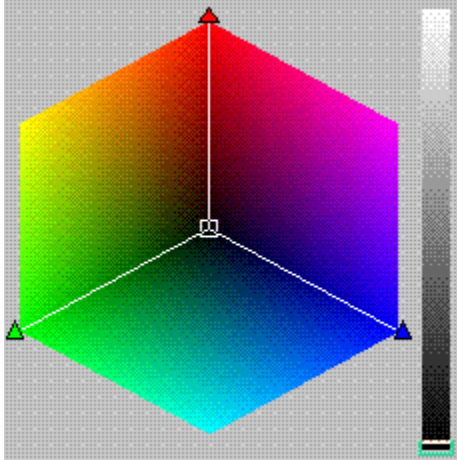
Displays the colors available for the CMYK and CMYK255 color models. Modify the level of cyan, magenta, and yellow using the three-dimensional visual selector; the vertical slider defines the level of black.

— Click the Color Models button to display a preview window that represents the color model that is selected.

—

Displays a Color Palette. Click the color you want or click the Others button to create a custom color.

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 Roll-Up.

CROP TAB

Type the horizontal coordinate you want for the left edge of the cropped area. The units are those specified in the HUnits box below. It is easier if you use the same units as are used on the rulers. Choose View, Show Rulers to display the rulers in the Image Window. The value you type equals the distance between the left edge of the crop marquee and the left edge of the original image.

Type the vertical coordinate you want for the top of the cropped area. The units are those specified in the VUnits box below. It is easier if you use the same units as are used on the rulers. Choose View, Show Rulers to display the rulers in the Image Window. The value you type equals the distance between the top edge of the crop marquee and the top edge of the original image.

Type the width of the crop marquee. The value you type uses the measurement units chosen in the HUnits box.

As soon as you type a value for either the width or height of the cropped area, one side of the crop marquee appears in the Image Window and starts at the coordinates specified in the Top Edge and Left Edge boxes. When both the width and height values are typed, the entire crop marquee is displayed in the Image Window to allow you to size it if necessary before cropping the image.

Type the height of the crop marquee. The value you type uses the measurement units chosen in the VUnits box.

As soon as you type a value for either the width or height of the cropped area, one side of the crop marquee appears in the Image Window and starts at the coordinates specified in the Top Edge and Left Edge boxes. When both the width and height values are typed, the entire crop marquee is displayed in the Image Window to allow you to size it if necessary before cropping the image.

Lists the available units of measurement. The Top edge and Height values use the vertical units that are selected. The Left edge and Width values use the horizontal units that are selected.

DESKEW TAB

Use the Deskew tab of the Tool Settings Roll-Up for the Deskew Crop tool to set the position, size, and rotation of the deskewing area.

Type the vertical coordinate you want for the top of the cropped area. The units are those specified in the VUnits box below. It is easier if you use the same units as are used on the rulers. Choose View, Show Rulers to display the rulers in the Image Window. The value you type equals the distance between the top edge of the crop marquee and the top edge of the original image.

Displays the angle of rotation. To adjust the rotation angle, type a value in the box, or use the scroll arrows to adjust the existing value.

PROPERTY BAR: DESKEWCROP

Click to choose Size mode or Rotate mode.

Top Edge (Top)

Type the vertical ruler coordinate where you want the top of the cropped area to be located using the current units. Click View, Show Rulers to have the rulers display in the Image Window. The value you type here equals the distance between the top edge of the crop marquee and the top edge of the original image.

Left Edge (Bottom)

Type the horizontal ruler coordinate where you want the left edge of the cropped area to be located, using the current units. Click View, Show Rulers to have the rulers displayed in the Image Window. The value you type here equals the distance between the left edge of the crop marquee and the left edge of the original image.

Width (Top)

Type the width of the crop marquee using the current units of measurement.

Height (Bottom)

Type the height of the crop marquee using the current units of measurement.

As soon as you type the either the width or height of the cropped area, one side of the crop marquee appears in the Image Window starting at the coordinates you specified in the other boxes in the Property Bar. When both the width and height are typed, the entire crop marquee is displayed in the Image Window so you can size it if necessary before cropping the image.

Type the horizontal and vertical coordinates you want for the left and top edges of the cropped area.

Displays the angle of rotation. To adjust the rotation angle, type a value in the box, or use the scroll arrows to adjust the existing value.

TOOLBOX DESKEW/CROP TOOL

Use to define a cropping area and to straighten crooked images.

Toolbox buttons

Use this brush tool to replace whatever you paint over with the paper color. Hold down CTRL while clicking and dragging to constrain the tool to horizontal or vertical movements. Hold down SHIFT at the same time to change the direction of constraint.

Use this brush tool to restore areas to the way they looked before your last brush stroke.

Replaces any paint you have just applied with the paper color. Hold down CTRL while clicking and dragging to constrain the tool to horizontal or vertical movements. Hold down SHIFT at the same time to change the direction of constraint. Double-click the tool to replace all the paint in your image with the paper color.

TS Roll-Up for Color Replacer, Eraser, and Local Undo tool

Displays the current nib. This Preview window reflects any changes you make to the nib as you make them. If the nib is too large to appear at its actual size, its size in pixels will display in the window.

Determines the color tolerance based on the similarity of brightness values between adjacent pixels.

Click to choose a round nib.

Click to choose a square nib.

Click to display the Create From Mask flyout, which opens the Create a Custom Brush dialog box. This dialog box allows you to create a custom nib from the shape of a masked selection.

Displays the width of the current nib, measured in pixels. To adjust this value, type a new number or adjust the current value using the scroll arrows.

Displays the current transparency level of the nib. To change the value, type a new value or adjust the existing value using the scroll arrows. You can type a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

Displays the angle at which the current nib is rotated. To change the value, type a new value or use the scroll arrows to adjust the existing value. You can type values between 0 and 360, corresponding to the number of possible degrees of a rotation.

Displays the flatness of the current nib. To change the value, type a new value or adjust the existing value using the scroll arrows. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, type a value of 50. You can type values between 0 and 99.

Displays the current soft edge setting, which controls the transparency of the nib's edges. As you increase the value of this setting, the soft edge expands to eventually reach the center of the paint stroke. Low values affect only the rim of the brushstroke.

Enable this control to produce smooth-looking curved or diagonal edges when you use this tool and prevent jagged edges from appearing.

Determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels.

Type a value for the color tolerance based on the similarity of hue between adjacent pixels.

Type a value for the color tolerance based on the similarity of saturation between adjacent pixels.

Type a value for the color tolerance based on the similarity of brightness between adjacent pixels.

Click to automatically replace the paint color with the paper color. The color tolerance settings determine the extent of the replacement.

The Color Tolerance controls determine the range of effect for color sensitive tools such as the Magic Wand Mask, Lasso Mask, Scissors Mask, and Fill tools. The higher the value, the more colors will be included in the operation.

· Normal: Determines the color tolerance based on the similarity of brightness values between adjacent pixels.
· HSB: Determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels.

Selects colors from an open image. Use the left mouse button to select a paint color. Use the right mouse button to select a fill color. Hold down CTRL and click either mouse button to select a paper color.

Picks up the color of the single pixel located directly beneath the tip of the eyedropper.

Averages the color of the 9 pixels located directly beneath the tip of the eyedropper.

Averages the color of the 25 pixels located directly beneath the tip of the eyedropper.

Lets you define the size of the sample area. Click and drag to enclose the sample area. The final color that the Eyedropper tool produces is the average color of the sample area.

Controls the sample size of the eyedropper tool. The final color that the Eyedropper tool produces is the average color of the sample area. There are three preset sample sizes and a custom area option.

- Point picks up the color of the single pixel located directly beneath the tip of the eyedropper.
- 3x3 averages the color of the 9 pixels located directly beneath the tip of the eyedropper.
- 5x5 averages the color of the 25 pixels located directly beneath the tip of the eyedropper.
- Custom lets you define the size of the sample area. Click and drag to enclose the sample area.

Enable to choose the fill color by right-clicking.

FILL TOOL

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

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

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

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

Displays the chosen fill.

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

Displays the current transparency level of the nib. To change the value, type a new value or adjust the existing value using the scroll arrows. You can type a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

Displays the current paint mode. Paint modes determine the way the paint is applied to the colors that already exist in your image. The default mode, Normal, simply replaces the existing colors with the paint color. For information on how each of the paint modes works, see the Painting, filling, and editing section of the online help.

Enable this control to produce smooth-looking curved or diagonal edges when you use this tool and prevent jagged edges from appearing.

The Color Tolerance controls determine the range of effect for color sensitive tools such as the Magic Wand Mask, Lasso Mask, Scissors Mask, and Fill tools. The higher the value, the more colors will be included in the operation.

- Normal: Determines the color tolerance based on the similarity of brightness values between adjacent pixels.
- HSB: Determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels.

The Color Tolerance controls determine the range of effect for color sensitive tools such as the Magic Wand Mask, Lasso Mask, Scissors Mask, and Fill tools. The higher the value, the more colors will be included in the operation.

- Normal: Determines the color tolerance based on the similarity of brightness values between adjacent pixels.
- HSB: Determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels.

INTERACTIVE FILL

Displays the type of transparency pattern that is currently selected. The pattern is either a gradient whose grayscale progression is used to fade the selected object(s) into the image background, or a fill type such as Texture or Bitmap whose grayscale values are used to change the transparency of pixels.

This button is only available when you choose the Bitmap or Texture option in the Type box. It opens dialog boxes that are used to change the attributes of the bitmap or texture you use to edit transparency.

Displays the current pattern the active tool is using. To change the pattern, click the down arrow and choose one from the list. This control is available for both the Interactive Fill and Object Transparency tools because they both use gradient patterns to produce their effects.

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

Displays the current gradient style. You can choose gradients that move from one color to another, or from a color to a transparency. To change the style, click the down arrow and choose one from the list box.

Displays the transparency level of the fill. A higher value results in a more transparent fill. To change the value, enter a new value, or adjust the existing one using the scroll arrows.

Type a value or move the Node Transparency slider in the Tool Settings Roll-Up or Property Bar to the transparency value at which you want the gradient to start. Zero makes the node fully opaque,100 makes it fully transparent.

Applies the selected options.

BITMAP FILL DB

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

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

Deletes the current fill from the bitmap list.

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

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

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

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

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

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

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

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

Specifies the angle on which the tile is slanted or skewed. You can set the skew value in two ways: type a value in the Skew box or use the scroll arrows to adjust an existing value.

Specifies the angle on which the tile is rotated. You can set the rotation value in two ways: type a value in the Rotate box or use the scroll arrows to adjust an existing value.

PROPERTY BAR: FILL 1

Displays the transparency value of the effect. To change the transparency, type a new value in the box, or use the scroll arrows to adjust the existing value.

Displays the current paint mode. Paint modes determine the way the new colors combine with the colors that already exist in your image.

Opens the Tool Settings Roll-Up, which allows you to select and modify options and properties specific to the tool you are using.

TOOLBOX FILL TOOLS

Use to fill areas with any of four fill types. You can access the Uniform, Fountain, Bitmap, and Texture fill dialog boxes from the Property Bar or Tool Settings Roll-Up, which allow you to create and customize fills.

Use to apply a gradient fill to your whole image, or to masked selections. A gradient fill is a type of fountain fill, only rather than simply progressing from one color to another, it progresses from a color and transparency value to a different color and/or transparency value.

Select Fill dialog box

Click to select the current paint color as the fill.

Click to select the current paper color as the fill.

Displays the selected fill.

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

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

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

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

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

Mask Tools flyout

Defines rectangular mask selections. Hold down CTRL to create a square. Hold the SHIFT for the center of the selection to be where you first clicked in the image when creating it.

Defines elliptical mask selections. Hold down CTRL to create a perfect circle. Hold down SHIFT for the center of the selection to be where you first clicked in the image when creating it.

Defines irregularly-shaped or polygonal mask selections. Click and drag to draw the curved edges of the mask marquee. Click the start and end points to create a straight line section on the mask marquee. After the first click, press ESC to delete the first point and start again. To close the shape of the selection, move close to the first point created and double-click.

Defines mask selections that are irregular in shape and surrounded by pixels of similar colors. Click and drag to define the area in which the selection should be created. Double-click to create it. The resulting selection includes all pixels within the area you enclosed that do not fall within the color range of the point you first clicked when defining the area. The mask marquee shrinks to exclude all pixels that fall within the current color range. The Color Range is defined using the Tolerance control in the Property Bar. Use this tool to edit part of an image that includes many different colors but that is surrounded, at least in part, by a uniform color.

This mask tool detects edges of elements in your image, i.e., the outline of areas that are in contrasting color to their surroundings, and places the mask marquee along that edge. It also can be used to draw freehand mask segments so that you may combine freehand segments with segments created by auto-sensing the edge of colored areas.

Defines irregularly-shaped mask selection that include all adjacent pixels that are the similar in color as the pixel you first clicked. Adjust the color tolerance in the Property Bar to set the range of colors that should be included in the selection. Use this tool when you want to apply an effect to an area that is highly irregular in shape but that includes many shades of the same color.

Defines a mask selection by brushing an area as if you were painting. You set the size of the brush in the Property Bar and click and drag in the Image Window to create the selection. Release the mouse button only when the selection is complete. To use physically separate strokes of the brush to create the selection, enable the Additive mask mode.

Property Bar controls for the mask tools

Provides a list of mask styles for creating circular and rectangular selections. These include: Normal, Fixed Size, Row(s), and Column(s).

Type the width, in pixels, of a fixed-size mask selection. Type a value or use the scroll arrows to change the value.

Type the height, in pixels, of a fixed-size mask selection. Type a value or use the scroll arrows to change the value.

Type the number of pixels you want to use along the edge of the mask selection to apply feathering. Feathered pixels gradually become more opaque as you get closer to the protected area of the mask. Therefore, changes applied to the selection blend gradually toward the rest of the image.

Enable to select areas across all visible objects rather than just the active object. If you disable this feature, you can only select areas on the active object, which is displayed with a red outline in the Objects Docker window.

Type the dimension, in pixels, for the radius. The radius is a square that determines the area in which the automatic edge detection of the Mask Scissors tool will work. When you move the cursor beyond the radius, the Mask Scissors tool can no longer detect edges. When you click the image to anchor a segment of the mask marquee, the location you click is at the center of the Radius square.

Provides a list of preset nibs for the brush tool. This Preview window reflects any changes you make to the nib as you make them. If the nib is too large to appear at its actual size, its size in pixels will display in the window.

Enable the circular nib button to paint with a round nib. Enable the rectangular nib button to paint with a square or rectangular nib.

Move the slider to adjust the nib size, or type a value into the box.

Displays the current soft edge setting, which controls the transparency of the nib's edges. As you increase the value of this setting, the soft edge expands to eventually reach the center of the paint stroke. Low values affect only the rim of the brushstroke.

Displays the angle at which the current nib is rotated and the flatness of the current nib. To change the angle or flatness, type values in the boxes, or use the scroll arrows to adjust existing values. You can type angle values between 0 and 360, corresponding to the number of possible degrees of a rotation. You can type flatness values between 0 and 99. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, you would type in a value of 50.

Tool Settings Roll-Up for the Rectangle Mask tool

Provides a list of mask styles for creating circular and rectangular selections. These include: Normal, Fixed Size, Row(s), and Column(s).

Enable this control to produce smooth-looking curved or diagonal edges and to prevent jagged edges from appearing.

Tool Settings Roll-Up for the Lasso Mask tool

Enable to determine the color tolerance based on the color similarity of adjacent pixels. Color tolerance determines the range of effect for color-sensitive tools such as the Magic Wand Mask tool, the Lasso Mask tool, the Scissors Mask tool, and the Fill tools.

Enable to determine the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels. Color tolerance determines the range of effect for color-sensitive tools such as the Magic Wand Mask tool, the Lasso Mask tool, the Scissors Mask tool, and the Fill tools.

Determines the color tolerance, based on the similarity of hue values between adjacent pixels. You can set the color tolerance in two ways: move the slider or type a value in the color tolerance box. Color tolerance determines the range of effect for color-sensitive tools such as the Magic Wand Mask tool, the Lasso Mask tool, the Scissors Mask tool, and the Fill tools.

Determines the color tolerance, based on the similarity of saturation values between adjacent pixels. You can set the color tolerance in two ways: move the slider or type a value in the color tolerance box. Color tolerance determines the range of effect for color-sensitive tools such as the Magic Wand Mask tool, the Lasso Mask tool, the Scissors Mask tool, and the Fill tools.

Determines the color tolerance, based on the similarity of brightness values between adjacent pixels. You can set the color tolerance in two ways: move the slider or type a value in the color tolerance box. Color tolerance determines the range of effect for color-sensitive tools such as the Magic Wand Mask tool, the Lasso Mask tool, the Scissors Mask tool, and the Fill tools.

Specifies the value set on the hue, saturation, or brightness sliders when defining color tolerance in the Normal or HSB mode. Color tolerance determines the range of effect for color-sensitive tools such as the Magic Wand Mask tool, the Lasso Mask tool, the Scissors Mask tool, and the Fill tools.

Tool Settings Roll-Up for the Mask Scissors tool

Tool Settings Roll-Up for the Mask Brush tool

Enable to choose a round nib.

Enable to choose a square nib.

Click to display a flyout menu which allows you to create new nibs, or add and delete nibs from the preset nib list. You can also load, save, and append nib files or return to the default nib settings.

Displays the width of the current nib, measured in pixels. To adjust this value, type a new number or adjust the current value using the scroll arrows.

Displays the current transparency level of the nib. To change the value, type a new value or adjust the existing value using the scroll arrows. You can type a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

Displays the angle at which the current nib is rotated. To change the value, type a new value or use the scroll arrows to adjust the existing value. You can type values between 0 and 360, corresponding to the number of possible degrees of a rotation.

Displays the flatness of the current nib. To change the value, type a new value or adjust the existing value using the scroll arrows. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, type a value of 50. You can type values between 0 and 99.

Object Picker tool

Selects, moves, and resizes objects. Clicking an object repeatedly with this tool displays handles for transforming the object. SHIFT click to select multiple objects. Double-click the tool to open the Objects Docker window.

Mask Transform tool

Use to transform a mask marquee by moving the handles that appear around it when this tool is selected. It allows you to size, scale, move, skew, rotate, distort and apply perspective to a mask marquee. The image pixels enclosed by the mask marquee are not affected by such transformations unless the selection is floating.

Property Bar buttons for the Object Picker tool and Mask Transform tool

When enabled, displays controls for changing the location of the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for rotating the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for scaling and flipping the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for changing the dimensions of the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for skewing the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, distortion handles appear along the selected object or current mask marquee in the Image Window depending on which tool is active: the Object Picker or Mask Transform tool. Drag the handles to distort the object or mask marquee.

When enabled, perspective handles appear along the selected object or current mask marquee in the Image Window depending on which tool is active: the Object Picker or Mask Transform tool. Drag the handles to apply perspective to the object or mask marquee.

Specifies the amount by which the horizontal (top) and vertical (bottom) components of a selected object or mask marquee are transformed. These controls are available for both the Object Picker and the Mask Transform tools. In Position mode, these values represent ruler coordinates for the left and top of the highlighting box. In Rotate mode, these values represent ruler coordinates for the center of rotation. In Scale mode, these values represent a percentage of the current dimensions for the object or mask marquee. In Size mode, these values represent dimensions for the widest and longest sections of the object or mask marquee. In Skew mode, these values represent skew factors in degrees.

Moves the mask marquee or the selected object relative to its current location. The marquee or object moves the distance you specify in the Horizontal and Vertical boxes. This control is available for both the Object Picker tool and the Mask Transform tool.

Creates a copy of the original object, applies the selected transformations to the copy, and leaves the original intact. This option is only available when you are transforming objects.

Click to see a preview of the transformation of the mask marquee or the selected object in the Image Window. This is a preview only. You can either press ESC, or double-click outside the object or marquee in the Image Window to cancel the transformation and return to the original state. Click Apply in the Tool Settings Roll-Up, press ENTER, or double-click inside the object to apply the transformation permanently. This control is available for both the Object Picker tool and the Mask Transform tool.

Click to apply the selected transformations to the selected object(s) or to the current mask marquee permanently. This control is common to both the Object Picker and Mask Transform tool.

Displays the current paint mode. Paint modes determine the way the paint is applied to the colors that already exist in your image. The default mode, Normal, simply replaces the existing colors with the paint color.

Sets the overall opacity of the selected object. Move the slider to the right to increase opacity and to the left to decrease opacity.

Click to group or ungroup the selected objects. The name of the button toggles between Group and Ungroup.

Opens the Objects Docker window, which contains controls and options to select, hide, display, lock, order, merge, and delete objects.

Opens the Channels Docker window, which contains controls and options for working with channels and masks.

Click this button to flip the mask marquee or selected object horizontally. The transformed marquee or object has the same dimensions it had before the transformation.

·   This control is available for both the Object Picker tool and the Mask Transform tool.

Click this button to flip the mask marquee or selected object vertically. The transformed marquee or object has the same dimensions it had before the transformation.

·   This control is available for both the Object Picker tool and the Mask Transform tool.

Tool Settings Roll-Up for the Object Picker and Mask Transform tools

Position tab

Use the Position tab of the Tool Settings Roll-Up for the Object Picker tool (or Mask Transform tool) to manually set the position of the object (or mask).

Type the horizontal coordinate to define the on-screen location of the mask marquee or the selected object. The left side of the highlighting box of the mask marquee or object will be located at this coordinate. Click View, Rulers to see the rulers in the Image Window. This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical coordinate to define the on-screen location of the mask marquee or the selected object onscreen. The top of the highlighting box of the mask marquee or object will be located at this coordinate. Click View, Rulers to see the rulers in the Image Window. This control is available for both the Object Picker tool and the Mask Transform tool.

Creates a copy of the original object, applies the selected transformations to the copy, and leaves the original intact.

Applies the transformations to the object or mask.

Rotate tab

Use the Rotate tab of the Tool Settings Roll-Up for the Object Picker tool (or Mask Transform tool) to manually rotate the object (or mask).

Type the angle of rotation you want to apply to the current mask marquee or selected object. Type a value between 1 and 360 degrees. This control is available for both the Object Picker tool and the Mask Transform tool.

Type the horizontal coordinate of the point around which you want the mask marquee or selected object to rotate. This location is set relative to the rulers unless you enable the Relative Center option. This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical coordinate of the point around which you want the mask marquee or selected object to rotate. This location is set relative to the rulers unless you enable the Relative Center option. This control is available for both the Object Picker tool and the Mask Transform tool.

Enable to place the center of rotation at the coordinates you specify in the Center Of Rotation boxes, relative to the current position of the center of rotation instead of relative to the rulers. This control is available for both the Object Picker tool and the Mask Transform tool.

Enable this control to produce smooth-looking curved or diagonal edges and to prevent jagged edges from appearing.

Creates a copy of the original object, applies the selected transformations to the copy, and leaves the original intact.

Scale tab

Use the Scale tab of the Tool Settings Roll-Up for the Object Picker tool (or Mask Transform tool) to manually scale the object (or mask) to a percentage of its original size.

Type the horizontal scaling factor for the mask marquee or selected object as a percentage of its current horizontal dimension. This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical scaling factor for the mask marquee or selected object as a percentage of its current vertical dimension. This control is available for both the Object Picker tool and the Mask Transform tool.

Mirrors the mask marquee or selected object horizontally or vertically. The transformed mask marquee or object has the same dimensions it had before the transformation. This control is available for both the Object Picker tool and the Mask Transform tool.

Click this button to flip the mask marquee or selected object horizontally. The transformed marquee or object has the same dimensions it had before the transformation. This control is available for both the Object Picker tool and the Mask Transform tool.

Click this button to flip the mask marquee or selected object vertically. The transformed marquee or object has the same dimensions it had before the transformation. This control is available for both the Object Picker tool and the Mask Transform tool.

Enable this option to maintain the height-to-width ratio of the mask marquee or selected object when it is scaled or flipped. This control is available for both the Object Picker tool and the Mask Transform tool.

Size tab

Use the Size tab of the Tool Settings Roll-Up for the Object Picker tool (or Mask Transform tool) to manually resize the object (or mask).

Type the horizontal dimension for the widest section of the mask marquee or the selected object. This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical dimension for the longest section of the mask marquee or the selected object. This control is available for both the Object Picker tool and the Mask Transform tool.

Skew tab

Use the Skew tab of the Tool Settings Roll-Up for the Object Picker tool (or Mask Transform tool) to manually skew the object (or mask).

Type the horizontal skew value, in degrees, for the mask marquee or selected object. Positive values move the top of the marquee or object to the left. Negative values move it to the right. This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical skew value, in degrees, for the mask marquee or selected object. This control is available for both the Object Picker tool and the Mask Transform tool.

Paint tool

TSET: TAB 1

Displays the last four tools used. To view all available tools, click the down arrow (the arrow is grayed out on the Clone tool picker, because there are only four Clone tools). To select a tool, click its icon. You can achieve different effects with each tool by using different brush types (available in the Types box), or by customizing different brush settings.

Click to display all the available tools.

Click to display a flyout menu containing options for deleting brushes, resetting brushes, and applying brush symmetry.

Click the icon to select this tool. You can achieve different effects with each tool by using different brush types (available in the Types box), or by customizing different brush settings.

Displays the currently selected brush. To choose a different preset brush, choose a different one from the list box. Each tool (e.g., Airbrush, Spray Can) features a number of preset brushes. If you save a custom brush while using a tool, that brush will be added to the presets for that tool.

Displays the current paint mode. Paint modes determine the way the paint is applied to the colors that already exist in your image. The default mode, Normal, simply replaces the existing colors with the paint color. For information on how each of the paint modes works, see the Painting, filling, and editing section of the online help.

This setting controls the rate at which the effect or paint is applied to the image, ranging from 1 to 100. A higher value results in a more pronounced effect or heavier application of paint. To change the setting, type a new value or adjust the existing one using the scroll arrows.

This setting controls the rate at which the effect or paint is applied to the image, ranging from 1 to 100. A higher value results in a more pronounced effect or heavier application of paint. To change the setting, type a new value or adjust the existing one using the scroll arrows.

Displays the current nib. This Preview window reflects any changes you make to the nib as you make them. If the nib is too large to appear at its actual size, its size in pixels will display in the window.

Enable to choose a round nib.

Enable to choose a square nib.

Click to display a flyout menu which allows you to create new nibs, or add and delete nibs from the preset nib list. You can also load, save, and append nib files or return to the default nib settings.

Displays the width of the current nib, measured in pixels. To adjust this value, type a new number or adjust the current value using the scroll arrows.

Displays the current transparency level of the nib. To change the value, type a new value or adjust the existing value using the scroll arrows. You can type a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

Displays the angle at which the current nib is rotated. To change the value, type a new value or use the scroll arrows to adjust the existing value. You can type values between 0 and 360, corresponding to the number of possible degrees of a rotation.

Displays the flatness of the current nib. To change the value, type a new value or adjust the existing value using the scroll arrows. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, type a value of 50. You can type values between 0 and 99.

Displays the current soft edge setting, which controls the transparency of the nib's edges. As you increase the value of this setting, the soft edge expands to eventually reach the center of the paint stroke. Low values affect only the rim of the brushstroke.

Displays the current range of the Dodge/Burn Effect tool. To choose a different range, click the down arrow and choose one from the list box.

Save Brush dialog box

Click to open the Save Brush dialog box, which allows you to assign a name to a customized brush. The custom brush will be added to the list of preset brushes for the tool you are using.

Type a name for your custom brush. The next time you select the current tool, your custom brush will appear as an option in the Type list box.

TSET: TAB 2

Click to open the texture flyout menu, which contains commands that let you load and reset textures.

Displays the current brush texture.

Displays the amount of texture currently used in the brushstroke. To change this value, type a new value or adjust the existing values using the scroll arrows. A higher value will result in a more pronounced effect.

Displays the current edge texture setting, which controls the amount of texture applied to the edges of your brushstroke. Edge texture is only apparent if the nib has a soft edge. To adjust this setting, type a new value or adjust the existing one using the scroll arrows. A higher value will result in a more pronounced effect.

Displays the current edge texture setting, which controls the amount of texture applied to the edges of your brushstroke. Edge texture is only apparent if the nib has a soft edge. To adjust this setting, type a new value or adjust the existing one using the scroll arrows. A higher value will result in a more pronounced effect.

Displays the current bleed setting, which controls the application of color throughout the brushstroke in conjunction with the Sustain Color control. A brushstroke with a bleed value will, during the course of an extended brushstroke, run out of paint and simply smear the background colors (as though you were painting with a wet brush). With Sustain Color, traces of the paint color remain throughout the brushstroke.

Displays the current Sustain Color setting, which controls the application of color throughout the brushstroke in conjunction with the bleed control. A brushstroke with a bleed value will, during the course of an extended brushstroke, run out of paint and simply smear the background colors (as though you were painting with a wet brush). With Sustain Color, traces of the paint color remain throughout the brushstroke.

TSET: TAB 3

Controls the number of dabs in the brushstroke. Use this control in conjunction with the Spread and Spacing controls, which let you specify the layout of the dabs along the brushstroke.

Controls the spacing between dabs along the length of the stroke. To adjust this setting, type a new value or adjust the existing value using the scroll arrows. A value of one will result in a solid line. A higher value will allow you to distinguish between the dabs in the brushstroke.

Controls the distance between dabs along the width of the brushstroke. To adjust this setting, type a new value or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

Controls the hue variation in the brushstroke. The higher the value, the more hues will be included in the brushstroke. To adjust this setting, move the slider or type a new value in the box.

Controls the saturation variation in the brushstroke. The higher the value, the more variance there will be in the saturation of the colors that are included in the brushstroke. To adjust this setting, move the slider or type a new value in the box.

Controls the lightness variation in the brushstroke. The higher the value, the lighter the brushstroke. To adjust this setting, move the slider or type a new value in the box.

Enable this control to make the effects of brushstrokes cumulative. Disable it if you want each brushstroke to "max out" after a certain point. For example, if you are applying a tint to an area and wish it to appear uniform, disable the cumulative option.

Enable to merge the source of the stroke.

TSET: TAB 4

Enable this control to produce smooth-looking curved or diagonal edges when you use this tool and prevent jagged edges from appearing.

Controls the length of the brushstroke before it fades out. To adjust this setting, type a new value or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

Controls the smoothness of the brushstroke. To adjust this setting, type a new value or adjust the existing one using the scroll arrows. A higher value will result in a more pronounced effect.

Opens a color palette from which you can choose the second color in the brush-stroke cycle. Click the Other button to create or select a custom color. The brush-stroke cycle begins with the paper color and ends with this color. The number of colors displayed in the cycle is controlled by the H Variance Speed slider (below).

Enable to extend the cycle color range to include all the colors that fall between the paint color and cycle color.

Controls the hue variation in the brushstroke. The higher the value, the more hues will be included in the brushstroke. To adjust this setting, move the slider or type a new value in the box.

Controls the saturation variation in the brushstroke. The higher the value, the more variance there will be in the saturation of the colors that are included in the brushstroke. To adjust this setting, move the slider or type a new value in the box.

Controls the lightness variation in the brushstroke. The higher the value, the more variance there will be in the lightness and darkness of the colors that are included in the brushstroke. To adjust this setting, move the slider or type a new value in the box.

TSET: TAB 5

Enable to engage Orbits and activate all the available options on the page. Orbits are customized by changing these options.

Displays the number of Orbits that are applied to the brush stroke. Orbits are nibs that travel around the center of the brush stroke.

Controls the distance between the center of the brush stroke and the Orbits. Increasing this value increases the size of the brush stroke.

Controls the speed at which the Orbits revolve rotate around the center of the brush stroke.

Controls the speed at which the Orbits move toward and away from the center of the brush stroke.

Controls the distance the Orbits move toward and away from the center of the brush stroke.

Enable to show the center brush stroke around which the Orbits revolve.

Click to choose an Orbit Preset or type a name to add a custom preset to the list.

Click to add a custom preset to the Presets list.

Click to remove a preset from the Presets list.

PROPERTY BAR FOR PAINTBRUSH

Click to paint with the Art brush.

Click to paint with the Air Brush.

Click to paint with the Spray Can.

Click to draw with the Pencil tool.

Click to draw with the Ballpoint Pen tool.

Click to draw with the Calligraphy Pen tool.

Click to draw with the Felt Pen tool.

Click to draw with the Marker tool.

Click to draw with the Highlighter tool.

Click to draw with the Chalk tool.

Click to draw with the Crayon tool.

Click to draw with the Charcoal tool.

Click to draw with the Pastel tool.

Click to paint with the Water Color brush.

Click to paint with the Artistic brush.

Displays the currently selected brush. To choose a different preset brush, choose a different one from the list box. Each tool (e.g., Airbrush, Spray Can) features a number of preset brushes. If you save a custom brush while using a tool, that brush will be added to the presets for that tool.

Click to open a menu that lets you save and delete brushes, as well as reset brush settings to their default values.

Click to enable or disable orbits.

Brush Options flyout commands

Opens the Save Brush dialog box, which allows you to assign a name to a customized brush. The custom brush will be added to the list of preset brushes for the tool you are using.

Deletes the current brush type from the list of preset brushes for the tool you are using.

Resets the current brush to its default settings.

Resets all the brush types for the tool you are using to their default settings.

Resets all brushes for all brush types to their default settings.

Property Bar for the Clone tool

Click to use the Clone tool, which lets you duplicate part of an image and apply it to another part of the image or to another image altogether. You can achieve different effects by customizing the brush you use to apply the effect. Click to place the source point, and then click and drag over the destination point.

Click to use the Impressionism Clone tool, which lets you duplicate the colors of your image elsewhere in the Image Window using an Impressionist brush style. The brush strokes produced by this 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 Tool Settings Roll-Up to that source color.

Click to use the Pointillism Clone tool, which lets you duplicate colors elsewhere in your image using a Pointillist brush style. The colors that are duplicated are the colors located underneath the source point cursor as you brush.

Click to use the Clone From Saved tool, which lets you restore parts of your image to the way they were last time you saved.

Click to use the Clone From Fill tool, which lets you paint using the current fill.

Property Bar for the Effect tool

Click to use the Smear tool, which allows you to smear colors in your image selectively by brushing over them. You can achieve different types of smearing by selecting different options in the Brush Type box (on the Property Bar and the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Smudge tool, which allows you to decrease the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of smudging by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Brighten tool, which allows you to brighten or darken areas in your image selectively by brushing over them. You can achieve different types of brightening by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Contrast tool, which allows you to increase or decrease the contrast in the areas you brush with the tool. Contrast refers to the difference between the light and dark pixels in your image.

Click to use the Hue tool, which allows you to shift the hues in your image selectively by brushing over them. You can achieve different types of effect by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), by changing the number of degrees the hues will shift around the color wheel in the Amount box, or by changing the size and shape of the brush you use to apply it.

Note

·   The Hue tool has no effect on black, white, or any shade of gray because these colors have a hue value of 0.

Click to use the Hue Replacer tool, which allows you to replace the hue of the colors in your image with the hue of the Paint color by brushing over your image. The other attributes of the colors, i.e., the saturation and brightness, are not affected. The replacement hue is the hue of the current paint color. You can achieve different results by:

- selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up)
- changing the percentage of the paint color's hue you want to add to the hue of the existing color(s) in your image, using the Amount box
- selecting a different paint mode which determines how the replacement hue combines with the existing colors
- changing the size and shape of the brush you use to apply it

The Hue Replacer tool has no effect on black, white, or any shade of gray because these colors have a hue value of 0.

Click to use the Sponge tool, which allows you to saturate or desaturate areas of your image selectively by brushing over them. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

The Sponge tool has no effect on black, white, or any shade of gray because these colors have a saturation value of 0.

Click to use the Tint tool, which allows you to tint areas of your image with the paint color by brushing over them. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Blend tool, which allows you to soften the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of blending by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Sharpen tool, which allows you to sharpen areas of your image selectively by brushing over them. You can achieve different types of sharpening by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Undither tool, which allows you to create a smooth transition between adjacent pixels of different colors or brightness levels. It works by adding intermediate pixels whose values are between those of the adjacent pixels. Use this tool to remove dust and scratches and to smooth jagged edges.

Click to use the Dodge/Burn tool, which allows you to darken or lighten areas of your image. You can choose to apply the effect to the highlights, midtones, or shadows of your image.

This setting controls the rate at which the effect or paint is applied to the image, ranging from 1 to 100. A higher value results in a more pronounced effect or heavier application of paint. To change the setting, type a new value or adjust the existing one using the scroll arrows.

Tool Settings Roll-Up for the Image Sprayer tool

Click to open the Image Sprayer flyout menu, which contains commands you can use to create, load, and edit image lists, as well as to reset all the controls to their default settings.

Displays the images contained in the currently loaded image list.

Displays the current paint mode. Paint modes determine the way the paint is applied to the colors that already exist in your image. The default mode, Normal, simply replaces the existing colors with the paint color. For information on how each of the paint modes works, see the Painting, filling, and editing section of the online help.

Displays the width of the current nib, measured in pixels. To adjust this value, type a new number or adjust the current value using the scroll arrows.

Displays the current transparency level of the nib. To change the value, type a new value or adjust the existing value using the scroll arrows. You can type a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

Displays the current image list preset. To choose a different preset, click the down arrow and choose one from the list box.

Click to add the current image list to the list of presets.

Click to delete the current image list from the list of presets.

Displays the number of columns in the current image list.

Displays the number of rows in the current image list.

Displays the number of images in the current image list.

Type values in the Images Per Row and Images Per Column boxes to define how the image list will be created from your document (you are essentially specifying a grid). Corel PHOTO-PAINT will multiply these two values and type the result in the Number Of Images box. You can lower this value if you want to, but you cannot exceed it.

Displays the total number of tiles the selected image is divided into based on the values you typed in the Images Per Row and Images Per Column boxes. The tiles are numbered sequentially starting with the top left tile and ending with the bottom right tile. You can lower this value if you want to, but you cannot exceed it unless you adjust the values in the boxes above.

Controls the number of dabs in the brushstroke. Use this control in conjunction with the Spread and Spacing controls, which let you specify the layout of the dabs along the brushstroke.

Controls the spacing between dabs along the length of the stroke. To adjust this setting, type a new value or adjust the existing value using the scroll arrows. A value of zero will result in a solid line. A higher value will allow you to distinguish between the dabs in the brushstroke.

Controls the distance between dabs along the width of the brushstroke. To adjust this setting, type a new value or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

Controls the length of the brushstroke before it fades out. To adjust this setting, type a new value or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

Displays the order in which the images will be sprayed in each brushstroke. To choose a different option, click the down arrow and choose one from the list box.

Use the From and To boxes to determine the range of images you want to use. Type the number of the first image you want to use in the From box, and the last image you want to use in the To box. The image range will encompass those images and all that fall between them.

Enable to engage Orbits and activate all the available options on the page. Orbits are customized by changing these options.

Displays the number of Orbits that are applied to the brush stroke. Orbits are nibs that travel around the center of the brush stroke.

Controls the distance between the center of the brush stroke and the Orbits. Increasing this value increases the size of the brush stroke.

Controls the speed at which the Orbits revolve rotate around the center of the brush stroke.

Controls the speed at which the Orbits move toward and away from the center of the brush stroke.

Controls the distance the Orbits move toward and away from the center of the brush stroke.

Enable to show the center brush stroke around which the Orbits revolve.

Displays the total number of tiles the selected image is divided into based on the values you typed in the Images Per Row and Images Per Column boxes. The tiles are numbered sequentially starting with the top left tile and ending with the bottom right tile. You can lower this value if you want to, but you cannot exceed it unless you adjust the values in the boxes above.

Property Bar for the Image Sprayer tool

Click to reset the Image Sprayer tool controls to their default settings.

Click to save the objects in the active image as an image list.

Click to load an image list.

Displays the name of the current image list.

Displays the order in which the images will be sprayed in each brushstroke. To choose a different option, click the down arrow and choose one from the list box.

Displays the width of the current nib, measured in pixels. To adjust this value, type a new number or adjust the current value using the scroll arrows.

Use the From and To boxes to determine the range of images you want to use. Type in the number of the first image you want to use in the From box, and the last image you want to use in the To box. The image range will encompass those images and all that fall between them.

Dabs (Top)

Displays the number of dabs in the brush stroke. To change it, type in a new value, or adjust the existing value using the scroll arrows.

Spacing (Bottom)

Displays the spacing between dabs along the length of the stroke. To adjust this setting, type in a new value, or adjust the existing value using the scroll arrows. A value of zero will result in a solid line. A higher value will allow you to distinguish between the dabs in the brush stroke.

Spread (Top)

Displays the distance between dabs along the width of the brush stroke. To adjust this setting, type in a new value, or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

Fade Out (Bottom)

Displays the length of the brush stroke before it fades out. To adjust this setting, type in a new value, or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

CS HELP FOR TOOLBOX BUTTONS

PAINT/EFFECT/CLONE/IMAGE SPRAYER

Use to paint on an image using the paint color. The Property Bar and Tool Settings Roll-Up contain many preset paint tools, such as the Art Brush, Airbrush, Pencil, and Ball Point pen. Hold down CTRL while clicking and dragging to constrain the brush to horizontal or vertical movements. Hold down CTRL + SHIFT to change the direction of constraint.

Allows you to perform local color and tonal corrections on your image. Click the arrow to the right of the tool picker on the Property Bar and in the Tool Settings Roll-Up to display the different Effect tools.

Use to duplicate part of an image and apply it to another part of the image or to another image altogether. The Property Bar and Tool Settings Roll-Up provide specialized clone tools that create a duplicate in the pointillist style (dots) and impressionist style (lines), as well as a Clone From Saved tool, which lets you restore parts of your image to the way they looked when you last saved. You can achieve different effects by customizing the brush you use to apply the effect.

Use to load up one or more images and spray them on your image. You can change the size, tiling, and order of the images, as well as create new image lists.

Custom Brush dialog box (Create From Mask)

Type a nib size in pixels for the custom nib you are creating. If you want to be able to use this nib later, add it to the Nib list in the Nibs Roll-Up.

Allows you to create and edit paths in your image. Paths can be used to create masks, apply a brush stroke of a specific shape, and create non-rectangular bitmaps for use in other applications. Paths can be saved to disk for future use.

Property Bar controls for the Path Node Edit tool

Click to edit the nodes and segments of a path. You can select segments, nodes, and control points, move them to shape the path, convert the segments to lines or curves, add and delete existing nodes, and change the node type.

Allows you to create new paths and to add segments to the current path by clicking where you want to create a node that will be automatically linked to the end node of the path.

Deletes the existing path so that you can create a new one. A message will appear to ask if you want to save the current path or the changes you have made since the path was last saved.

Allows you to open a path that has been saved to disk.

Allows you to save the existing path to disk so that you can use it in the future in any image. Paths are given a .PTH file extension.

Click to remove the path currently displayed in the Image Window. If the path you are clearing has been saved to disk, a message appears and asks if you also want to delete the saved path.

Displays or hides the current path in the Image Window.

Opens the Import Vector dialog box, which allows you to import vector images (e.g., .CDR vector images) as paths.

Lists all the paths you have saved and provides quick access to them; click a path to load it into the current image. If you've just created a path in the Image Window and have not saved it, the path is given the default name "WorkPath" which is also listed. If you choose to load a saved path, a message box will appear to allow you to save the changes you have made to the current path.

Adds a node halfway between the selected node and the next node in the direction the path was created. You can also select several nodes and then click the Add button to add one node on each of the segments associated with the selected nodes. Add nodes if you cannot shape a curve the way you want by moving the existing nodes and control points.

Deletes the selected node(s). Use to remove surplus nodes from an excessively complex path and to smooth unwanted bumps along a curve. If you delete several nodes that are close to one another you change the shape of the path.

Connects two end nodes, one at the beginning and the other at end of the same path. Use to close an open path or to connect two physically separated path segments. The two nodes become one.

Splits the selected node into two nodes. The nodes remain one on top of the other until you move one of them. Use to break a path segment.

Deletes any nodes that can be deleted without significantly changing the shape of the curve. Use to simplify a path that has been edited substantially or that has been created from a mask. You can adjust the sensitivity of Auto-Reduce by typing a new value in the Reduce Tolerance box below. A high value may result in a significant change to the path shape.

Sets the sensitivity of the Automatic Node Reduction feature. Type a value from 1 to 10. A high value removes more nodes than a low value and may cause more significant changes in the shape of the path.

Changes the selected curve node(s) to line node(s) in order to create line segment(s).

Changes the selected line node(s) to curve node(s) in order to create curved segments. The segment shape may not change after this operation. However, when you select one of its nodes, control points appear to allow you to curve the segment.

Changes the selected node to a symmetrical node. This constrains the angle between the two control points to 180 degrees and keeps both control points at an equal distance from the node. Use when you want to create the same curvature on both sides of the node.

Changes the selected node to a cusp node. This allows you to independently edit the control points on either side of the node. Use when you want to add a sharp bend to a path.

Changes the selected node to a smooth node. This constrains the angle between the two control points to 180 degrees, but allows you to independently vary the distance between the node and each of its control point. Use when you want to create a smooth transition between line segments.

Click to make segments that are located between two selected nodes behave like rubber bands when you move the nodes. The path segments stretch or shrink according to the direction and distance you move their nodes.

Allows you to create a mask selection that has the shape of the current path. A dialog box will appear to allow you to use Anti-aliasing when you create the mask. This avoids jagged edges in the outline of the mask selection. Both the mask selection and the path will appear on-screen.

Allows you to create a path that has the shape of the current mask marquee. A dialog box will appear with threshold and tightness controls to allow you to choose how closely the path will resemble the mask marquee and how much of the marquee's sharp bends will be present in the resulting path.

Tool Settings Roll-Up for the Path Node Edit tool

Lists all the paths you have saved and provides quick access to them; click a path to load it into the current image. If you've just created a path in the Image Window and have not saved it, the path is given the default name "WorkPath" which is also listed. If you choose to load a saved path, a message box will appear to allow you to save the changes you have made to the current path.

Connects two end nodes, one at the beginning and the other at end of the same path. Use to close an open path or to connect two physically separated path segments. The two nodes become one.

Splits the selected node into two nodes. The nodes remain one on top of the other until you move one of them. Use to break a path segment.

Changes the selected node to a symmetrical node. This constrains the angle between the two control points to 180 degrees and keeps both control points at an equal distance from the node. Use when you want to create the same curvature on both sides of the node.

Use to draw hollow or filled rectangles and rounded rectangles. Hold down CTRL while clicking and dragging to create a square. Hold down SHIFT to draw a rectangle from its center. The Render To Object option in the Property Bar creates new rectangles as objects that can be moved and transformed without affecting the underlying image.

Use to draw hollow or filled ellipses. Hold down CTRL while clicking and dragging to create a circle. Hold down SHIFT to draw an ellipse from its center. The Render To Object option in the Property Bar creates new ellipses as objects that can be moved and transformed without affecting the underlying image.

Use to draw hollow or filled polygons. Hold down CTRL while clicking and dragging to constrain the polygon's sides to 45 degree angles. Hold down DELETE to remove the last segment you created. The Render To Object option in the Property Bar creates new polygons as objects that can be moved and transformed without affecting the underlying image.

Draws single or joined straight line segments using the paint color. The Render To Object option in the Property Bar creates new lines as objects that can be moved and transformed without affecting the underlying image.

Property Bar controls for the Shape tools

This control is found in the Property Bar for the Fill tool and all Shape tools . Click it to open the Select Fill dialog box, which lets you choose and edit fill types. When using a Shape tool, the selected fill is applied to the shapes you will be creating.

Click to toggle between the current fill type and no fill at all for the shapes you draw with the active tool. When this button is not pressed, the current fill, displayed in the Status Bar, will be used to fill the new shapes. You can click the Edit Fill button to edit the fill's attributes or to change the fill type.

Click to choose a different paint color. When you draw shapes using the active tool, the paint color is used for the outline of the shape.

Controls the size of the border, or outline, in pixels for the Shape tools. A value of 0 produces a shape without a border. Controls the width of the line in pixels for the Line tool. The minimum line width is 1. When you view your image at a zoom level below 100%, some outlines of shapes that are 1 or 2 pixels wide may not be apparent. This is only a display issue; the segments are indeed present in the image and you will see them if you increase the magnification level.

Controls the roundness of the corners of the rectangle. The Preview window displays the effect of changing this control.

Enable this option to automatically convert all new shapes you draw (rectangles, ellipses, polygons, and lines) to objects that float above the image. Objects can be easily moved, sized, or transformed.

Controls the type of joint that is placed between segments that created using the Line tool, and between the segments of shapes that you draw with the Polygon tool when you use a Width value other than zero. Choices are Butt, Filled, Round, and Point. If you choose Butt, the segments are joined normally; if their outline is wide, a gap appears between two joined segments. If you choose Filled, the gap caused by the overlap of the segments is filled. If you choose Round, the corners are rounded. If you choose Point, the corners are pointed.

Tool Settings Roll-Up for the Rectangle and Circle tools

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

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

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

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

Click to suppress the fill.

Displays a thumbnail of the current shape tool. As you change the Roll-Up controls, the tool changes in the Preview window.

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

Displays the current transparency level of the nib. To change the value, type a new value or adjust the existing value using the scroll arrows. You can type a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

Displays the current paint mode. Paint modes determine the way the new colors combine with the colors that already exist in your image.

Enable this control to produce smooth-looking curved or diagonal edges and to prevent jagged edges from appearing.

Tool Settings Roll-Up for the Polygon tool

Tool Settings Roll-Up for the Line tool

Displays a thumbnail of the current shape tool. As you change the Roll-Up controls, the tool changes in the Preview window.

Displays the current transparency level of the nib. To change the value, type a new value or adjust the existing value using the scroll arrows. You can type a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

Customizable toolbar buttons

The Width box controls the size of the border, or outline, in pixels for the Shape tools. A value of 0 produces a shape without a border. Controls the width of the line in pixels for the Line tool. The minimum line width is 1. When you view your image at a zoom level below 100%, some outlines of shapes that are 1 or 2 pixels wide may not be apparent. This is only a display issue; the segments are indeed present in the image and you will see them if you increase the magnification level.

The Transparency box displays the transparency value of the effect. To change the transparency, type a new value in the box, or use the scroll arrows to adjust the existing value.

Adds text to your image and allows you to edit existing text. Text is by default an object that floats above the image background. Use the Property Bar to change the font, style, size and effects. You can manipulate, edit, format and transform the text object while it is still an object. Once you've combined the text object with the background, you can no longer edit it as text. The Render Text To Mask options automatically makes new text you type become a mask selection.

Lists all the available fonts on your system. Select a font by clicking on the font name.

Displays and lets you change the size of the currently chosen font. Choose a font size that is displayed in the Size list box or type a numeric value for the size you want.

Inter-character spacing (Top)

Type the percentage of the current font size you want to use for inter-character spacing.

Inter-line spacing (Bottom)

Type the percentage of the current font size you want to use for inter-line spacing.

Click to enable or disable bold character formatting.

Click to enable or disable italic character formatting.

Click to enable or disable underline character formatting.

Click to place the text immediately to the right of the location you clicked when you created the text.

Click to center text on the location you clicked when you created the text.

Click to place the text immediately to the left of the location you clicked when you created the text.

Enable this control to produce smooth-looking curved or diagonal edges when you use this tool and prevent jagged edges from appearing.

Enable this option to make the text you create in the Image Window convert automatically to a text-shaped mask selection.

Displays a sample of the currently selected font with the applied font settings (e.g., bold, italics, size).

Type the percentage of the current font size you want to use for inter-character spacing.

Type the percentage of the current font size you want to use for inter-line spacing.

OBJ. TRANS. TOOL

Use to make the colors of an object fade gradually towards the image background color. The object fade is called a transparency blend; it is a gradient fill that uses the object's current color and transparency. Click and drag to determine the direction, the start and end points, of the object transparency. The object's shape can be altered by the use of this tool.

Displays the type of transparency pattern that is currently selected. The pattern is either a gradient whose grayscale progression is used to fade the selected object(s) into the image background, or a fill type such as Texture or Bitmap whose grayscale values are used to change the transparency of pixels in the object.

This button is only available when you choose the Bitmap or Texture option in the Type box. It opens dialog boxes that are used to change the attributes of the bitmap or texture you use to edit an object's transparency.

Displays the current pattern the active tool is using. To change the pattern, click the down arrow and choose one from the list. This control is available for both the Gradient Fill and Object Transparency tools because they both use gradient patterns to produce their effects.

Type a value or move the Node Transparency slider in the Tool Settings Roll-Up or Property Bar to the transparency value at which you want the gradient to start. Zero makes the node fully opaque,100 makes it fully transparent.

Enable to add the your chosen transparency value to the existing transparency value of the pixels in the object. Disable this option to replace the existing transparency values of the pixels in the object with the values you have chosen for this tool.

Enable to apply transparency to the clip mask associated with an object, which lets you preserve the object in its current state.

Click to update the image after each mouse move without having to release the mouse button.

Applies the selected options.

OBJ. TRANS. BRUSH TOOL

Brush areas on an object to make them more transparent.

Displays the current nib. This Preview window reflects any changes you make to the nib as you make them. If the nib is too large to appear at its actual size, its size in pixels will display in the window.

Click to display a flyout menu which allows you to create new nibs, or add and delete nibs from the preset nib list. You can also load, save, and append nib files or return to the default nib settings.

Click to choose a round nib.

Click to choose a square nib.

Displays the width of the current nib, measured in pixels. To adjust this value, type a new number or adjust the current value using the scroll arrows.

Displays the width of the current nib, measured in pixels. To adjust this value, type a new number or adjust the current value using the scroll arrows.

Displays the current transparency level of the nib. To change the value, type a new value or adjust the existing value using the scroll arrows. You can type a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

Displays the angle at which the current nib is rotated. To change the value, type a new value or use the scroll arrows to adjust the existing value. You can type values between 0 and 360, corresponding to the number of possible degrees of a rotation.

Displays the angle at which the current nib is rotated. To change the value, type a new value or use the scroll arrows to adjust the existing value. You can type values between 0 and 360, corresponding to the number of possible degrees of a rotation.

Displays the flatness of the current nib. To change the value, type a new value or adjust the existing value using the scroll arrows. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, type a value of 50. You can type values between 0 and 99.

Displays the current soft edge setting, which controls the transparency of the nib's edges. As you increase the value of this setting, the soft edge expands to eventually reach the center of the paint stroke. Low values affect only the rim of the brushstroke.

Adjust the slider to choose the maximum opacity level you want to apply to pixels that are repeatedly brushed with the Transparency Brush tool.

Enable this control to produce smooth-looking curved or diagonal edges when you use this tool and prevent jagged edges from appearing.

Click to make the changes to the object's transparency permanent.

TRANS. COLOR SEL. TOOL

Use to make pixels with a selected color value in an object fully transparent. The pixels that become transparent are similar in color to a pixel selected anywhere in the image. You can keep selecting other pixels to make more of the object transparent.

The Color Tolerance controls determine the range of effect for color sensitive tools such as the Magic Wand Mask, Lasso Mask, Scissors Mask, and Fill tools. The higher the value, the more colors will be included in the operation.

- Normal: Determines the color tolerance based on the similarity of brightness values between adjacent pixels.
- HSB: Determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels.

Move to soften the edges of the mask which defines the transparency. The greater the value selected with the Smoothing control slider, the more smoothly the surrounding colors and transparent pixels blend together.

PROP. BAR: OBJ. TRANS

Applies the selected options.

PROP. BAR: OBJ. TRANS BRUSH

PROP. BAR: TRANS CLR TOOL

Enable to soften the edges of the mask which defines the transparency. The greater the value, the more smoothly the surrounding colors and transparent pixels blend together.

Use to magnify areas of your picture. Click to zoom in to the next preset level, right-click to zoom out to the next preset level, or click and drag around the area you wish to zoom in on.

Use to drag areas of an image into view when the image is larger than its window.

Property Bar controls for the Zoom and Hand tools

Allows you to magnify or decrease the size of your on-screen image by selecting a zoom level from the flyout menu. Zooming in and out of your image allows you to view and work on your image from as close up or as far away as you require.

Click this tool and click your image to zoom in to the next preset level.

Click this tool and click your image to zoom out to the next preset level.

Sets the zoom level so that one monitor pixel equals one image pixel. If your monitor's resolution is 1024 x 768 pixels and your image is 468 pixels wide, displaying it at 100 per cent means that the image will take up 468 of the 1024 available monitor pixels.

Displays the image at the size at which it will print. For this command to be accurate, you need to calibrate your rulers so that one inch onscreen actually equals an inch.

Adjusts your image to fit the active Image Window.

Magnifies the active object in the image. The active object is displayed with a red outline in the Objects Docker window.

Magnifies all selected objects in the image. Selected objects are displayed with a blue outline in the Objects Docker window.

Magnifies all objects in the image.

Magnifies the entire image so that its height is the same as the height of the Image Window.

Magnifies the entire image so that its width is the same as the width of the Image Window.

Tool Settings Roll-Up for the Zoom tool

Enable this check box to zoom out by right-clicking when the zoom tool is selected.