Wright DESIGN

Version 2.0

User Guide

Wright
DESIGN

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Acknowledgments

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We would also like to thank our Beta Test Sites for their help in testing Wright Design 2.0.

The front cover and all graphics and illustrations shown in the manual have been produced using Wright Design 2.0.

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Chapter 1 - Introduction

Welcome to Wright Design - a unique digital graphic design program produced by Wright Technologies. This program brings together image editing, photo retouching, color painting, page layout and text all as separate objects that can be edited at any time.

Wright Design is the Ultimate Designer's Solution, whether you are a graphic designer or illustrator creating original artwork, a photographer that needs to retouch pictures or a printer or service bureau that has the need to output color proofs and color separations. This software is also ideal to create pictures for all facets of multimedia.

Wright Design's lightning-fast speed and versatility lies in a new file format (patent-pending) developed by Wright called the DCM Picture file.

Wright Design Version 1.0 and Version 2.0 use the same DCM Picture file format. In Version 1.0 the file extension is .spl and in Version 2.0 the file extension is .dcm. Version 1.0 .spl files are compatible with Version 2.0.

The DCM Picture file is automatically generated as pictures are imported or placed. The conversion time is negligible (virtually the same time it takes to read the original picture).

Before Wright Design, you needed to use a number of different applications. This does not allow the creative possibilities that Wright Design provides.

Using several applications means you constantly swap between them and have to save in possibly several different, even potentially incompatible, file formats. This has many disadvantages:

- It is time-consuming.
- It is costly as you have to maintain current versions of each application.
- There may be loss of editability.
- It is an unwieldy process which disrupts concentration and hinders the flow of creativity.

For example, you might create an exciting imaging effect in one application, such as a picture cutout with a soft shadow and color corrections, export the picture as an EPS or TIFF, go into a layout application, import and place the EPS/TIFF.

Not only have you lost time by switching between different application, you have also lost all editability of the placed EPS/TIFF within the layout application. To make a change, you have to go back to the imaging application, do the changes and re-export the graphic, and then update the picture in the layout application.

Now with Wright Design you can ...

For the first time, Wright Design brings together what used to be the exclusive worlds of vectors and bitmaps.

In Wright Design you can create a picture cutout as either a vector object (giving a high resolution clipping path edge) or as an anti-aliased bitmap object (which can be feathered for a soft edge effect), apply an automatic shadow and perform selective color corrections.

Truly object-oriented graphics

Wright Design is a truly object based application. Each Wright Design object is self contained and independent of any other. This includes vector or raster picture data or text. Objects are editable at any time which means that multiple versions of a design can be saved (occupying very little disk space), recalled and edited easily.

All objects can be moved, scaled, rotated, sheared, mirrored and perspective-transformed at any stage of design (text objects cannot be perspectively transformed). Even an airbrush stroke can be moved, scaled, rotated, recolored and have its relative priority changed at any time.

Paint styles

Most other applications only allow an object to have a single paint style, such as a tint color, or a picture, or a gradient. Wright Design extends this notion to provide unparalleled levels of flexibility. In Wright Design, each object can have several paint styles. These can be thought of as 'layers' within an object. Each layer can be edited at any stage.

For example, you can apply a 'filter' paint style to a picture within an object, then a second filter. If the second filter only is chosen for the final design, all you need to do is delete the first filter. As well, you can select channels and variables within each paint style. You can select color from CMYK, RGB, HSB, PANTONE®, Grayscale or 3 channel Grayscale models.

To take another example, you may have an object with a 'picture' paint style. However, the picture does not have enough contrast. Rather than spending valuable time color correcting the original picture, you simply add a color curve layer, on top of the first picture layer and the underlying picture is instantly color corrected.

Each object layer has its own opacity control, so the photo compositional possibilities are enormous.

Compatibility

Wright Design will run on a variety of powerful desktop platforms. It integrates with existing programs by importing and exporting all popular file formats, such as TIFF and EPS. It can also interface with Macintosh AppleTalk networks (via Windows NT server)

You can export an EPS file with a clipping path from Wright Design that is fully editable in Photoshop.

Multi-tasking

Wright Design offers the unprecedented (for a graphic desktop application) ability to

multi-task. For example, all import/export operations (including printing) are performed as background processes. This means that you do not need to waste time waiting for your job to print, or file to export. Just carry on working on another document.

About this manual

The **Wright Design User Guide** provides detailed step-by-step information on how to use the tools and commands. It is designed for you to be able to refer to it easily in the course of your work.

We assume, however, that you are familiar with the Windows environment and terminology. We also assume you are familiar with at least some design concepts, although we attempt to explain the concepts relating to the procedures we are describing.

Before using this manual, you need to install the program by following the instructions given in the **Wright Design Installation Guide** booklet.

Learning Wright Design

Wright Design 2.0 includes the following printed and online documentation.

The **Wright Design Installation Guide** contains system requirements, installation instructions and registration instructions.

The **Wright Design User Guide** contains detailed information on all the features and a step-by-step procedure for all the tools.

The **Wright Design Online Help** system contains an optimized version of the information supplied in the Wright Design User Guide.

The **Wright Design Tutorial Guide** is found on the CD. The documentation is supplied as a PDF file and the pictures are supplied as JPEGS. It provides you with three step-by-step projects to quickly learn how to use Wright Design.

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Technical support

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In A Nutshell

Wright Design combines page layout, illustration and picture editing and manipulation into a single, integrated application.

Wright Design works with the concept of a document. A document may be empty, or contain one or more objects. The objects may be positioned anywhere within the document or even across or outside the document.

There are four different types of objects:

Three main object types, created using tools and menu commands:

- Vector
- Bitmap
- Text

A secondary object type, created when placed into a page (but not into an existing object):

- Picture.

Vector objects

These objects are mathematically defined. Each is made up of a list of points that define the object's outline. Internally, the points are stored as Bezier segments. Because these objects are mathematically defined, they have no inherent resolution. This means that they may be used within a page and output at any resolution without loss of quality.

For instance, the same object may be printed on an Imagesetter at 2400 dpi or converted into a TIFF file at 300 dpi. The quality is preserved because the object is only ever rasterized when output is required. (In the case of Imagesetters, the object is rasterized at the Imagesetter's RIP resolution).

The points defining the Vector object's outline may be edited through the Bezier tool. Nodes may be moved, deleted or converted to different types. Vector objects may optionally have a stroke. A stroke follows the object's outline and has a certain thickness. The stroke may be on top or below the main Vector object.

In fact, a Vector object may only be composed of a stroke, with no fill, thus becoming a line. Strokes within Vector objects may be transformed with the object or left untransformed. Vector objects may be converted to Bitmap objects at any time.

Bitmap objects

Unlike Vector objects, Bitmap objects do have an associated resolution. When a Bitmap object is created a Grayscale mask is generated (at the current bitmap resolution) and is stored with your document.

Why use Bitmap objects? Because Bitmap objects are, just that, bitmaps, you can do things not possible with Vectors. It is possible to invert, grow, shrink and outline Bitmap objects and to airbrush in or out areas. In fact, when you airbrush, you're really creating a new Bitmap object. Pixel cloning, a specialised form of airbrushing, is also carried out through Bitmap objects if you are using object based cloning.

In general, it is preferable to work with vector objects as this will keep file sizes and memory usage down and make redraws faster.

Picture objects

Picture objects are closely related to Bitmap objects. Whenever you place a picture into the page (not into an existing object), the new object becomes a Picture object.

A Picture object behaves like a Bitmap object, in that you can airbrush into it, do pixel cloning or apply a color mask. However, a Picture object is really just 'waiting' to become either a Vector object or a Bitmap object.

Rarely do you just include the whole picture into the page. Usually the picture is cropped, or cut out from the background or masked in some way. When you do any of those operations on a Picture object you are telling it what type to become.

For instance, if you crop a Picture object with a Vector tool, the cropped object becomes a Vector object.

If you crop a Picture with a Bitmap tool, the cropped object becomes a Bitmap object.

It is not possible to feather, grow, shrink, outline or shadow a Picture object.

Pictures are always manipulated at their original scanned-in resolution. There are no proxies or view files, we are always working with the full picture content. Pictures may be CMYK, RGB, Grayscale or HIFI.

Text objects

Text objects are created through the Text tool. Any font resident on your system may be used in any combination, size, style or color. As with Vector objects, Text objects are resolution independent. They are more closely related to Vector objects than to any other type. In fact, you can convert Text objects into Vector objects and Bitmap objects.

You can create a shadow directly from a text object. The text remains as a text object and the shadow is automatically converted to a bitmap with the feathering applied to it. Text objects may be used to create special effects. Glow effects may be achieved by converting the text object to a bitmap object and feathering the edges.

Text boxes can be automatically or manually linked to each other. Text that has been applied to a text box can be converted to a text container therefore allowing you to type within the original text.

Working with objects

Any combination of the above objects may be used when creating a document. Each object is independent of any other. It may be deleted, moved, scaled, rotated, sheared or, in most cases, perspectively transformed at any time.

More than one object may be selected at a time, so that the same operation can be applied to all of them at once. Multiple selected objects may also be grouped and subsequently worked on as if they were a single object.

Each object or a group may be locked into position, to prevent accidental movement. Objects may also be hidden from view to reduce visual clutter while working on a page.

Objects may be positioned accurately by keying their dimensions and positions or by using rulers and guides and snap-to-guide tools. The Align tool also provides a powerful method of aligning objects to other objects. Naturally, object priorities may be altered at any time.

Each object is listed in the Object List palette. The objects are listed in the order of their priorities and may be moved to a higher or lower priority by dragging the list entry up or down the object list.

Each entry in the Object List has a thumbnail preview. The thumbnails may be normal size or large. When an object is created, it is automatically given a name, however, you can change this name to whatever you like from the Object List. You may also select, delete, hide, copy or edit objects from the Object List.

When a document is saved and then recalled, objects remain editable. A page may also be 'flattened' into a picture (to be reused within Wright Design or exported to other applications). The page could also be exported as a EPS document or may be printed directly to a PostScript Imagesetter or a Windows printer.

Paint styles

So far we have covered the different types of objects in Wright Design and some of the common operations that may be performed on them. However, we have not yet discussed how an object is rendered (ie, how it actually looks).

We use the Paint Style palette to control how an object looks. With the Paint Style palette you specify a rendering (or paint) style for the selected object.

Recall that an object has a main 'Fill' color, or, if it is stroked, a 'Stroke' color. The Paint Style palette has identically marked areas at its top. You may select either Fill or Stroke by clicking on the appropriate button. We are now ready to select a paint style.

There are ten paint styles to choose from. These are represented as tabs running horizontally across the palette. When you click on a tab, you are selecting a paint style (for either Fill or Stroke, depending on selection). From left to right, the paint styles are called: Tint, Tint Adjust, Color Curve, Picture, Filter, Gradient, Color Mask, Selective Color Correction, Brightness/Contrast and Hue/Saturation.

- Tint paint style renders an object with constant color. The color may be specified in any of the following color models: CMYK, RGB, HSB, Grayscale, PANTONE® or Alpha.

- Tint Adjust paint style is similar to Tint, except that it is possible to combine the specified color with the background using a variety of operators, such add, subtract, invert, increase, etc. The color may be speci-

fied in any of the following color models: CMYK, RGB, HSB, Grayscale or PANTONE®.

- Color Curve paint style modifies the picture by remapping it through the use of 'curves'. The curves may be manipulated in any way. The color curve may be specified in any of the following color models: CMYK, RGB, HSB, Grayscale or Alpha.

- Picture paint style renders an object with a selected picture. The picture may be specified in any of the following color models: CMYK, RGB, Grayscale, 3 channel Grayscale or Alpha.

- Filter paint style modifies the object's background with the selected filter. These include Sharpen, Blur, Emboss, etc.

- Gradient paint style renders the object with a gradient. The default gradient is white to black, but this may be modified by editing the colors and by adding more color points. The many different types of gradients include Linear, Elliptical, Midpoint, Rectangular, Sunrise, etc. The size and angle of gradients may further be controlled with the Gradient tool in the Tool palette. The gradient may be specified in any of the following color models: CMYK, RGB, HSB, Grayscale, PANTONE® or Alpha.

- Color Mask paint style, used together with the Color Mask Tool from the Tool palette, is used with Picture or Bitmap objects to mask certain areas based on image color content. Typical uses include masking difficult subjects like hair or fur, or a bicycle wheel.

- Selective Color Correction paint style is used to modify or color correct any color in the picture. It's called Selective Color Correction because you can selectively control which colors you want to affect. For example, you can make the red in a picture redder by taking out the cyan in the reds without affecting other colors. Alternatively you can change colors completely, such as reds into blues.

- Brightness/Contrast paint style makes simple adjustments to the tonal range. This paint style adjusts the highlights, midtones and shadows at once.

- Hue/Saturation paint style adjusts the hue, saturation, and lightness of individual color components. You can also use the colorize option.

Object Layers

So far we have discussed object paint styles. We have assumed that each object has either a Fill or Stroke paint style, or both. But things are far more interesting than that! Each object may have more that one Fill paint style and/or more than one Stroke paint style.

These multiple paint styles are called layers. Therefore, each object may have one or more layers. The layers are fully contained within the object. When the object is moved, or scaled, etc, so are all its layers (ie, paint styles).

But what does it mean to have more than one paint style? Paint styles are stacked on top of one another, forming layers. The first

layer corresponds to the first icon in the Paint Style palette next to either the Fill or the Stroke buttons.

If there is another layer, it will be indicated by another icon following the first. Each layer exactly spans the entire object area. Each layer affects the one immediately below it in your page, or to the left, as indicated in the Paint Style palette.

Multiple layers come in very handy when you need to do something like the following:

- color correct a cyan cast in a picture
- add a touch of USM
- increase the magenta content in yellows.

First you place the picture into the page, the Fill paint style (or layer 1) is Picture. Add another layer on top of the first, of type Color Curve. Manipulate the cyan channel curve to remove the cyan cast. Add another layer, this time a Filter and select Sharpen USM. Finally add the last layer, Selective Color to increase magenta content in yellows.

We now have a Picture object with four paint styles or layers. The first layer is the Picture itself. The second layer is the color curve (which operates on the Picture). The third layer is the USM Filter (which operates on the result of the color curve). The final fourth layer is Selective Color (which operates on the result of the Filter layer).

We have now achieved the desired effect in very short order, but even better than that, all the layers are still editable. Any layer within any object may be modified at any time. We could go back to the Filter layer and change the degree of sharpening, or to the color curve and readjust the amount of cyan being taken out. You can change your mind, even after the document has been saved.

Also, within each object you can have more than one Alpha channel. Several of the paint styles can operate on the Alpha channel. This is controlled by selecting Alpha as the paint style (layers) color model.

Think of an Alpha channel as a way of controlling an object's opacity. A 100% (solid black) value means no transparency. Anything less than 100% imparts a degree of transparency. A value of 0% means the object is totally transparent and therefore invisible.

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CMYK, HSV, R
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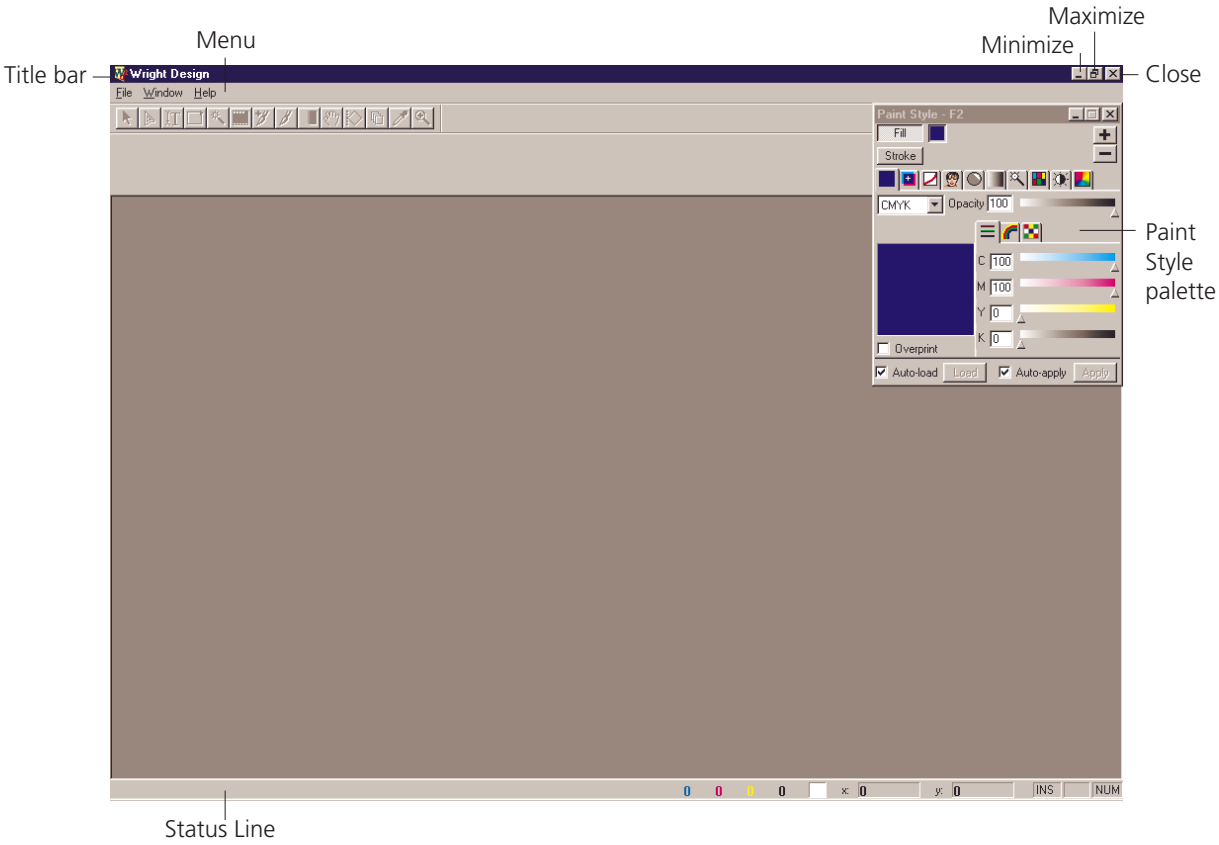
Chapter 2 - Finding your way around

The Wright Design screen

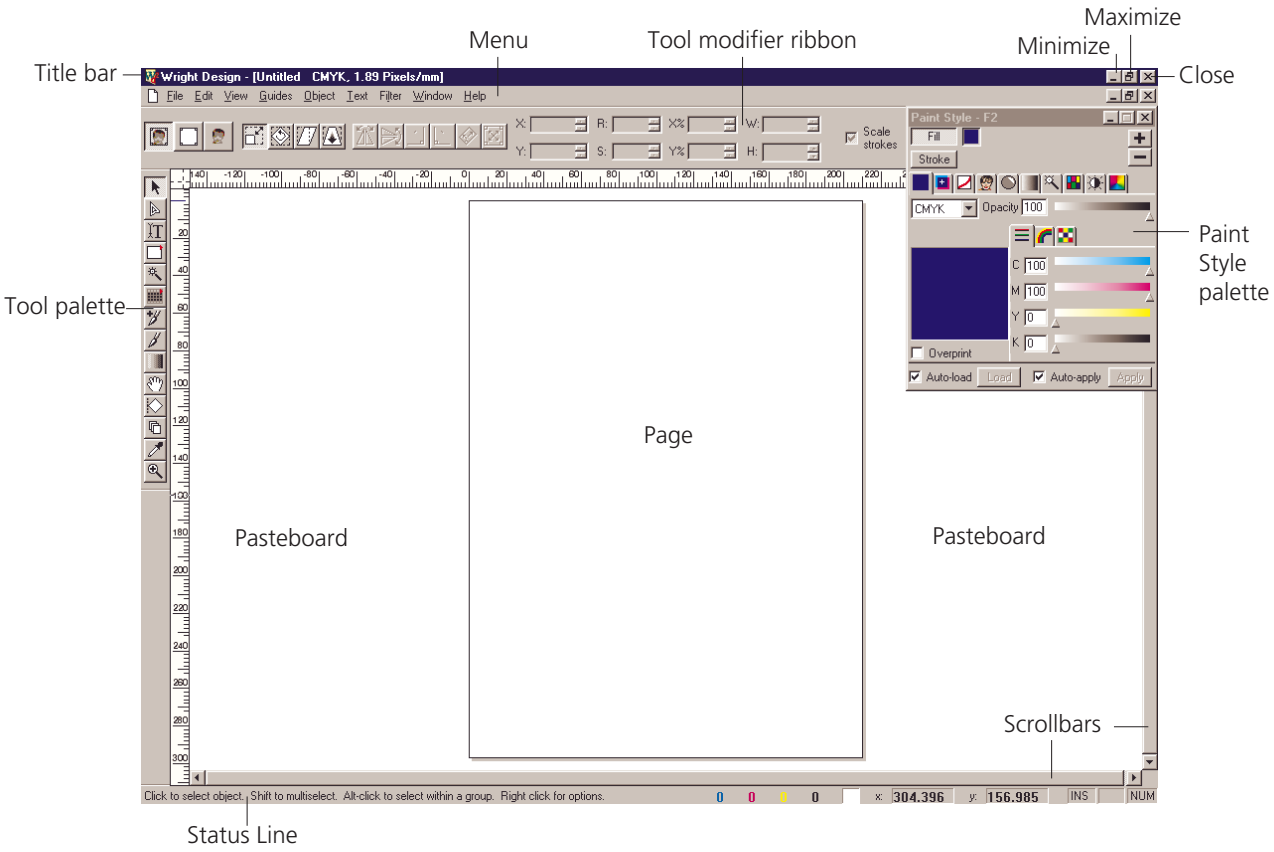
In Wright Design, your work environment is the Wright Design screen. The main program window is shown below, as it would appear the very first time you run the Wright Design application. From then on, the Wright Design screen will appear as it was when you last closed the application.

To become proficient with Wright Design, it is first necessary to become familiar with the various screen elements. Those who are familiar with the Windows environment will have no trouble recognising the usual title bar, menu and menu commands. Some elements are particular to Wright Design such as the status line and the Tool modifier ribbon.



The following picture shows you the Wright Design screen as it would appear with an open document.

Note: The look of your screen may vary depending on where and how you position your tool palette.



Document window

The page area is the white rectangular area with a drop shadow that represents the page's printable area. The page area corresponds to what you select in your document setup dialog box when you create a new document.

For information on creating a document see '**Creating a new document**' on page 56.

The pasteboard is the area to the left and right of the page area. You might have to scroll the window or reduce the magnification level to see the Pasteboard.

Objects you create can be placed anywhere to the left or right of your page. These objects placed on the pasteboard are saved with your document but do not print.

You can work with multiple documents in Wright Design. Each document appears in its own document window. See '**Arranging windows**' below.

You can move, resize, minimize and maximize each open document as well as the main program window.
Rulers are displayed along the top and left hand borders of the active window area. This is the default when you open a document. You may hide the rulers by selecting Guides > Show Rulers from the menu.

Scrollbars

Scrollbars appear on the edges of your document window by default.

To hide Scrollbars:

- Choose Window > Screen View > Scrollbars.

To display Scrollbars:

- Choose Window > Screen View > Scrollbars.

A checkmark to the left of Scrollbars shows you that Scrollbars are displayed.

To use Scrollbars:

Scrollbars are used to bring other parts of a window's contents into view:

- Click the scroll arrow that points in the direction you want to move. You can scroll continuously by holding down the cursor over a scroll arrow.
- Drag the thumb to the place in the scrollbar that corresponds to the location you want to view.
- Click the scrollbar on either side of the thumb, in the direction that you want to view. This scrolls one screen at a time.

Standard Windows features

Arranging windows

You can arrange and switch between documents in Wright Design.

Window > New Window, creates another view of the document you have opened.

Window > Cascade, arranges all open document windows so that their title bars are visible and the documents overlap.

Window > Tile Vertical, arranges all open document windows in Wright Design vertically so they are all the same size and visible.

Window > Tile Horizontal, arranges all open document windows in Wright Design horizontally so they are all the same size and visible.

Window > Arrange Icons, arranges icons of minimised documents at the bottom of the Wright Design screen.

Window > Close All, will close all documents that you have open in Wright Design. You will be prompted to save the documents if you have not already done so.

Windows Standard Toolbar

To display Windows Standard Toolbar:

- Choose Window > Screen View > Toolbar.

A checkmark to the left of Toolbar shows you that the Toolbar is displayed.

To hide the Windows Standard Toolbar:

- Choose Window > Screen View > Toolbar.

Dialog boxes

A dialog box opens when you choose a menu command followed by ellipsis points (...) such as Open... and Save As....

Dialog boxes also appear when you double-click certain palette options.

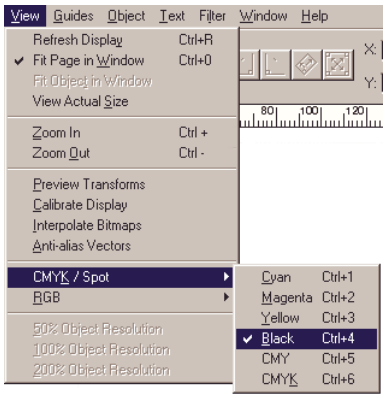
In dialog boxes you specify names, settings, sizes, and other properties for commands and tools. You can press TAB to cycle through the options in a dialog box.

When you finish adjusting dialog box settings, choose the OK button (or a button that signifies a command, such as Open or Save) to close the dialog box and execute the command. To abandon the operation, choose the Cancel button or press ESC to close the dialog box. In dialog boxes that retain their settings, choosing the Cancel button will restore the settings that were in effect when the dialog box was opened.

Buttons and Boxes

Selecting an option in the **menu** provides you with a drop-down menu. You may then scroll through the drop-down menu and select the command you require. Commands selected without the ellipsis points (...) are executed directly. Commands selected with ellipsis points (...) open a dialog box.

You may also have the option of selecting another drop-down menu from the command you first selected if an arrow appears at the right of the command as shown below.

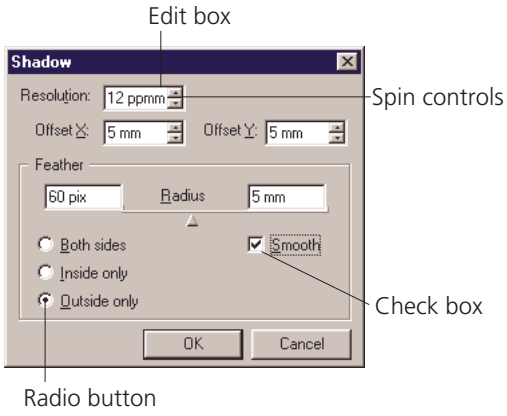


Check boxes select or deselect an item. When a tick appears in a check box, the item is selected, as shown above; when a check box is empty, it is not selected, and when a check box is grey, the function is unavailable.

Radio buttons select one of several options. You select an option by clicking it. A selected radio button is filled. To change your selection, click another option.

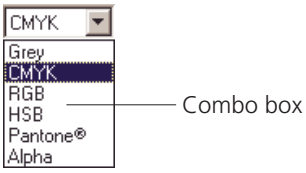
Edit Boxes show the numerical value that is applied to the selected object. To alter that value you can key in a new value or use the spin controls described below.

Spin controls are located to the right of edit boxes and consist of an up and a down arrow. You can select the arrows to adjust the numerical value in the edit box, either up or down.



List boxes are boxes that contain settings with up and down arrows to the right of the box. You can scroll through the box to select the setting you require.

Combo boxes show the setting that is selected. Clicking the arrow to the right produces a drop-down list showing you the available settings that can then be selected.



Context menus

In addition to the menus that appear at the top of your screen, Wright Design contains a number of context-sensitive menus. These menus display commands that relate to the active tool, palette or screen.

To display context menus:

1. Position the cursor over the tool modifier ribbon, palette or screen.

2. Click the right mouse button. You will now have a list of options to choose from.

Tip of the Day

The tip of the day dialog box automatically opens when you first start the Wright Design application.

A tip for that day is displayed in the dialog box as shown above and you may select the Next Tip button to step through a series of tips.

A check-box at the bottom left of the dialogue box controls when this dialog box is opened. If this is unchecked you will not receive a tip of the day when starting the application from then on.

The Close button will close off the tip of the day dialog box.

Tool Tips

Tool tips are automatically on when you start the Wright Design application.
To show a tooltip, hold the cursor over a tool and a box will pop up showing you the tool tip for that particular tool.

To display tooltips:

1. Choose File > Preferences > General.
2. Check the Show tooltips checkbox.

To turn tooltips off:

1. Choose File > Preferences > General.
2. Uncheck the Show tooltips checkbox.

Status Bar

The Status Bar is located along the bottom of the Wright Design screen by default.

To hide the Status Bar:

- Choose Window > Screen View > Status Bar.

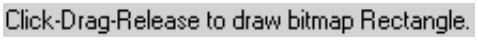
To display the Status Bar:

- Choose Window > Screen View > Status Bar.

A checkmark to the left of Status Bar shows you that the Status Bar is displayed.

The Status Bar displays the following from left to right:

- context sensitive help describes what to do next.



- color readout of the CMYK or RGB channel values, in a 1x1 pixel area sampled by the cursor.

- coordinates read-out that gives you the x and y coordinates of the cursor relative to the top left origin of the page.

- three indicators to show you what you have selected:

INS Insert or OVR Overwrite mode
CAP Caps Lock on
NUM Num Lock on

The Menu

The Wright Design menu appears at the top of the main program window. When you first open the application you have three menu commands to select from: File, Window and Help. On creating or opening a document you have the following nine menu commands to select from:

Click on a menu item to open the menu, then click a command in the menu to choose it. Many commands have shortcut keys.
See **Keyboard Shortcuts** on page 40: for an alphabetical list of all command shortcuts.

The **File** menu is used to create, open, save, close and print Wright Design documents, to import, open, place, convert and export pictures and to place EPS files. You can also setup your preferences, respecify your document setup, archive your job, load recent files and exit Wright Design.

The **Edit** menu is used to undo, redo, cut, copy, paste, delete, control the clipboard and select objects.

The **View** menu is used to specify the way in which Wright Design displays documents and objects on screen.

The **Guides** menu is used to access commands relating to Rulers and Guides.

The **Object** menu is used to perform operations on objects.

The **Text** menu is used to control text functionality.

The **Filter** menu is used to control any 32-bit Photoshop plug-in filters that you have linked in the Filter Preference.

The **Window** menu is used to specify the way in which Wright Design displays windows, to open and close palettes, and to access open documents.

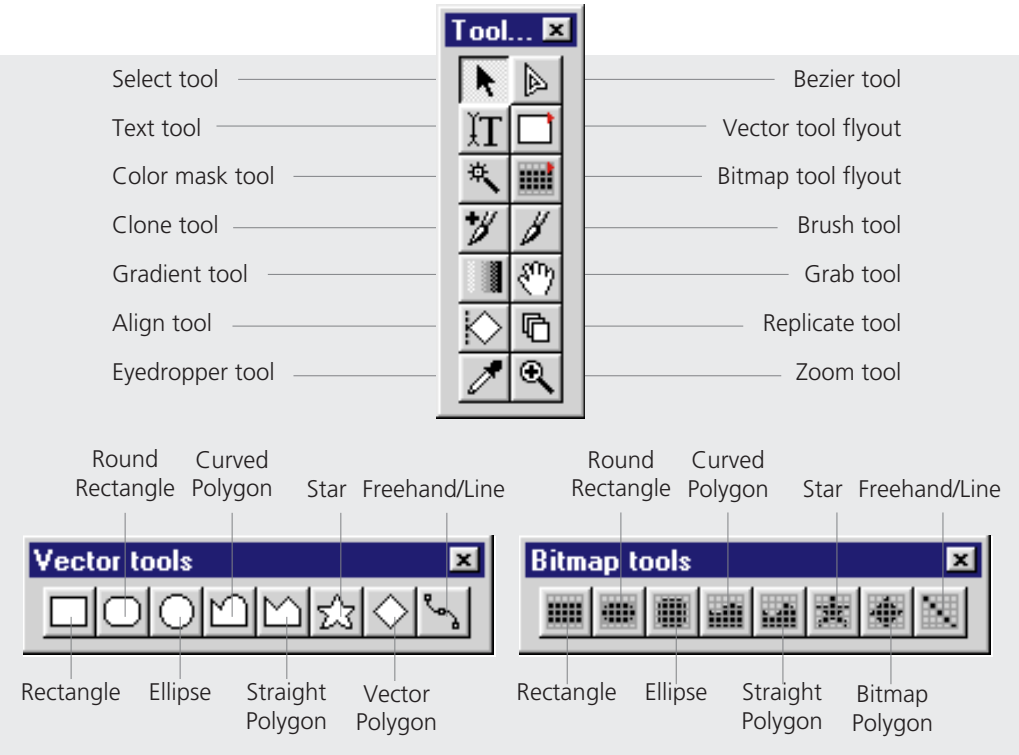
The **Help** menu is used to access the following: on-line help, tips of the day and to display program information.

The Tool palette

The tool palette contains tools for selecting, viewing, creating and editing objects. It also contains controls for aligning objects, creating gradients and masks, painting and cloning.

The tool palette can be moved around the screen and its shape is adjustable. It is also possible to dock your tool palette anywhere around the outside of the Wright Design screen. Tool buttons with a red triangle in the top right corner indicate a tool flyout that reveals a group of additional related tools. Right mouse click on the tool to display the flyout and select the tool of your choice (or left mouse click and hold down). The chosen tool will replace the original tool in the tool bar.

The tool flyouts can be torn away to create a separate tool bar. To create a tear-away tool bar, activate the tool flyout and select an area surrounding the outside of the flyout. A temporary keyline will appear. Move this away from the tool palette and release your finger from the mouse. You now have a separate tool bar that can be moved or docked anywhere around the outside of your Wright Design screen.



Note: The above tool bars can take on different looks depending on how you have configured them and where you have them placed.

Tool palette overview

The Select tool allows you to select an object.

The Bezier tool allows you to alter the shape of any Vector object or Text Container.

The Text tool is used to create text objects and then to type in the text.

The Vector tool flyout allows you to select the Vector shape you require. You can then create a Vector object to that shape.

The Color mask tool allows you to create a mask from similarly colored areas.

The Bitmap tool flyout allows you to select the Bitmap shape you require. You can then create a Bitmap object to that shape.

The Clone tool allows you to paint a portion of a picture to another location.

The Brush tool allows you to paint objects.

The Gradient tool allows you to change the length and rotation of your gradient.

The Grab tool allows you to move the document around the Wright Design window.

The Align tool allows you to align objects and also join objects and/or pictures.

The Replicate tool allows you to duplicate objects to set specifications.

The Eyedropper tool samples colors from any object in your document.

The Zoom tool magnifies and reduces the view of your document.

Vector Tool flyout overview

The tool that is last selected from the vector tool flyout (ie. the tools described below) is the tool that is displayed in the main tool palette.

The Rectangle Vector tool allows you to create a vector rectangle or square object.

The Round Rectangle Vector tool allows you to create a vector rectangle object with rounded corners.

The Ellipse Vector tool allows you to create a vector ellipse object.

The Curved Polygon Vector tool allows you to create a vector polygon object with both curved and straight lines.

The Straight Polygon Vector tool allows you to create a vector polygon object with straight lines.

The Star Vector tool allows you to create a vector star object.

The Polygon Vector tool allows you to create a vector regular polygon object.

The Freehand/Line Vector tool allows you to create a freehand or straight line vector object.

Bitmap Tool flyout overview

The tool that is last selected from the bitmap tool flyout (ie. the tools described below) is the tool that is displayed in the main tool palette.

The Rectangle Bitmap tool allows you to create a bitmap rectangle or square object.

The Round Rectangle Bitmap tool allows you to create a bitmap rectangle object with rounded corners.

The Ellipse Bitmap tool allows you to create a bitmap ellipse object.

The Curved Polygon Bitmap tool allows you to create a bitmap polygon object with both curved and straight lines.

The Straight Polygon Bitmap tool allows you to create a bitmap polygon object with straight lines.

The Star Bitmap tool allows you to create a bitmap star object.

The Polygon Bitmap tool allows you to create a bitmap regular polygon object.

The Freehand/Line Bitmap tool allows you to create a freehand or straight line bitmap object.

The Tool Modifier Ribbon

The tool modifier ribbon is located below the menu. Once again this may vary slightly depending on where you have positioned your tool palette.

You can change the position of the tool modifier ribbon by selecting it with the cursor and moving it to a different position on the Wright Design screen. It then turns into a floating palette and can be moved around by selecting its title bar. You also have the ability to close it using the palette's close box or choosing Window > Screen View > Ribbon, which then in turn will also open the tool modifier ribbon. The tool modifier ribbon can be docked at the top or bottom of the Wright Design screen.

The tool modifier ribbon holds the controls for most of the main tools in the tool bar.

The Wright Design screen on page 16 and the picture below shows you the tool modifier ribbon when you are in the select tool.

If you select a different tool from the tool palette, the tool modifier ribbon will change. The only tools without modifier controls are the grab tool, eyedropper tool and zoom tool.

All the controls in the tool modifier ribbon will be fully explained as we go through each of the tools in detail.

The Palettes

Wright Design provides several palettes to help you monitor and modify, objects and layers within your documents. By default, the paint style palette appears at the top right of your screen.

Other palettes are available from the Windows menu bar.

To show a palette:

Select Windows > Palettes > and the palette you wish to display (or a shortcut key).

A tick to the left of the palette indicates that palette is showing.

To hide a palette:

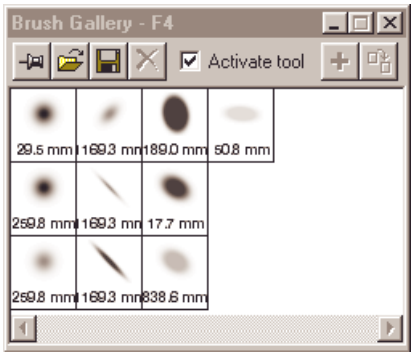
Select Windows > Palettes > and the palette you wish to hide (or a shortcut key).

Palette overview

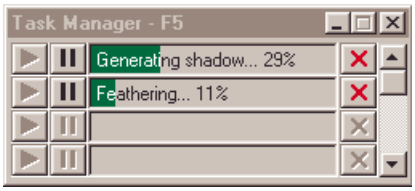
The **Paint Style (F2)** palette controls the paint style information for the object that is selected in your document.

The **Pen Style (F3)** palette controls the characteristics of strokes.

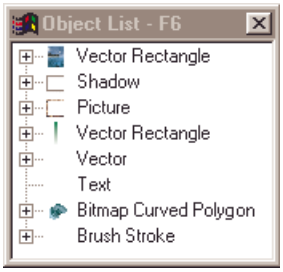
The **Brush Gallery (F4)** palette allows you to save your brush settings to the gallery and also save the entire gallery as a file.



The **Task Manager (F5)** palette controls the multi-tasking environment. You can stop, pause and start any tasks that are processing. Progress bars indicate the type of task and the percentage of the task that is complete.



The **Object List (F6)** palette displays a list of all the objects in your page. You can select, delete, rename, hide and change priority of objects using the Object list. It also enables you to copy and/or move layers between objects.

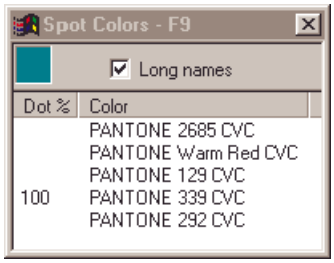


The **Navigator (F7)** palette enables you to accurately and easily zoom and move around your document.

The **Tool palette(F8)** contains tools for selecting, viewing, creating and editing objects. It also contains controls for aligning objects, creating gradients and masks, painting and cloning.

The tool palette is explained in more detail on page 20.

The **Spot Colors (F9)** palette provides color values for spot colors (PANTONE®) in your document, at the point in which the cursor is situated.



Changing the palette display

You are able to change the arrangement and display of palettes to optimize the work area on your desktop. Following are techniques for you to use to organize your palettes:

- Choose Window > Hide Palettes (Alt + F2) to hide open palettes except the tool palette.
- Choose Window > Show Palettes (Alt + F2) to show open palettes.
- To move a palette, drag its title bar.
- The Paint Style, Pen Style, Brush Gallery and Task Manager have minimize and maximize tabs at the top right of the palettes.

Click on the dash button to minimize and the square button to maximize the palettes.

- The Object List, Navigator, Tool and Spot Color palettes are resizeable.

To resize the palettes click and drag at the any side or corner of the palettes.

- To hide individual palettes either: select Window > Palettes > and the palette you wish to hide, press the related shortcut key, or click the palette's close box.

Screen Display

Wright Design saves the positions of all open palettes and the positions of moveable dialog boxes when you exit the program.

You can customize your screen display using the Screen Layout control or you can use Shortcut keys to step through different screen displays.

Changing the screen display

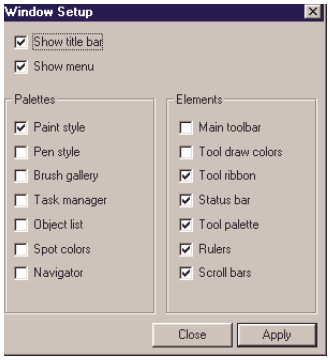
Customized Views

The Screen Layout control allows you to customize your screen.

To customize your screen:

1. Choose Window > Screen View > Screen Layout. (Ctrl + Shift + E)

The Window Setup dialog box will open.



The options that are selected in the Window Setup are the options that you have open at the present time.

2. Select the options you require to be displayed on screen by clicking to the left of each option.

3. Click Apply.

The setup that you have just created will now be your screen display.

Predefined Views

There are five predefined screen displays available to you using Shortcut keys.

Ctrl + Alt + F1: Normal viewing area - this option displays all viewing modes that you have selected.

OR

- Choose Window > Screen View > Normal viewing area.

Ctrl + Alt + F2: this option shows all viewing modes you have selected except the 'Title Bar'.

Ctrl + Alt + F3: this option shows all viewing modes you have selected except the 'Title Bar' and the 'Tool modifier ribbon'.

Ctrl + Alt + F4: this option shows all viewing modes you have selected except the 'Title Bar', 'Tool modifier ribbon' and 'Palettes' (except the tool palette).

Ctrl + Alt + F5: this option displays your document only. To revert to another display use one of the above options.

OR

- Choose Window > Screen View > Maximum view area.

Ctrl + Alt + Up arrow and **Ctrl + Alt + Down arrow** will cycle through the view options one at a time.

Tool Draw Colors

Wright Design supplies you with a Tool Draw Colors palette that allows you to change the color of the object's outline as you create the object.

For example: If the Tool Draw Color is set to gray and you are creating an object on top of a gray object you cannot see the outline of the object you are creating. Selecting a different color from the Tool Draw Color palette will allow you to see the outline of your object on creation.

To display the Tool Draw Color palette:

- Choose Window > Screen View > Tool Draw Colors.

A checkmark will display to the left of Tool Draw Colors to show you the palette is displayed.

To hide the Tool Draw Color palette:

- Choose Window > Screen View > Tool Draw Colors.

To use the Tool Draw Color palette:

- Select the color you wish to use to create and select objects.

Viewing your work

Wright Design offers a large number of viewing options to enable you to work with maximum control and precision.

These options include zooming, moving and calibrating.

You also have the choice of viewing your document in different color modes and with interpolation and anti-aliasing.

Moving and zooming

The zoom tool, grab tool, View commands and the Navigator palette let you view different areas of your document at different magnifications.

Moving the view of a page

You can view different areas of a page using the scroll bars, grab tool or the SPACE bar.

To scroll using the grab tool:

1. Select the grab tool.
2. Click and drag on the page to move it to the position you require.

Drag the grab tool... to move the view.

To scroll using the SPACE bar:

1. Place the cursor (using any tool except the text tool) at the point on your page that you wish to be centered.
2. Hit the SPACE bar.

Hit the SPACE bar... to centre the view.

Magnifying and reducing the view

The zoom tool and the View commands allow you to magnify and reduce the view of your page.

To zoom in:

- Select the zoom tool, and click the area of the page you wish to magnify. On each click the magnification doubles.

OR

- Choose View > Zoom In to magnify your view 100%.

Click... to zoom in.

OR

- Shortcut key - Ctrl + (+) (keypad only)

To zoom out:

● Select the zoom tool. Hold down Shift to activate the zoom-out tool, and click the area of the page you wish to reduce. On each click the reduction is halved.

OR

● Choose View > Zoom Out to reduce the view by 100%.

OR

● Shortcut key - Ctrl + (-) (keypad only)

To magnify by dragging:

1. Select the zoom tool.

2. Drag over the part of the page you wish to magnify

Drag the zoom tool... to magnify the view.

The part of the page enclosed by the zoom marquee is displayed at the maximum magnification possible.

To change the view to fit the screen:

This option modifies the zoom to the largest percentage possible and still contain the entire **page** in the window.

● Choose View > Fit Page in Window.

OR

● Shortcut key - Ctrl + 0 (Not the zero on your keypad.)

This option modifies the zoom to the largest percentage possible and still contain the entire **object** in the window.

● Choose View > Fit Object in Window.

To view at the actual size:

This option allows you to view your page at the size it really is. To be able to view at actual size you have to first make sure the dimensions of your screen are set correctly.

1. With a film ruler, measure the width and height of the open Wright Design application window when it is maximised.

2. Choose File > Preferences > General and set the screen dimensions (width x height).

3. Choose View > View at Actual Size.

To display at a resolution:

This viewing mode will display the selected object at a percentage of the resolution of that object.

Viewing 100% Object Resolution will show 1 picture pixel = 1 screen pixel.

The selected object can only be a Bitmap or a Picture object as these objects are the only objects that have a resolution.

● Choose View > 100% Object Resolution.

● You also have the choice of viewing at 50% and 200% object resolution.

To refresh the screen:

This viewing mode will redraw the screen.

● Choose View > Refresh Display.(Ctrl + R)

Using the Navigator palette

The Navigator palette (F7) lets you quickly view different parts of your page and change the magnification of your view.

The palette displays a reduced view of the page and a broken line, the viewport, represents the area displayed in the page window. This allows you to see exactly what part of the page is being viewed.

To use the Navigator palette:

1. From the Navigator palette, drag over the part of the page you wish to magnify.

The viewport in the Navigator palette shows you the area that is magnified.

2. To move the viewport around, move the cursor to any side of the viewport so that your cursor is showing a four-headed arrow select the viewport and move it to the new part of your page.

3. To create a new viewport, drag over the new part of the page you wish to magnify.

Right mouse clicking on the Navigator palette will give you the following options:

- **Always drag viewport** - allows you to select anywhere within the viewport and move it around the Navigator palette. To select a new viewport that is completely within the old viewport, turn this option off.

- **Fit page to window** - modifies the zoom to the largest percentage possible and still contain the entire page in the window.

Viewing

The options in the View command allow you to view your document in a number of different modes.

The view options may be selected at any time. A tick to the left of the command shows you if the option is selected.

Note, some viewing options may degrade your screen redraw speed.

Preview Transforms

Preview transforms animates an object as it is transformed.

When this is not selected, you will only see an outline of the object as you apply a transformation.

To select Preview Transforms:

- Choose View > Preview Transforms.

Calibrate Display

Calibrate display allows you to apply the calibration to your document that has been set in the Calibration preferences.

When this is not selected, there will not be a calibration applied to your document.

To select Calibrate Display:

- Choose View > Calibrate Display.

To learn how to create a calibration file see '**Preferences**' - 'Calibration' on page 37.

Interpolate Bitmaps

Interpolate Bitmaps allows you to view your pictures and bitmap objects with interpolation.

This option increases the quality of your document on screen but takes longer to calculate. To interpolate for output purposes, refer to either "Save as Picture" or "Print", whichever you require.

When you re-size a picture, Wright Design determines how pixels are calculated by using the bicubic interpolation method.

This is the most precise form of interpolation as it results in the smoothest tonal gradations.

This viewing option may degrade your screen redraw speed significantly.

To select Interpolate Bitmaps:

- Choose View > Interpolate Bitmaps.

Anti-alias Vectors

This option smooths out the jagged edges of vector objects. It increases the quality of your Vectors on screen but takes longer to draw.

To anti-alias for output purposes, refer to either "Save as Picture" or "Print".

To select Anti-alias Vectors:

- Choose View > Anti-alias Vectors.

Viewing Color Modes

Wright Design allows you to view color in either CMYK mode or RGB mode.

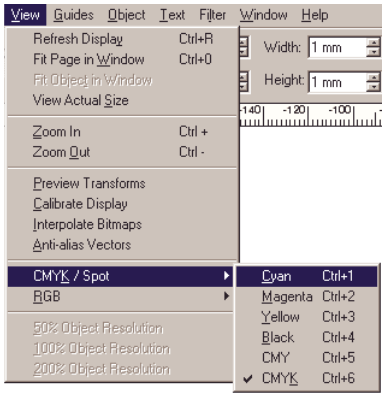
CMYK is the mode to use when preparing a file for print. You can also view spot colors.

RGB is the mode to use when preparing a file to output to transparency or to use on screen for multimedia and the internet.

To select CMYK color mode:

1. Choose View > CMYK / Spot.
A sub-menu appears.

2. Select the color channel you want to view. eg Cyan.



OR

- Shortcut keys:

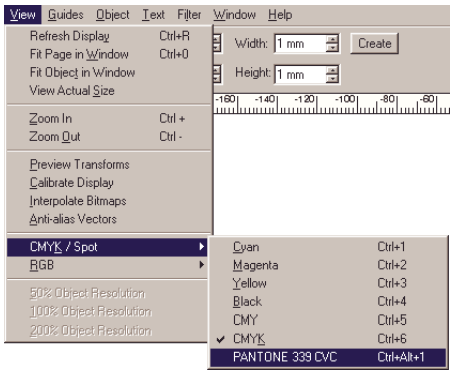
Cyan	Ctrl + 1
Magenta	Ctrl + 2
Yellow	Ctrl + 3
Black	Ctrl + 4
CMY	Ctrl + 5
CMYK	Ctrl + 6

To select Spot color mode:

NOTE: You must have Spot colors present in your page to see them in the CMYK / Spot menu.

1. Choose View > CMYK / Spot.
A sub-menu appears.

2. Select the color channel you want to view. eg PANTONE® 682 CVC.



OR

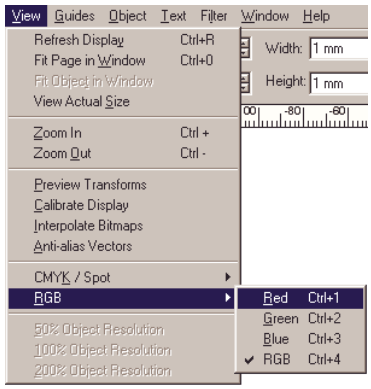
- Shortcut keys:

Spot 1	Ctrl + Alt + 1
Spot 2	Ctrl + Alt + 2
Spot 3	Ctrl + Alt + 3
etc.....	

To select RGB color mode:

1. Choose View > RGB.
A sub-menu appears.

2. Select the color channel you want to view. eg Red.



OR

- Shortcut keys:

Red	Ctrl + 1
Green	Ctrl + 2
Blue	Ctrl + 3
RGB	Ctrl + 4

Preferences

Preferences are default values and settings that you can modify to enable, disable and customize the way in which many automatic features work.

Wright Design provides a preference dialog box that contains six tab settings for specifying preferences. The tab settings are: Folders, General, Guides, Gamma, Calibration and Text.

Preference settings are saved each time you exit the Wright Design application.

Folders

When you install Wright Design, the folder preferences are all set to the folder where you installed the application.

The folder options are: Calibration, Filters, Guides, Pictures, Documents, Print and EPS files.

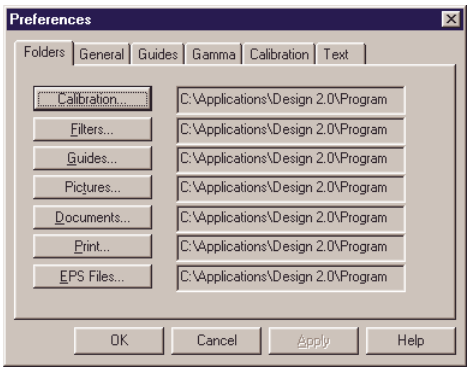
It is recommended that before producing any work in Wright Design, you set up your folder preferences.

Setting up Folders

1. You will first have to create specific folders using Windows Explorer/Windows NT Explorer. (ie. create a folder called “Pictures”. This will be the default folder when you select “Open Picture” and “Save as Picture”. These folders do not have to be located in the folder where the program has been installed.

For help with this, please see your Windows documentation.

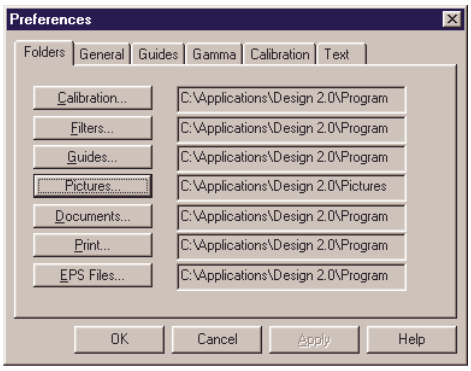
2. Choose File > Preferences > Folders. The following dialog box will appear.



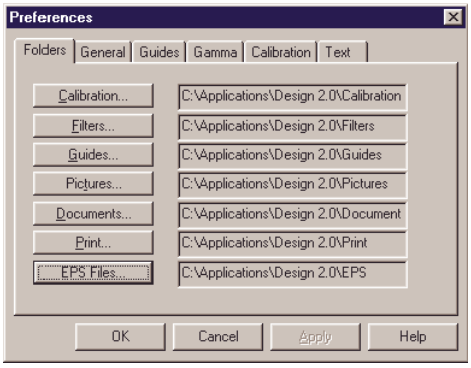
3. Select the folder you want to change. (ie. Pictures) A dialog box called “Browse for Folder” will appear

4. Find the folder called “Pictures” you created in Step 1. Select OK.

5. You will now see the Pictures folder directory path has been updated.



If you created all the folders you require in Step 1, you can continue updating the remaining folders following Steps 3 and 4. If you need to create more folders continue from Step1 to create and update the remaining folders.

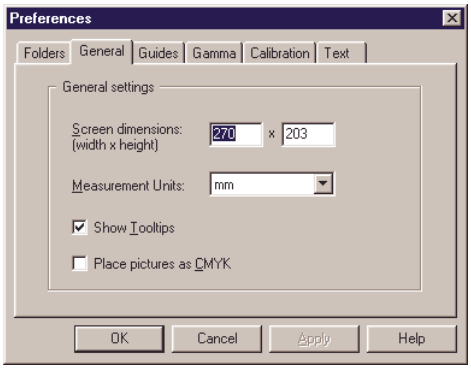


6. Select OK.

If you have more than one drive on your computer, it is preferable to assign the "Document" folder to one drive and the "Picture" folder to another drive.
Wright Design will run faster if you do so.

General

Included in General preferences are settings for Screen dimensions, Measurement units and the Tooltips control.



Setting up Screen dimensions

1. With a ruler, measure the width and height of the open Wright Design application window when maximised.

2. Choose File > Preferences > General and set the screen dimensions (width x height).

Now if you use the command, View > View at Actual Size your page will display at its actual size.

3. Click OK.

Setting up Measurement Units

1. Choose File > Preferences > General.

2. Click the arrow on the combo box and select the unit of measurement you would like as the default.

This unit of measurement will now be the "application default".

3. Click OK.

Controlling Tooltips

1. Choose File > Preferences > General.
2. If you would like tooltips on, check the box. If you don't require tooltips leave the box unchecked.
3. Click OK.

Place pictures as CMYK

This option when checked will convert all pictures that you place from their original color model to CMYK color model.

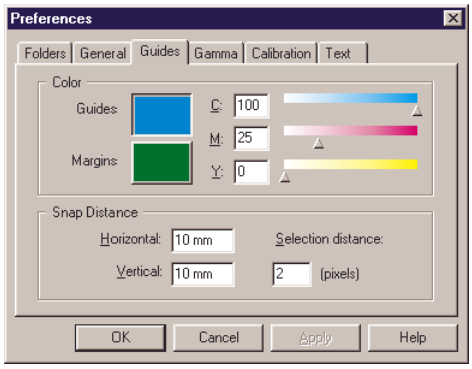
1. Choose File > Preferences > General.
2. Check the 'Place pictures as CMYK' if you want all pictures that you place to be converted to CMYK color model.
3. Click OK from the Preferences dialog box.

Guides

The Guides preference controls the color of your guides and margins and also the snap and selection distances.

The snap distance is the maximum distance the cursor can be from a guide to snap an object to that guide.

The selection distance is the maximum distance the cursor can be from a guide to move that guide.



Setting Guide colors

1. Choose File > Preferences > Guides.
2. Click on the colored box to the right of guides.
3. Move the CMY slider controls to find a color you like **OR** key in a percentage of CMY in the boxes to the left of the sliders to create a color.

You will see the guide color box change color. This is your new guide color.

4. Click OK.

Setting Margin colors

1. Choose File > Preferences > Guides.
2. Click on the colored box to the right of margins.
3. Move the CMY slider controls to find a color you like **OR** key in a percentage of CMY in the boxes to the left of the sliders to create a color.

You will see the margin color box change color. This is your new margin color.

4. Click OK.

Setting the Snap distance

1. Choose File > Preferences > Guides.
2. Key in a vertical and horizontal snap distance.

The unit of measurement will be the application default. Right mouse clicking will give you the following options: mm, cm, inches, points and pixels.

3. Click OK.

Setting the Selection distance

1. Choose File > Preferences > Guides.
2. Key in the selection distance.

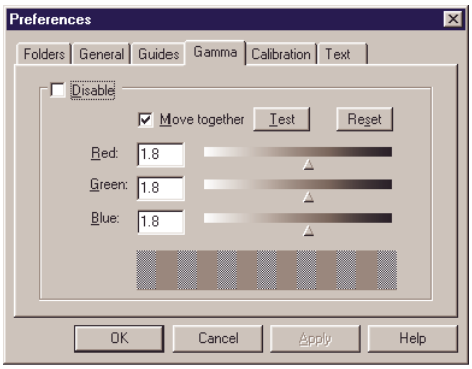
The unit of measurement is always pixels.

3. Click OK.

Monitor Calibration (Gamma)

Use the Gamma preference to eliminate any color cast in your monitor, and to ensure that your monitor displays gray levels as neutral as possible.

This will help to display colors in a consistent way on different monitors.



Setting Monitor Gamma

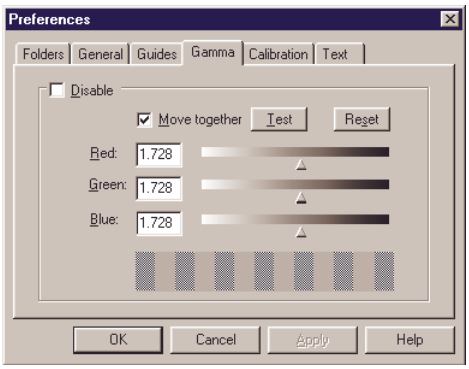
1. You should allow sufficient time for your monitor to warm up before attempting any color adjustments. Twenty to thirty minutes should be sufficient.
If you have a Degauss control on your monitor, press this to degauss the monitor. For more information on degauss see your monitor manual.

2. Ensure your room lighting is at a level that you intend to use for most of your work. Avoid direct sunlight or bright reflections off your monitor.

Adjust the monitor's brightness and contrast controls to your liking. Once set, it is a good idea to tape over them as these controls should not be changed.

3. Choose File > Preferences > Gamma.
4. Make sure the Disable checkbox is not checked.
5. Hit the Reset button to make the three sliders show identical values.
6. Make sure the Move together checkbox is checked, so that all three sliders will move in unison.

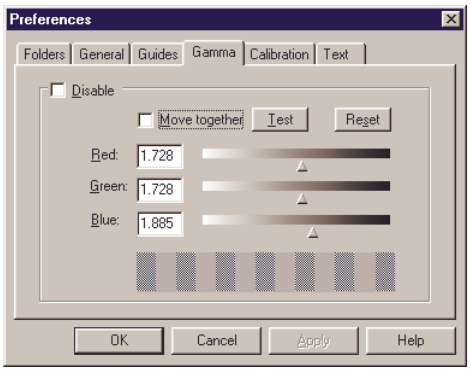
Move any one of the sliders until the gray color swatch matches the adjacent patterned gray areas, as shown below.



This setting is only a guide, you should further tune the gamma by displaying a black and white gradient and adjusting the sliders until the solid black part of the gradient extends no further than approximately 1/8 of the way from the dark end.

7. Observe the matched gray color. If your monitor has a color cast, the grey will not be perfectly neutral, it may be blueish, for example.

To eliminate this cast, uncheck the Move together checkbox. Choose the blue slider for this example and make small adjustments until the cast is removed and the color swatch appears neutral gray.



8. You can hit the Test button at any time to see the effects of your adjustments on the page, if you have one open.

9. Click OK to accept the changes.

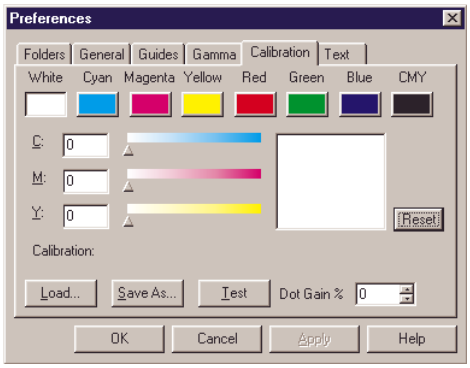
Once you have calibrated your monitor, you should not have to recalibrate unless you change any of the factors affecting calibration.

For example, if you change the room lighting or readjust the monitor brightness and contrast controls you will need to recalibrate the monitor.

Also, over time the monitor color may drift and you may need to adjust your gamma settings.

Calibration

The Calibration preference allows you to adjust calibration settings. These settings are used to make the picture on-screen match your output.



Setting Calibration colors

1. To calibrate for output you need to print a standard test picture on your target output device.

There are many variables that effect the way your printed sample will look, even amongst identical devices. These variables include, type of printer, inks used, dot gain, printing stock, temperature, humidity, etc.

The test picture must include color swatches of the following colors:

- Four swatches made up of 100% cyan, 100% magenta, 100% yellow, 100% each of cyan, magenta and yellow.

- Four swatches made up of 50% cyan, 50% magenta, 50% yellow, 50% each of cyan, magenta and yellow.

- Four combination swatches made up of red (100% each of magenta and yellow), green (100% each of cyan and yellow), blue (100% each of cyan and magenta) and 100% each of cyan, magenta and yellow.

- Four combination swatches made up of red (50% each of magenta and yellow), green (50% each of cyan and yellow), blue (50% each of cyan and magenta) and 50% each of cyan, magenta and yellow.

These are the primary calibration datum points.

The test picture should also include a high quality scanned picture which contains a full range of the above primary and secondary colors.

This will be used for fine tuning.

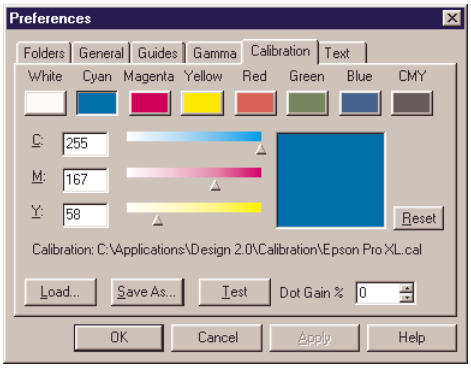
2. Having obtained your printed sample and calibrated your monitor for gamma, follow these steps:

Place the test picture into your page. Make sure you have Calibration switched on in your View menu. Also make sure that monitor gamma is enabled in your gamma preferences.

3. Choose File > Preferences > Calibration.

4. Click on the Cyan color button and adjust its display color using the CMY sliders, until it matches the corresponding color of the printed swatch (the 100% cyan swatch). Do the same for the remaining color buttons.

You may press the Test button at any time to observe the effects of your calibration.



5. Now observe the 50% swatches on your printed sample. If they don't look like the calibrated 50% swatches in the picture on-screen, you will need to adjust the Dot Gain amount.
If the screen swatches appear to be lighter than the printed sample, then increase the dot gain, if they are darker, then decrease the amount of dot gain.

You have now completed the primary adjustment phase. Press Test to see the results so far.

6. Now look at the scanned picture on-screen and compare it to the printed sample. Chances are that the two will not look exactly alike.

There may be some variation in certain tones. This will require some fine tuning. Identify the colors which show the variation, click on the corresponding color button and make subtle adjustments to the appearance of those colors with the CMY sliders.

Test the results after each adjustment.

If the overall screen picture appears too light or too dark, then adjust the CMY color. You may also need to adjust the dot gain amount.

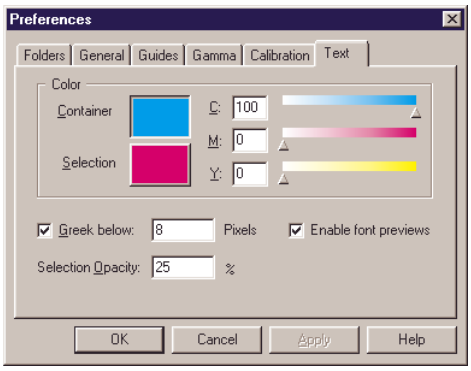
If your paper stock isn't totally white, you will need to adjust the White color appearance, though generally, you shouldn't need to do this.

Text

The Text preference controls the color of the text container and the color and opacity of the text highlighter. You also have the option of greeking and setting when greeking comes into effect.

Text greeking is where the text is displayed onscreen as grey bars to speed screen redraw.

The enable font preview option when checked shows you a preview of each font as you highlight them when selecting a font.



Setting the Text Container color

1. Choose File > Preferences > Text.

2. Click on the colored box to the right of container.

3. Move the CMY slider controls to find a color you like **OR** key in a percentage of CMY in the boxes to the left of the sliders to create a color.

You will see the container color box change color. This is your new text container color.

4. Click OK.

Setting the Text Selection color

1. Choose File > Preferences > Text.

2. Click on the colored box to the right of selection.

3. Move the CMY slider controls to find a color you like **OR** key in a percentage of CMY in the boxes to the left of the sliders to create a color.

You will see the selection color box change color. This is your new text selection color.

4. You now have the option of setting an opacity for the text selection color.

To the right of Selection Opacity, key in the percentage of opacity you require.

5. Click OK.

Setting Greeking

1. Choose File > Preferences > Text.

2. If you would like greeking on, check the box. If you don't require greeking leave the box unchecked.

3. Key in an amount, to the right of "Greek below:" to indicate when you would like greeking to take effect.

4. Click OK.

To enable font previews:

1. Choose File > Preferences > Text.

2. If you would like font previews enabled, check the box. If you don't require font previews leave the box unchecked.

3. Click OK.

Keyboard Shortcuts

Learn to use the keyboard shortcuts that appear to the right of the commands in the menus. These are especially useful for operations that you perform frequently.

A plus sign between keys tells you to hold down the key or keys as you press the final key, then release all keys.

File

Ctrl + N .....New
Ctrl + O .....Open
Ctrl + W .....Close
Ctrl + S .....Save
Ctrl + Shift + S.....Save As
Ctrl + Alt + S.....Save As Pic
Ctrl + P .....Place Picture
Ctrl + E .....Place EPS
Ctrl + Shift + P .....Print
Ctrl + Shift + I.....Import Picture
Ctrl + Shift + C.....Convert Picture
Alt + F4 .....Exit

Edit

Ctrl + Z (or Alt + Backspace) .....Undo
Ctrl + Y .....Redo
Ctrl + X.....Cut
Ctrl + C .....Copy
Ctrl + V .....Paste
Del .....Delete
Ctrl + A.....Select All
Ctrl + Shift + A.....Select None

View

Ctrl + R .....Refresh
Ctrl + 0 (not keypad).....Fit Page In Window
Ctrl + 9.....Fit Spread In Window
Ctrl + + (keypad only).....Zoom In
Ctrl + - (keypad only).....Zoom Out

CMYK / Spot

Ctrl + 1.....Cyan
Ctrl + 2 .....Magenta
Ctrl + 3 .....Yellow
Ctrl + 4 .....Black
Ctrl + 5 .....CMY
Ctrl + 6.....CMYK
Ctrl + Alt + 1 .....Spot 1
Ctrl + Alt + 2 .....Spot 2
Ctrl + Alt + 3 .....Spot 3
Etc, etc .....

RGB

Ctrl + 1.....Red
Ctrl + 2.....Green
Ctrl + 3 .....Blue
Ctrl + 4.....RGB

Guides

Ctrl + Alt + R .....Show Rulers
Ctrl + Alt + A.....Snap To Rulers
Ctrl + M.....Show Guides
Ctrl + Shift + M.....Snap To Guides
Ctrl + Alt + M.....Lock Guides

These shortcut keys are also used to do the opposite of what is shown here. For example, Ctrl + Alt + R will Hide Rulers if they are showing and Show Rulers if they are hidden.

Object

Ctrl + D .....Duplicate
Ctrl + G.....Group
Ctrl + U.....Ungroup
Ctrl + L .....Lock
Ctrl + T.....Convert
Ctrl + I.....Invert
Ctrl + F .....Feather
Ctrl + B.....Grow
Ctrl + H .....Shadow

Window

F2 .....Paint Style Palette
F3 .....Pen Style Palette
F4 .....Brush Gallery Palette
F5.....Task Manager
F6 .....Object List
F7 .....Navigator Palette
F8 .....Tool Palette
F9.....Spot Colors

Tool palette

Shift + F2 .....Select Tool
Shift + F3 .....Bezier Tool
Shift + F4 .....Text Tool
Shift + F5.....Clone Tool
Shift + F6.....Brush Tool
Shift + F7 .....Tool
Shift + F8.....Align Tool
Shift + F9 .....Eyedropper Tool
Shift + F10.....Zoom Tool

General

- From any tool, **Ctrl** (while pressed) will temporarily take you to the **Select** tool
- While in the **Select** tool:

Shift .....multiple select objects
Shift over corner handles .....rotate
Shift over middle handles.....shear/rotate
Alt over corner handles ..... perspective

- In **Any** tool, except the Text tool:

SPACE bar.....centre your page

- In **Rectangle** tool:

Shift .....make a square

- In **Ellipse** tool:

Shift .....make a circle

- In **Round Rectangle** tool:

Shift .....make a square
Alt .....change the corner radius

- In **Curved Polygon** tool:

Shift.....plot a straight line
Backspace .....remove the last point
Return .....finish the shape
ESC .....erase the whole shape

- In **Polygon** tool:

Backspace .....remove the last point
Alt.....change the corner radius
Return .....finish the shape
ESC .....erase the whole shape
Shift ....restrict line angles to 15 degree increments.

● In **Freehand/Line** tool when used to plot a two point line

Shift ....restrict line angles to 15 degree increments

● In **Eyedropper** tool:

Shift .....sample a 3 x 3 pixel area

● In **Zoom** tool:

Shift.....zoom out

● In **Bezier** tool:

Ctrl + A.....select all nodes
Ctrl + Shift A .....deselect all nodes

Text

← .....Previous Character
→ .....Next Character
↑.....Previous Line
↓.....Next Line
Ctrl + ←.....Previous Word
Ctrl + →.....Next Word
Ctrl + ↑ .....Previous Paragraph
Ctrl + ↓ .....Next Paragraph
Ctrl + Page Up .....Start of Column
Ctrl + Page Down .....End of Column
Home .....Start of Line
End.....End of Line
Ctrl + Home.....Start of Article
Ctrl + End .....End of Article
Ctrl + Shift + ←.....Select Previous Word
Ctrl + Shift + →.....Select Next Word
Ctrl + Shift + ↑ .....Select to Top of Paragraph
Ctrl + Shift + ↓ .....Select to Top of Next Paragraph
Ctrl + Shift + Page Up.....Select to Top of Column
Ctrl + Shift + Page Down- ...Select to Bottom of Column
Shift + Home .....Select to Beginning of Line
Shift + End.....Select to End of Line
Shift + Ctrl +Home .....Select to Beginning of Article
Shift + Ctrl +End .....Select to End of Article
Insert .....Toggle between Insert/Overstrike
Delete .....Delete character forwards
Backspace .....Delete character backward

NOTE: If you have text selected, the

←.....Start of Selected Text
→ .....End of Selected Text

Ctrl + Shift + P.....Plain
Ctrl + Shift + B.....Bold
Ctrl + Shift + I .....Italic
Ctrl + Shift + S.....Shadow
Ctrl + Shift + / .....Strikeout
Ctrl + Shift + U.....Underline
Ctrl + Shift + W .....Word Underline
Ctrl + Shift + H .....Small Caps
Ctrl + Shift + K .....All Caps
Ctrl + Shift +) .....Superscript
Ctrl + Shift + (.....Subscript
Ctrl + Shift + V .....Superior
Ctrl + Shift + \ .....Font Size

Ctrl + Shift + F.....Font
Ctrl + Shift + D.....Leading
Ctrl + Shift + T.....Tracking
Ctrl + Shift + >.....Increase Font (1 pt increment)
Ctrl + Shift + <.....Decrease Font (1 pt decrement)

Ctrl + Shift + L.....Alignment Left
Ctrl + Shift + C.....Alignment Centered
Ctrl + Shift + R.....Alignment Right
Ctrl + Shift + J.....Alignment Justify
Ctrl + Shift + Alt + J.....-Alignment Forced Justify

Ctrl +Shift + F1.....Character Properties
Ctrl +Shift + F2.....Paragraph Properties
Ctrl +Shift + F3.....Feature Properties
Ctrl +Shift + F4.....Article Properties

‘.....‘(smart quote)
Ctrl + ‘.....'
“.....“(smart quote)
Ctrl + Shift + “....."
Click + Click.....Select a Word
Shift + Click.....Extend the Selection
Ctrl + Enter.....Column Break

In the Text Tool & editing your Text Object:

Ctrl .....Resizes text object & text.
Ctrl + Shift .....Rotates text object & text. (corner handles)
Ctrl + Shift .....Shears text object & text. (center edge handles)

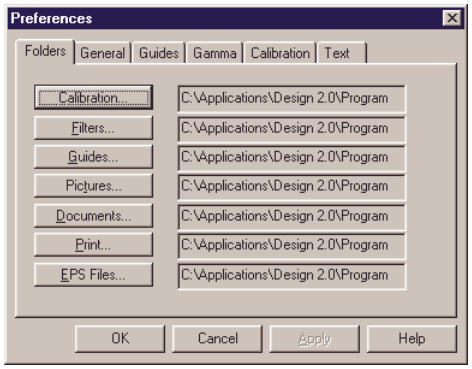
Photoshop plug-in filters

Wright Design supports 32-bit Photoshop plug-in filters to extend its functionality.

To install 32-bit Photoshop plug-in filters:

1. Choose File > Preferences > Folders.

The following dialog box will display.



2. Select the 'Filters' folder button.

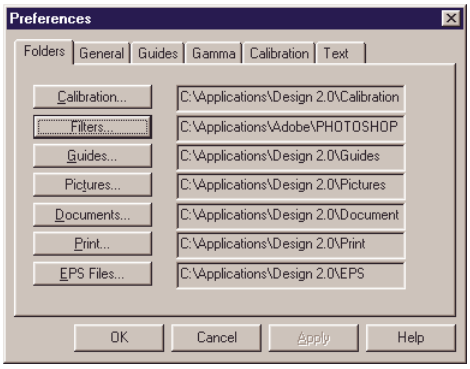
The "Browse for Folder" dialog box will display.

3. Find your Photoshop 'Plugins' folder.

The Photoshop plug-ins have to be loaded on your machine.

4. Select OK.

5. You will now see the Filters folder directory path has been updated.



Wright Design will look into the folder you have selected and all its sub-folders for any 32-bit Photoshop plug-in filters.

To use a 32-bit Photoshop plug-in filter:

See **Chapter 6** - Filling Objects with Layers - 'Using plug-in filters' on page 201.

3
painting
illustr
text
filters
CMYK, HSV, R
NW
NNW
NNE
NE
ENE
E
ESE
SE
SES
S
SSW
SW
WSW
W
WNW

Chapter 3 - Getting Started

Wright Design provides you with two ways of creating a new document. You can either open a picture to do some retouching and enhancements, or you can create a new document to start producing your work from a blank page.

Pictures can be bought into Wright Design by importing from a variety of different file formats or by scanning a photograph or slide.

This chapter gives you an overview of the basic resolution and file size concepts essential for producing high quality output. It also provides instructions on how to import and open pictures in Wright Design, how to create a new document and how to place pictures into your document.

Size and resolution

There are several concepts that are important when discussing the characteristics of bitmap pictures: pixel dimension, picture resolution, output resolution, and screen ruling. The following sections discuss these characteristics.

Pixel Dimensions

Every bitmap picture contains a fixed number of pixels. This is measured by the number of pixels displayed along the height and width of the picture. The total number of pixels determines the amount of data in the picture or the file size. Pixel dimensions, along with the size and setting of the monitor, determine how large a picture appears on-screen.

A monitor with its display set to 640 x 480 pixels will display pixels that are quite large, whereas a monitor set to 1152 x 870 will display small pixels.

If you are planning to display a picture online (on a Web page, for example), your maximum picture size is determined by the lowest pixel dimensions of the monitors used to display your picture. (ie. 640 x 480 pixels.)

Picture Resolution

The number of pixels displayed per unit of length in a picture is called the picture resolution. This is usually measured in pixels per millimetre (ppmm) or dots per inch (dpi).

A picture with a high resolution contains more, and therefore smaller pixels, than a picture of the same dimensions with a lower resolution.

Selecting an picture resolution depends on how you intend to display or distribute your picture. Using too low a resolution for a printed picture results in large pixels that produce a very coarse-looking output. Using too high a resolution (ie. pixels smaller than what an output device can reproduce) increases the file size unnecessarily and may increase the time required to print or distribute the picture.

72 dpi

300 dpi

Monitor resolution

The pixel setting of the monitor and the size of the monitor determines the size of the monitor pixels.

Output Resolution

Output resolution is the number of dots per inch (dpi) that an imagesetter or laser printer produces.

Most laser printers have output resolutions of 300 to 600 dpi and produce good results with pictures from 72 dpi to 150 dpi. High-end imagesetters can print at 1200dpi, 2400dpi or higher and produce good results with pictures from 200 dpi to 300 dpi.

Screen ruling and picture resolution

Screen ruling, also known as screen frequency refers to the number of rows or lines of dots used to render a picture on film or paper. Screen ruling is measured in lines per inch (lpi) is a property of the printing device.

The relationship between screen ruling and picture resolution determines the quality of detail in the printed picture. As a general rule, to produce a halftone picture of the highest quality, use a picture resolution that is 1.5 to 2 times the screen ruling.

A newspaper is commonly printed using a low screen ruling of 85 lpi because of newsprint's high absorbency of ink and the high speed of the press. A four-color magazine printed on coated paper might use a screen ruling of 150 lpi. A lower screen ruling would make pictures appear coarse and less detailed.

Some imagesetters and laser printers use other screening technologies.
If you are printing on such a printer, consult your printer documentation for the recommended picture resolutions.

About file size and resolution

The file size of a digital picture is measured in kilobytes (KB) or megabytes (MB) and is proportional to the total number of pixels in the picture.

Pictures with more pixels produce more detail at a given resolution and their file size is also larger.

Scanning Pictures

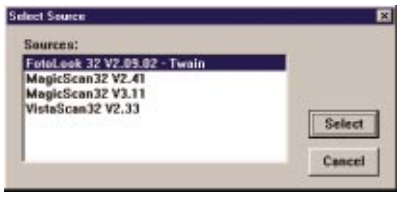
Wright Design software works with any scanner that supports the TWAIN 1.6 interface.

TWAIN is a cross-platform interface for acquiring pictures captured by certain scanners or other devices. The manufacturer of the TWAIN device must provide a TWAIN data source for your device.
(See the documentation included with your scanner or other device for installing and using the TWAIN data source).

To import a picture using the TWAIN interface:

1. Choose File > TWAIN > Select Source.

The Select Source dialog box will open. This dialog box shows you all of the TWAIN data sources that you have installed on your machine.



2. Highlight the source you wish to use.
3. Press the Select button.
4. Choose TWAIN > Acquire.

A dialog box for your source will open enabling you to set up all of the parameters for your scan. This dialog box varies depending on what scanner or other device you are using.

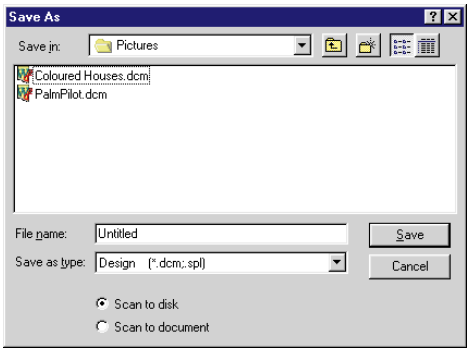
5. Type in the parameters you require for your scan in the dialog box.

Color mode and resolution are the main parameters that are relevant to Wright Design.

6. Press Scan or whatever control is available to you from your source.

The Save As dialog box will open. The original default folder path, will be the path that is set for Pictures in your Folder preferences.

(File > Preferences > Folders > Pictures)



The default folder path from then on is the path that you used when you last opened, placed or saved a picture.

7. If the default folder path is not the path you require, click on the arrow to the right of the "Save As" combo box and select a new folder path.

8. The icons across the top of the dialog box are general Windows functions.

9. Enter a name for your picture in the File name edit box.

10. Select either:

Scan to disk - where your picture will be scanned to the folder specified

OR

Scan to document - where your picture will be scanned to the specified folder and the picture will be placed into an open document in Wright Design when complete.

If you don't have a document open in Wright Design this option will be grayed out.

11. Click Save.

The scanner will now start scanning your picture. The source will probably display a status bar or percentage readout showing you progress of your scan.

Whilst the picture is scanning you can go back into Wright Design and keep on working.

After the source has completed the scan, the source will stay up on screen. Select Wright Design from the Task Bar or Alt+Tab through to select it.

Importing pictures

Wright Design works with its own file format called DCM Picture file and it has the extension .dcm.

Picture files from Wright Design Version 1.0 that have a .spl extension are compatible with Wright Design Version 2.0.

You can import pictures in a variety of different file formats.

These include:
- DCM (.dcm;.spl)
- TIFF (.tif)
- JPEG (.jpg)
- EPS (.eps)
- PNG (.png)
- BMP (.bmp)
- Targa (.tga, .vda, .vst, .icb)
- Scitex CT (.sct)
- Photoshop (.psd)
- Kodak Photo CD (.pcd)
- Compuserve GIF (.gif)
- PICT (.pct, .pic)

The DCM file format is automatically generated as pictures are imported, opened or placed. The conversion time is negligible (virtually the same time it takes to read the original picture).

There are three ways of importing a picture into Wright Design. You can either:

Import picture - This option automatically converts the foreign file into DCM format. Using Import picture is useful for importing a batch of pictures into DCM format.
If you require a single picture, it is faster to use either Open picture or Place picture.

Open picture - This option automatically converts the foreign file into DCM format, creates a new document the same size as the picture and places the picture inside the page.

Place picture - This option automatically converts the foreign file into DCM format and places the picture into the current page.

This section will describe how to use the Import picture function.

Open picture and Place picture are covered later in this Chapter as they can operate with either a foreign file or a DCM file.

To import a picture:

1. Choose File > Import Picture.
(Ctrl + Shift + I)

The Import picture dialog box will open. The original default folder path will be the path that is set for Pictures in your Folder preferences.

(File > Preferences > Folders > Pictures)

The default folder path from then on is the path that you last used to import a picture.

2. If the default folder path is not the path you require, click on the arrow to the right of the "Look in" combo box and select a new folder path.

The "Recent" combo box at the bottom left of the Import picture dialog box allows you to select a new folder path from recently used folder paths.

This area will appear blank if you have not previously used another directory.

3. The icons across the top of the dialog box are general Windows functions.

4. From the "Files of Type" combo box, click on the arrow to the right and select the type of file format you wish to view.

You can select to view a single file type or you can view all file types at once.

5. Select the picture you want to import.

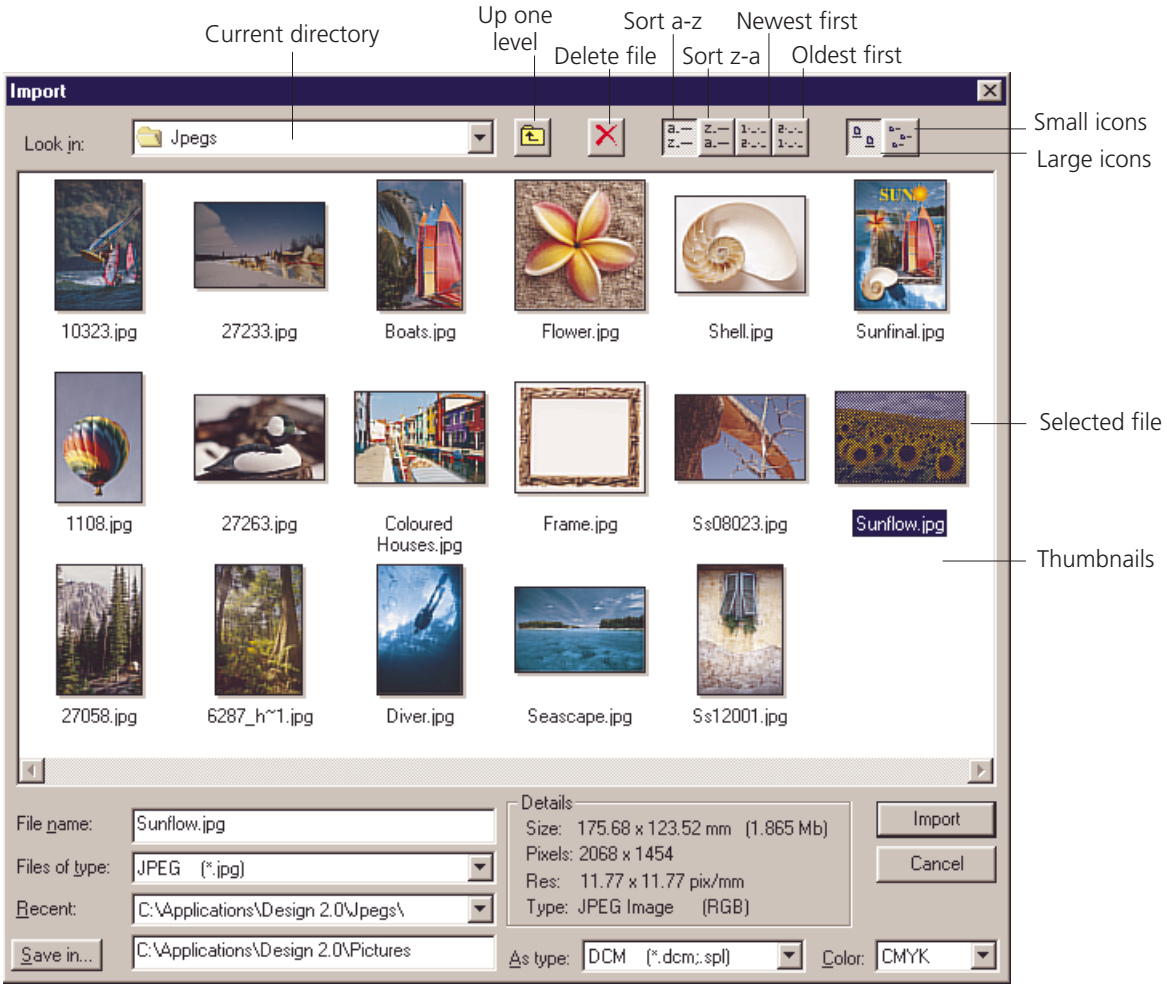
The selected thumbnail and filename are now highlighted.

The Details box at the bottom right of the Import picture dialog box displays the relevant information for the file that you have selected.

The details include Size, Pixels, Resolution and Type of file.

Holding down the Shift key whilst selecting a file will allow you to multiple select a range of files.
Holding down the Ctrl key whilst selecting a file will allow you to select multiple files at random.

6. The file name edit box will show the file name of the picture you have selected. If you have multiple pictures selected the file name showing will be the last picture you selected.



Import Picture dialog box

7. The "Save in" edit box shows the folder path to which your pictures will be imported. This defaults to the folder you have set up for your Pictures in Preferences.

To change this folder path, click the "Save in" button and select a new folder path.

8. The "As type" combo box shows the file format of the imported file.

To change this type of file format, click on the arrow to the right of the combo box and select the type of file format for your new file.

9. The "Color" combo box shows the color model of the imported file.

To change the color model, click on the arrow to the right of the combo box and select the color model you require.

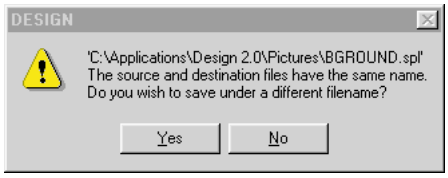
10. Click on the Import button OR double-click on the picture you have selected.

The Import dialog box will close and the Task Manager will open showing you the file is processing.

This processing involves converting the foreign file into a DCM Picture file (.dcm).

After the file has finished processing the picture has been imported into the specified folder.

11. If you are importing a picture into a folder that has a picture of the same name, a warning dialog box as shown below will appear.



Clicking No will cancel the Import picture.

Clicking Yes will bring up the "Save As" dialog box.

12. Type in your new file name in the File name edit box.

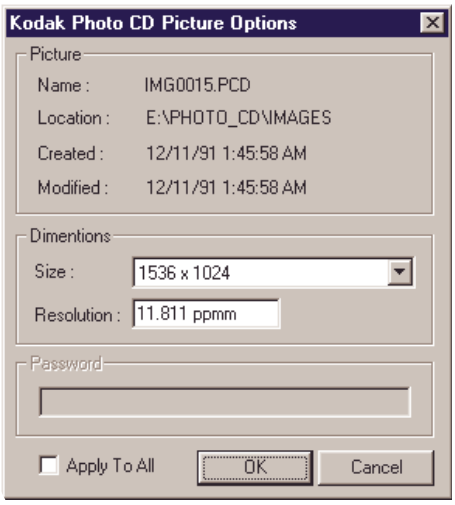
13. Save as Type will be the file format that you selected in the Import picture dialog box.

14. Click Save.

To close the Import picture dialog box, either click on the Cancel button, or click on the dialog's close box. (The cross at the top right of the box.)

Importing Kodak Photo CD pictures

If you are importing Kodak Photo CD pictures the following dialog box will appear after you have selected the file you want to import and clicked on the Import button.



1. Select the size of the picture you require by clicking on the arrow to the right of the Size dialog box and scrolling down the list.

2. Key in the Resolution you require in the Resolution edit box.

Right-mouse clicking on the Resolution edit box will give you the following resolution measurement options:
Pixels/mm: pixels per millimetre
Pixels/cm: pixels per centimetre
dpi: dots per inch

3. If a password is required to import the selected Kodak Photo CD picture, type in the password in the Password edit box.

4. If you have selected more than one picture to import and you want them to have the same size and resolution click on the 'Apply To All' checkbox.

5. Click OK.

The dialog box will close and the Task Manager will open showing you the file is processing.

This processing involves converting the Kodak Photo CD picture file (.pcd) into a DCM Picture file (.dcm).

After the file has finished processing the picture has been imported into the specified folder.

Opening pictures

As we said earlier in this chapter, there are two ways of creating a new document in Wright Design.

You can either open a picture to do some retouching and enhancements, or you can create a new document to start producing your work from a blank page.

The Open picture command opens the picture you select and also creates a document with the dimensions of the selected picture.

The picture you select can be a DCM format picture (.dcm;.spl) or any of the following foreign file formats.

Including:

- TIFF (.tif)
- JPEG (.jpg)
- EPS (.eps)
- PNG (.png)
- BMP (.bmp)
- Targa (.tga, .vda, .vst, .icb)
- Scitex CT (.sct)
- Photoshop (.psd)
- Compuserve GIF (.gif)
- PICT (.pct, .pic)

You cannot use Open Picture to open Kodak Photo CD (.pcd) pictures. You have to use Import Picture to import the pictures into DCM Picture file format.

To open a picture:

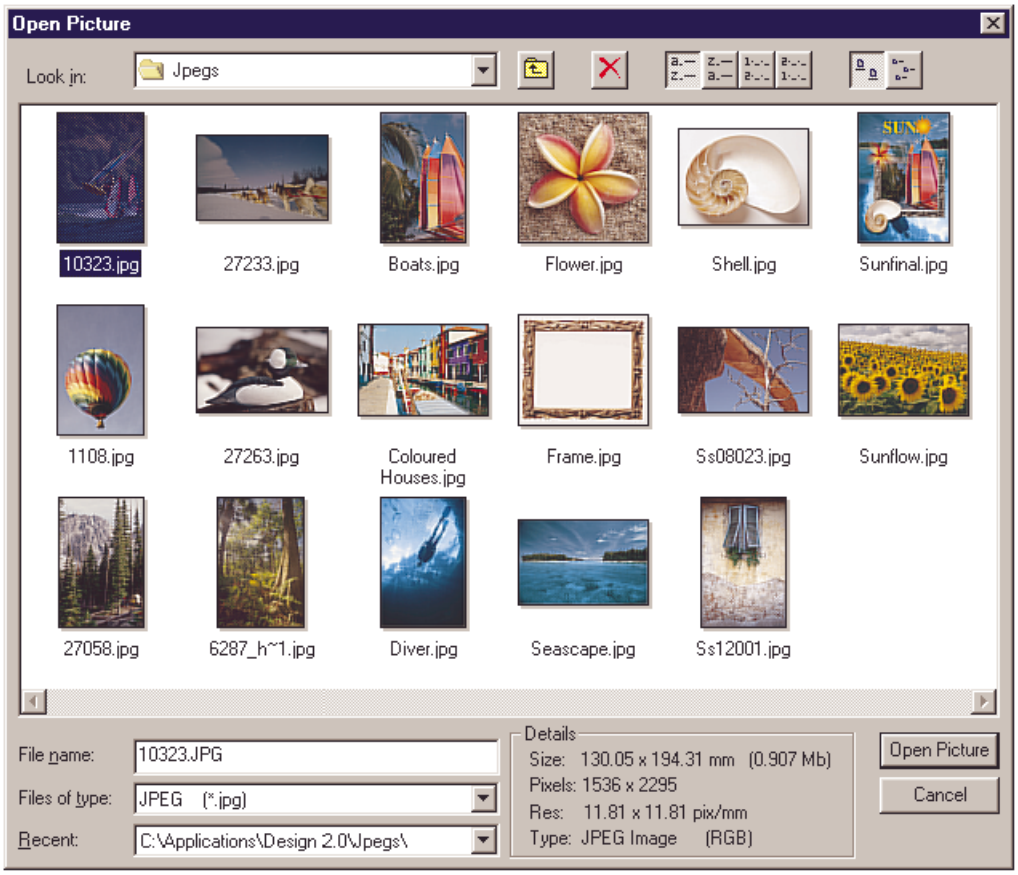
1. Choose File > Open Picture.

The Open picture dialog box will open. The original default folder path will be the path that is set for Pictures in your Folder preferences.

(File > Preferences > Folders > Pictures)

The default folder path from then on is the path that you last used to open a picture.

2. If the default folder path is not the path you require, click on the arrow to the right of the "Look in" combo box and select a new folder path.



Open Picture dialog box

The "Recent" combo box at the bottom left of the Open picture dialog box allows you to select a new folder path from recently used folder paths.

This area will appear blank if you have not previously used another folder.

3. The icons across the top of the dialog box are general Windows functions.

4. From the "Files of Type" combo box, click on the arrow to the right and select the type of file format you wish to view.

You can select to view a single file type or you can view all file types at once.

5. Select the picture you want to open.

The selected thumbnail and filename are now highlighted.

The Details box at the bottom right of the Open picture dialog box displays the relevant information for the file that you have selected.

The details include Size, Pixels, Resolution and Type of file.

Holding down the Shift key whilst selecting a file will allow you to multiple select a range of files.
Holding down the Ctrl key whilst selecting a file will allow you to select multiple files at random.

6. The file name edit box will show the file name of the picture you have selected. If you have multiple pictures selected the file name showing will be the last picture you selected.

7. Click on the Open Picture button OR double-click on the picture you have selected.

The Open picture dialog box will close, a document the exact size of your picture is created and the Task Manager will open showing you the file is processing.

This processing involves converting the foreign file into a DCM Picture file (.dcm) and opening the picture. This is a background function, therefore allowing you to perform other functions during the processing time.

After the file has finished processing the picture is placed and the Task Manager closes.

To close the Open picture dialog box, either click on the Cancel button, or click on the dialog's close box. (The cross at the top right of the box.)

Creating a new document

In Wright Design you are always working with a document.

The document consists of:

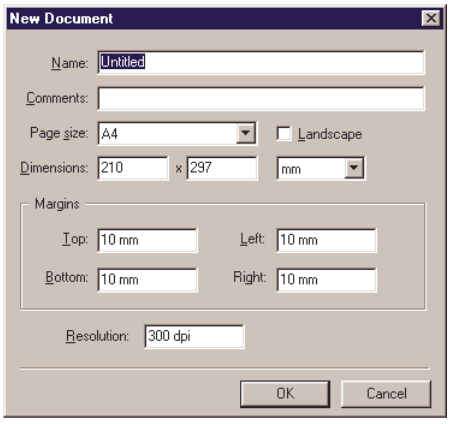
The **page**, which is the white area bounded with a drop shadow that represents the documents printable page area.
The **pasteboard**, which is the area to the left and right of the page area. Objects created and placed on the pasteboard are saved with the document but do not print.

When you create a new document, you can specify a name, paper size, positions of margin guides and resolution.

To create a new document:

1. Choose File > New. (Ctrl + N)

The New Document dialog box will open.



2. Type in a name for your document in the Name edit box. The default name is Untitled.

If desired, you can type in any special notes about the document in the Comments edit box.

3. Select a page size from the Page Size combo box. There are many sizes available, or select custom page.

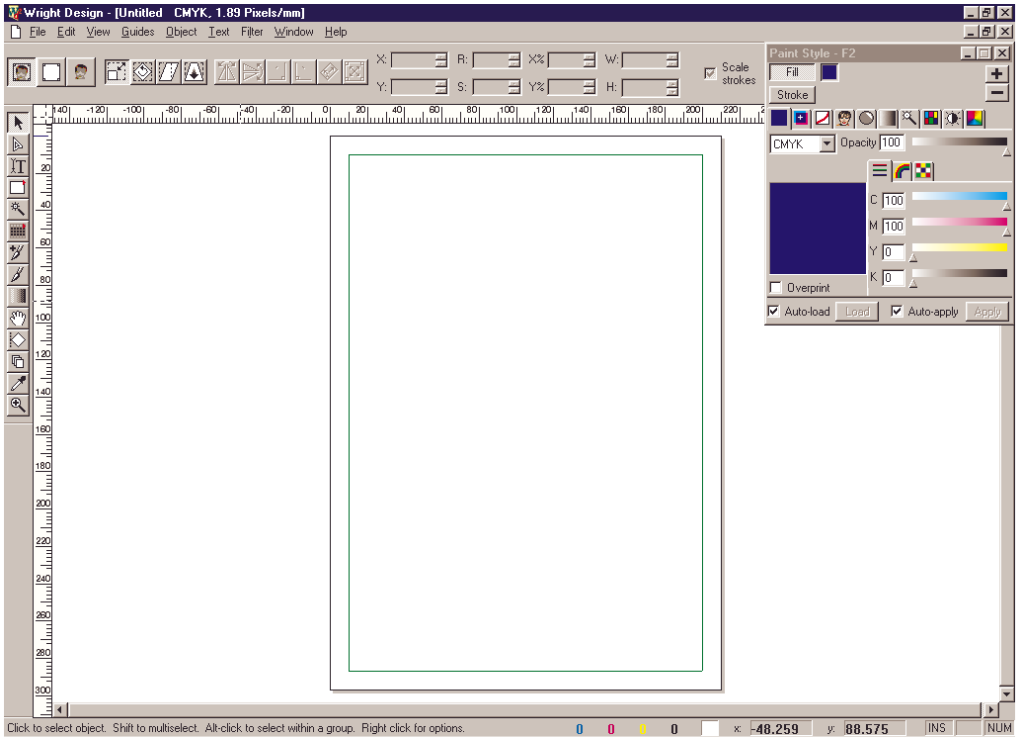
You do have the option of skipping this Step and going directly to the Dimensions edit box.

4. To specify the unit of measurement select from the combo box to the right of the Dimensions edit box. You can select from mm, cm, Inches, Points or Pixels.

5. If you have selected custom page or skipped Step 3, key in the dimensions of your page in the Dimensions edit box.

The width is the first dimension followed by the height.

5. Click on the landscape check box if you want your page orientation to be landscape. (ie. the width is greater than the height.)



New Document

6. To specify the position of margin guides (nonprinting lines that you use to position items on a page), enter values in the fields in the Margin edit boxes.

Right mouse-clicking on the margins will give you the following units of measurement to choose: mm, cm, Inches, Points, Pixels and Application default or you can type in the abbreviations for these measurements.

Application default is the unit of measurement you have selected under Dimensions in the New Document dialog box. (Step 4)

7. To set the document resolution, key in the resolution you require in the Resolution edit box.

Right-mouse clicking on the Resolution edit box will give you the following resolution measurement options:
Pixels/mm: pixels per millimetre
Pixels/cm: pixels per centimetre
dpi: dots per inch

7. Click OK. A document is now created to the specifications you have set above and as shown below.

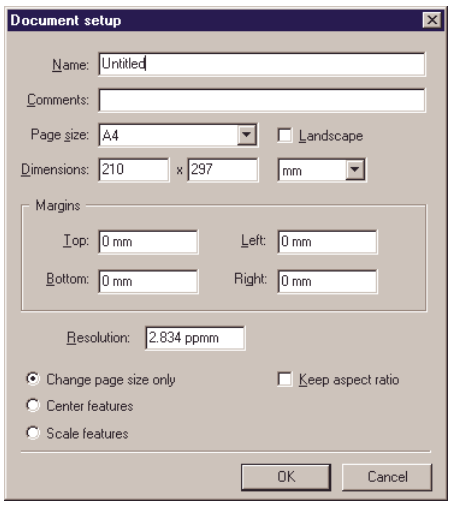
Changing your document

Your document setup can be changed at any time.

To change your document setup:

1. Choose File > Document Setup.

The Document Setup dialog box will open.



2. You can now change any of the Document setup attributes that you set when you created the document.

These attributes are File name, Comments, Page Size, Dimensions, Units of Measurement, Margins and Resolution.

3. The 'Keep aspect ratio' checkbox at the bottom right of the dialog box when checked allows you to change one page size dimension and the other page size dimension will automatically change keeping the aspect ratio of your page.

4. If you have changed the page size or the dimensions of your document and you have

objects on your page, the positioning of these objects will be affected.

The three options to choose from as to how the objects on your page behave when the document size has been changed are:

Change page size only: where the document size changes from its origin but the objects on the page stay where they are.

Center features: where the document size changes from its origin and the objects are centred within the new page.

Scale features: where the document size changes from its origin and the objects on the page are scaled in proportion to the document size change. If the document size change is not proportional both horizontally and vertically, a warning message box will open asking if you want to continue, as this will distort the objects on your page.

4. Click OK. The changes you have just made will be applied to your document.

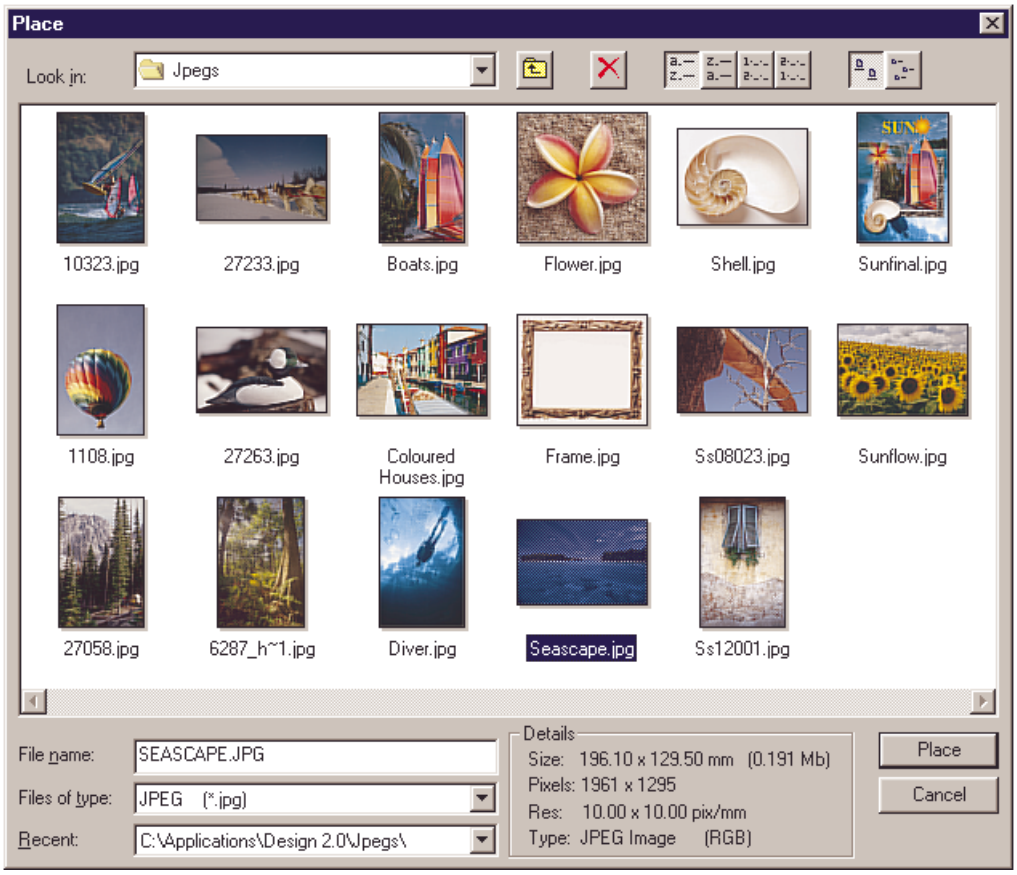
Placing a picture

After you have created a document, you can place a picture into the document.

The Place picture command places the selected picture onto your page at the exact size that it has been produced.

The picture you select can be a DCM Picture file (.dcm;.spl) or any of the following foreign file formats.

Including:
- TIFF (.tif)
- JPEG (.jpg)
- EPS (.eps)
- PNG (.png)
- BMP (.bmp)
- Targa (.tga, .vda, .vst, .icb)
- Scitex CT (.sct)
- Photoshop (.psd)
- Compuserve GIF (.gif)
- PICT (.pct, .pic)



Place Picture dialog box

You cannot use Place Picture to place Kodak Photo CD (.pcd) pictures. You have to use Import Picture to import the pictures into DCM Picture file format.

To place a picture:

1. Make sure you have a document open.
2. Choose File > Place Picture. (Ctrl + P)

The Place dialog box will open. The original default folder path will be the path that is set for Pictures in your Folder preferences.

(File > Preferences > Folders > Pictures)

The default folder path from then on is the path that you last used to place a picture.

3. If the default folder path is not the path you require, click on the arrow to the right of the "Look in" combo box and select a new folder path.

The “Recent” combo box at the bottom left of the Place dialog box allows you to select a new folder path from recently used folder paths.

This area will appear blank if you have not previously used another folder.

4. The icons across the top of the dialog box are general Windows functions.

5. From the “Files of Type” combo box, click on the arrow to the right and select the type of file format you wish to view.

You can select to view a single file type or you can view all file types at once.

6. Select the picture you want to place.

The selected thumbnail and filename are now highlighted.

The Details box at the bottom right of the Place dialog box displays the relevant information for the file that you have selected.

The details include Size, Pixels, Resolution and Type of file.

Holding down the Shift key whilst selecting a file will allow you to multiple select a range of files.
Holding down the Ctrl key whilst selecting a file will allow you to select multiple files at random.

In Preferences > General, there is an option ‘Place pictures as CMYK’. If this is checked, all pictures that you place will be converted to CMYK color model.

7. The file name edit box will show the file name of the picture you have selected. If you have multiple pictures selected the file name showing will be the last picture you selected.

8. Click on the Place button.
The Place dialog box will close and the Task Manager will open showing you the file is processing.

This processing involves converting the foreign file into DCM Picture file format (.dcm;.spl) and placing the picture onto an opened page.

After the file has finished processing the picture is placed and the Task Manager closes.

To close the Place dialog box, either click on the Cancel button, or click on the dialog’s close box. (The cross at the top right of the box.)

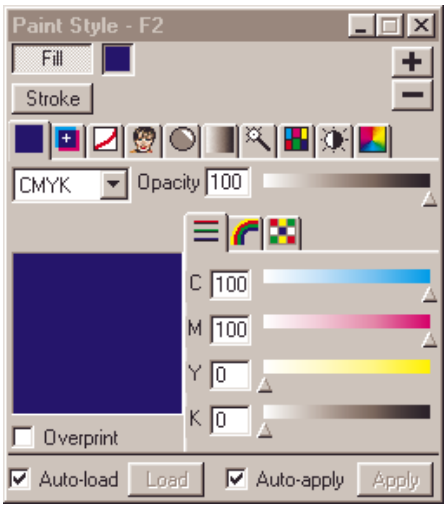
Changing resolution

In Wright Design you can change the resolution of a picture, as long as it is in DCM Picture file format (.dcm;.spl).

To change the resolution of a picture:

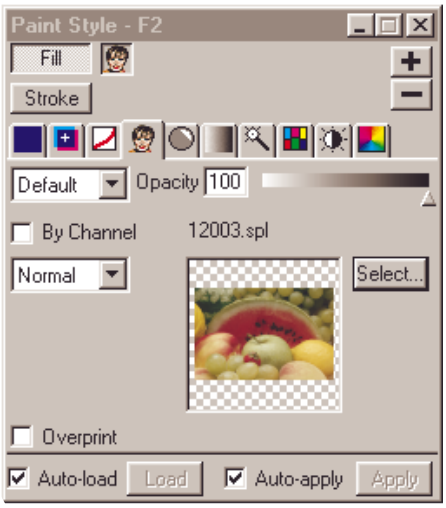
1. If your Paint Style palette is not open, choose Windows > Palette > Paint Style. (F2)

The Paint Style palette will open.



3. Select the Picture layer type. (This is the fourth paint style along as shown in the picture below).

4. The picture paint style icon will now show in the box to the right of the Fill button and a picture will appear in the box with the checkerboard background.



If there is not a picture already selected, the Open picture dialog box will open.

Otherwise, click on the Select button to the right of the checkerboard box.

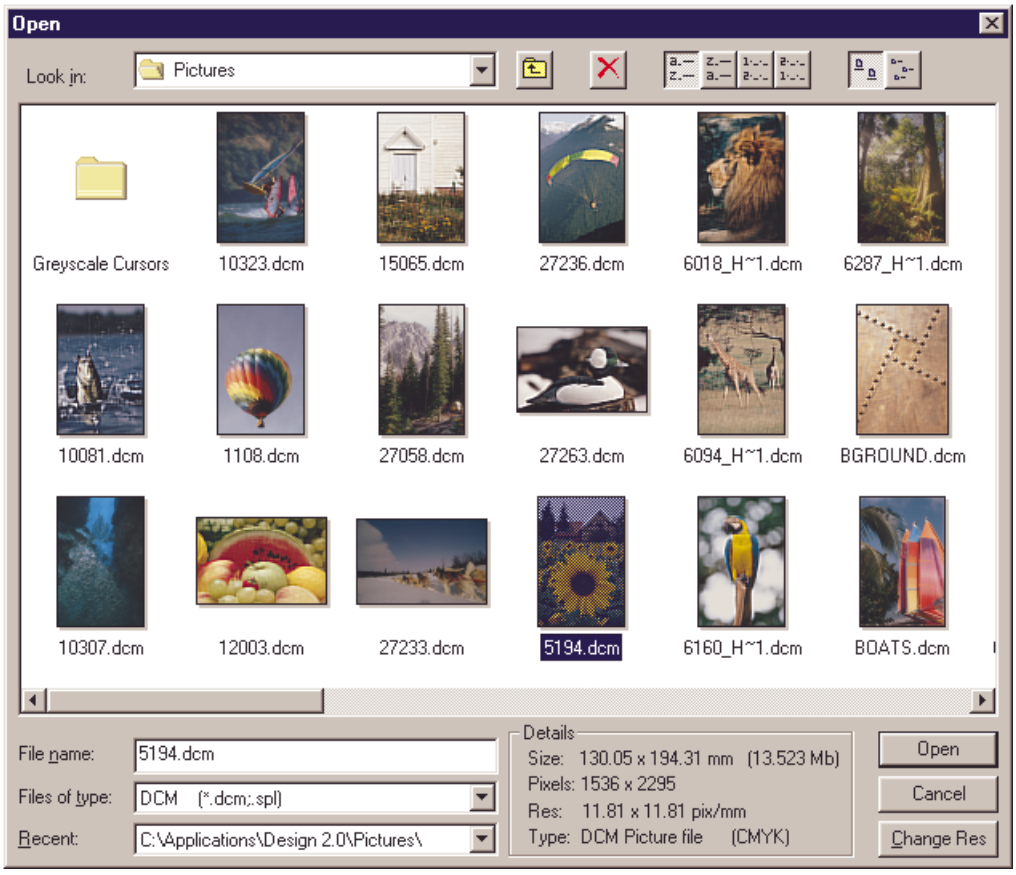
The Open picture dialog box will now open. The original default folder path, will be the path that is set for Pictures in your Folder preferences.

(File > Preferences > Folders > Pictures)

The default folder path from then on is the path that you used to open a picture.

5. If the default folder path is not the path you require, click on the arrow to the right of the "Look in" combo box and select a new directory path.

The "Recent" combo box at the bottom left of the Open picture dialog box allows you to select a new directory path from recently used directory paths.



Open picture dialog box

This area will appear blank if you have not previously used another directory.

6. The icons across the top of the dialog box are general Windows functions.

7. From the "Files of Type" combo box, the only file type that you can select is DCM (.dcm;.spl)

8. Select the picture whose resolution you wish to change.

The selected thumbnail and filename are now highlighted.

The Details box at the bottom right of the Open picture dialog box displays the relevant information for the file that you have selected.

The details include Size, Pixels, Resolution and Type of file.

Holding down the Shift key whilst selecting a file will allow you to multiple select a range of files.
Holding down the Ctrl key whilst selecting a file will allow you to select multiple files at random.

9. The file name edit box will show the file name of the picture you have selected. If you have multiple pictures selected the file name showing will be the last picture you selected.

10. Click on the Change Res button.

The Set new Picture Resolution dialog box will open.

12. Type in the resolution you require and click OK.

Right mouse-clicking on the Resolution edit box will give you the following resolution measurement options:
Pixels/mm: pixels per millimetre
Pixels/cm: pixels per centimetre
dpi: dots per inch

The thumbnails will redraw. If you select the picture whose resolution you just changed, you will see its new resolution in the Details box.

If you have already placed a picture onto your page before changing its resolution, Wright Design remembers its old resolution.

Saving a document

After you open a new document, you can choose 'Save' to save the document to a specified folder. A Wright Design document has the extension .wdd.

Once you have saved a document, selecting Save retains the changes you have made since the last time you selected Save.

While you are working on a document, it is important to save your changes periodically to reduce the risk of losing work in the event of system failure, power failure, etc.

You can choose Save As to save a copy of a document to another folder/or drive, or to save a copy of the document under a different name.

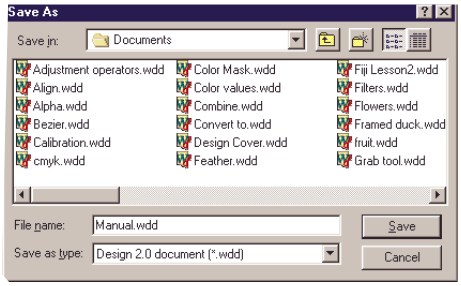
To save a new document:

1. Choose File > Save. (Ctrl + S)

The Save As dialog box will open. The original default folder path, will be the path that is set for Documents in your Folder preferences.

(File > Preferences > Folders > Documents)

The default folder path from then on is the path that you used when you last opened or saved a document.



2. If the default folder path is not the path you require, click on the arrow to the right of the "Save in" combo box and select a new folder path.

3. The icons across the top of the dialog box are general Windows functions.

4. You have the option here of renaming the document. To rename the document, enter a name in the File name edit box.

5. Click Save. Your document will now be saved with the file name you specified, to the folder you specified.

To save changes to a document:

1. To save changes to a document that has been previously saved, choose File > Save. (Ctrl + S)

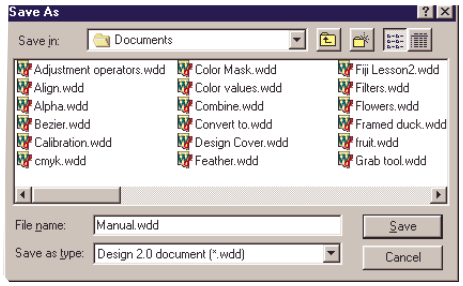
The disk version will be updated with the changes you have made since the last time you saved it.

To create a copy of a document:

1. Choose File > Save As. (Ctrl + Shift + S)

The Save As dialog box will open. The original default folder path will be the path that is set for Documents in your Folder preferences. (File > Preferences > Folders > Documents)

The default folder path from then on is the path that you used when you last opened or saved a document.



2. To save a copy of a document using Save As, you must either rename it or save it to a different folder and/or drive from the one in which the original document is saved. If the default folder path is not the path you require, click on the arrow to the right of the "Save in" combo box and select a new folder path.

3. The icons across the top of the dialog box are general Windows functions.

4. You have the option here of renaming the document. To rename the document, enter a name in the File name edit box.

5. Click Save. Your document will now be saved with the file name you specified, to the drive you specified.

Opening a document

Documents that have been saved in Wright Design can then be opened at any time.

The document file types that can be opened are: Design 2.0 format (.wdd)
OR Design 1.0 format (.pag) .

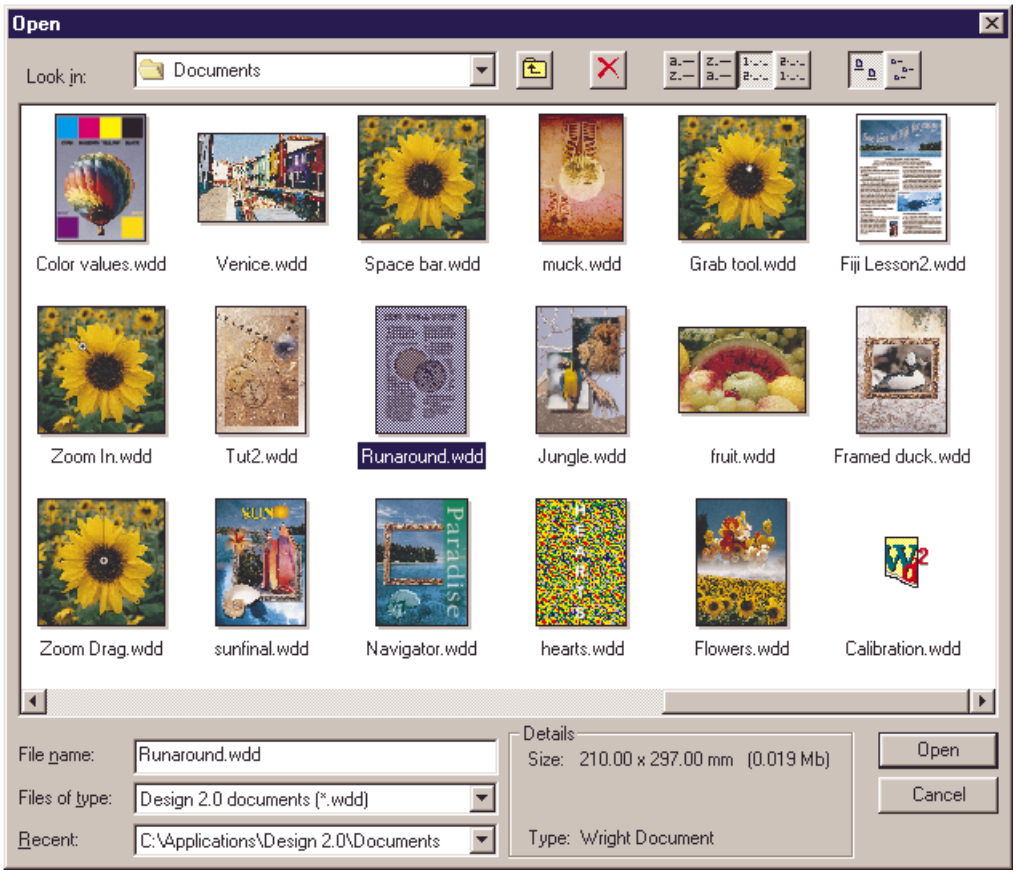
To open a document:

1. Choose File > Open. (Ctrl + O)

The Open document dialog box will open. The original default folder path, will be the path that is set for Documents in your Folder preferences.

(File > Preferences > Folders > Documents)

The default folder path from then on is the path that you used when you last opened or saved a document.



Open Document dialog box

2. If the default folder path is not the path you require, click on the arrow to the right of the “Look in” combo box and select a new folder path.

The “Recent” combo box at the bottom left of the Open document dialog box allows you to select a new folder path from recently used directory paths.

This area will appear blank if you have not previously used another folder.

3. The icons across the top of the dialog box are general Windows functions.

4. From the “Files of Type” combo box, click on the arrow to the right and select the type of document you wish to open.

You can select to view a single document type, all document types or, you can view all file types at once.

5. Select the document you want to open.

The selected thumbnail and filename are now highlighted.

The Details box at the bottom right of the Open document dialog box displays the relevant information for the document that you have selected.
The details include Size and Type of file.

Holding down the Shift key whilst selecting a file will allow you to multiple select a range of files.
Holding down the Ctrl key whilst selecting a file will allow you to select multiple files at random.

6. The file name edit box will show the file name of the document you have selected. If you have multiple documents selected the file name showing will be the last document you selected.

7. Click on the Open button OR double-click on the document you have selected.

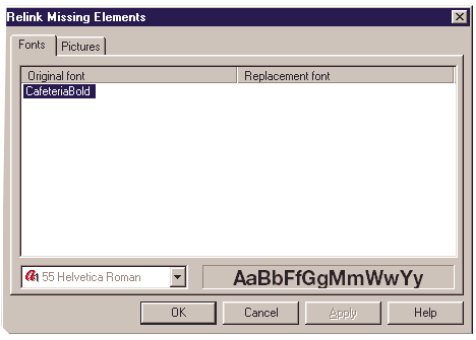
The Open document dialog box will close, and the selected document will open.

If you are opening multiple documents, the last selected document will be opened last. To access the other open documents, choose Window > “File name” at the bottom of the Windows list.

To close the Open document dialog box, either select the Cancel button or click on the dialog’s close box. (The cross at the top right of the box.)

To relink missing elements

1. If there are fonts or pictures missing from the document you are opening the ‘Relink Missing Elements’ dialog box will open.



2. To replace the font(s) that are missing select the 'Fonts' tab at the top left of the dialog box.

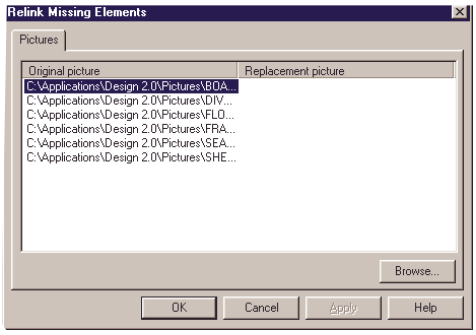
3. Highlight the original font, click on the arrow to the right of the font combo box and select the font that you require.

The box to the right of the font combo box displays each font as it is highlighted.

The folder and filename of the replacement font will now display to the right of the original font.

Follow this procedure for all fonts that need replacing.

4. To relink pictures that are missing select the 'Pictures' tab at the top left of the dialog box.



5. Highlight the original picture that you wish to link.

6. Click on the Browse button.

The Picture dialog box will open.

7. Select the picture you wish to relink to your document.

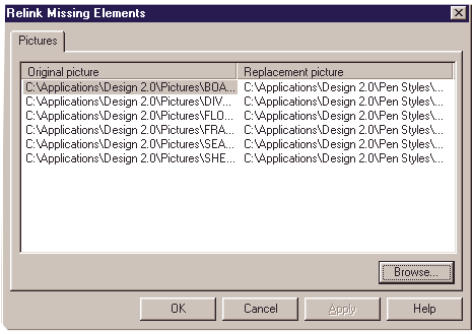
The filename of the picture you are looking for is displayed at the top right of the dialog box.

8. Click on the Open button.

The folder and filename of the replacement picture will now display to the right of the original picture.

If there are more pictures to be replaced with the same filename that are resident in the folder that you selected a dialog box will display asking you "Do you wish to link other pictures in this folder."

Clicking **Yes** will relink the pictures in the selected folder that have the same filename as those pictures that need to be replaced.



Clicking **No** will not update any other pictures.

Follow this procedure for other pictures that need replacing that are not in the folder you selected.

9. Click on the OK button.

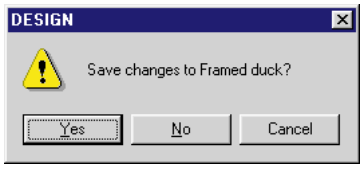
Your pictures will now be relinked.

Closing a document

1. Choose File > Close. (Ctrl + W)

The open document will close.

If you have not saved your document, or you have made changes since the last time you saved your document, you will receive the following warning:



2. Clicking No will close the document without saving it.

If you have saved the document prior to any changes, clicking Yes will save the document and then close it,

If you have not saved the document, clicking Yes will open the “Save As” dialog box.

3. Type in your new file name in the File name edit box.

4. Click Save.

If you try to close a document that has tasks running in the background a dialog box will display saying, “There are background tasks using this document.” You must cancel these tasks using the Task Manager before you can close the document.

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Chapter 4 - Color Display Modes

To understand how color is measured and how Wright Design uses this information to define, display and print color values requires some familiarity.

Every device used to create a color publication - be it a scanner, color monitor, color desktop printer, or a commercial printing press - reproduces a different range of color.

Scanners and color monitors use a different color model to describe color from that used by color desktop printers and commercial printing presses. As colors are moved from the computer screen to the printing press, they're converted from one color space to another, so your printed results don't exactly match the same colors you see on screen.

This chapter discusses several color models and how Wright Design uses these color models. It then describes the process used to convert pictures from one file format to another and/or from one color model to another.

Finally, we go through and describe how Wright Design uses color channels, how these color channels can be viewed, how to read color values and all about calibration.

Color Models

In Wright Design you can choose to work with a number a color models. These models are based on established color models for describing and reproducing color.

The two most common models for pictures are RGB (red, green and blue) and CMYK (cyan, magenta, yellow and black).

Wright Design uses another common model - hue, saturation and brightness (HSB) - to represent color in layers from the paint style palette. Other color models used include: grayscale, 3 channel grayscale, HIFI and PANTONE®.

Another option found in the color model combo box is Alpha channel. This is used to blend paint styles.

RGB color model

A large percentage of the visible spectrum can be shown by mixing three basic components of colored light in various proportions and intensities. These components are known as the **primary** colors: red, green and blue (RGB).

As the primary colors combine to create white, they are also called **additive** colors. Additive colors are used in lighting, video, film recorders, and monitors.

In Wright Design, each pixel in a RGB color picture is assigned an intensity value ranging from 0 (black) to 255 (white). For example, a bright green color might have a R value of 40, a G value of 255 and a B value of 60. When the value of all three components are equal, the result is a shade of grey. When the value of all components is 255, the result is pure white. When all components have values of 0, the result is black.

The RGB color model can be used in the following paint styles in Wright Design:

- Tint
- Tint Adjust
- Color Curve
- Picture
- Filters
- Gradient

RGB is the mode to use when preparing a file to output to transparency or to use on screen for multimedia and the internet.

CMYK color model

The CMYK color model is based on the light-absorbing quality of ink printed on paper. As white light strikes translucent inks, a portion of the spectrum is absorbed. Color that is not absorbed is reflected back to the eye.

In theory, cyan, magenta and yellow pigments should combine to absorb all color and produce black. For this reason, they are also called **subtractive** colors. Because all printing inks contain some impurities, these three inks actually produce a muddy brown color and must be combined with black ink to produce a true black.

In Wright Design, each pixel in a CMYK picture is assigned a percentage value for each of the process inks. The lightest (highlight) colors are assigned small percentages of process ink colors and the darker (shadow) colors have higher percentage values. For example, a bright green might contain 84% cyan, 5% magenta, 76% yellow and 0% black. In CMYK pictures, pure white is generated when all four components have values of 0%.

The CMYK color model can be used in the following paint styles in Wright Design

- Tint
- Tint Adjust
- Color Curve
- Picture
- Filters
- Gradient

CMYK is the mode to use when preparing a file for print.

HSB color model

The HSB color model is based on the human perception of color. All colors are described in terms of the following three fundamental characteristics:

Hue: is a wavelength of light reflected from or transmitted through an object. Hue is identified by the name of a color such as green.

Saturation: is the strength of color. Saturation represents the amount of grey in proportion to the hue and is measured as a percentage from 0% (gray) to 100% (fully saturated).

Brightness: is the relative lightness or darkness of the color and is measured as a percentage from 0% (black) to 100% (white).

The HSB color model can be used in the following paint styles in Wright Design:

Tint
Tint Adjust
Color Curve
Filters
Gradient

Grayscale color model

The grayscale color model uses up to 256 shades of gray to represent a picture.

In Wright Design, if you are working in RGB viewing mode, every pixel of a grayscale picture has a brightness ranging from 0 (black) to 255 (white).

If you are working in CMYK viewing mode, grayscale values are measured as percentages of black (0% is equal to white and 100% is equal to black).

The Grayscale color model can be used in the following paint styles in Wright Design:

Tint
Tint Adjust
Color Curve
Picture
Filters
Gradient

3 Channel Gray color model

The 3 channel gray color model uses up to 256 shades of gray to represent a picture. It is different to the grayscale color model as it applies the 256 shades of gray to the cyan, magenta and yellow channels and not the black channel.

In Wright Design, if you are working in CMYK viewing mode, the grayscale values are measured as percentages of cyan, magenta and yellow. (0% is equal to white and 100% is equal to black).

This color model does not have any effect if you are working in RGB viewing mode.

The 3 channel gray color model can be used in the Picture paint style in Wright Design.

PANTONE® color model

PANTONE® colors are premixed inks that designers often specify for spot colors. PANTONE® Color printing inks are widely used because each color is standardized and cataloged.

There are fourteen PANTONE® Color selectors (lists from which you can select PANTONE® Colors). These lists display the catalog of PANTONE® Colors available in Wright Design.

In Wright Design, the PANTONE® color model is used to add spot colors to your document.

The PANTONE® color model can be used in the following paint styles in Wright Design:

Tint
Tint Adjust
Filters
Gradient

HIFI color model

The HIFI color model contains multiple channels including spot colors. Each channel has 256 shades of grey and there is no limit to the amount of channels in a HIFI picture.

In Wright Design you can save a document containing CMYK and spot colors, as a picture. All spot colors will be retained - they will not be converted to CMYK.

Alpha channel

The Alpha channel uses up to 256 levels of opacity. Each shade of grey acts as an opacity mask.

In Wright Design, the Alpha channel is used to control the blend between paint styles or between a paint style and the background.

The Alpha channel can be used in the following paint styles in Wright Design:

Tint
Color Curve
Picture
Gradient

Converting Pictures

The Convert picture command allows you to convert pictures from one format to another and/or from one color model to another.

The picture you select to convert, and the file format you wish to convert the picture to, can be any of the following file formats. The color models that each format supports are also shown.

DCM (.dcm;.spl) - HIFI, CMYK, RGB, Grayscale.

TIFF (.tif) - CMYK, RGB, Palette, Grayscale, Bilevel, CMYK Alpha, RGB Alpha, Palette Alpha, Grayscale Alpha.

JPEG (.jpg) - CMYK, RGB, Grayscale.

EPS (.eps) - CMYK, RGB, Grayscale, Bilevel.

PNG (.png) - RGB, Palette, Grayscale.

BMP (.bmp) - RGB, Palette, Bilevel.

Targa (.tga, .vda, .vst, .icb) - TRUECOLOR, Palette, Grayscale.

Scitex CT (.sct) - CMYK, RGB, Grayscale.

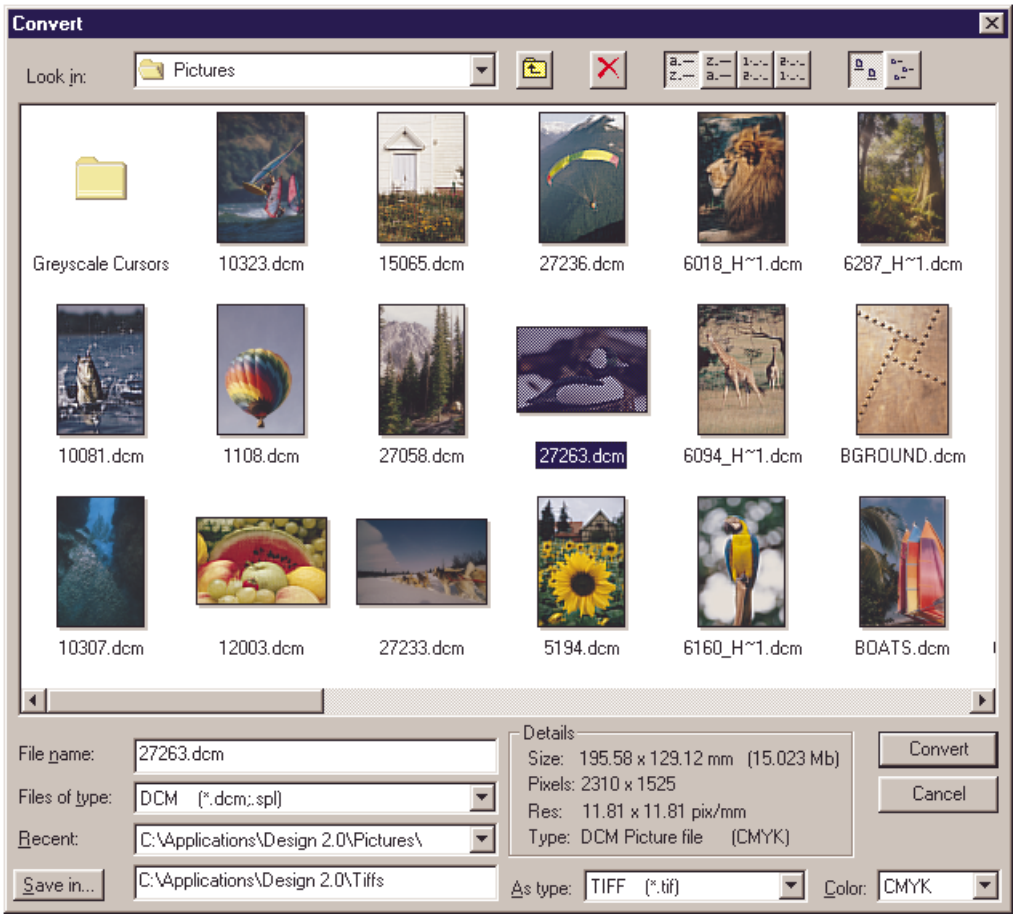
Photoshop (.psd) - CMYK, RGB, Palette, Grayscale, Bilevel.

Kodak Photo CD (.pcd) - RGB, Grayscale, Palette

Compuserve GIF (.gif) - Palette.

PICT (.pct, .pic) -

Kodak Photo CD pictures are READ only.



Convert Picture dialog box

To convert a picture:

1. Choose File > Convert Picture. (Ctrl + Shift C)

The Convert picture dialog box will open. The original default folder path, will be the path that is set for Pictures in your Folder preferences.

(File > Preferences > Folders > Pictures)

The default folder path from then on is the path that you last used to import a picture.

2. If the default folder path is not the path you require, click on the arrow to the right of the "Look in" combo box and select a new folder path.

The "Recent" combo box at the bottom left of the Convert picture dialog box allows you to select a new folder path from previously used folder paths.

This area will appear blank if you have not previously used another directory.

3. The icons across the top of the dialog box are general Windows functions.

4. From the "Files of Type" combo box, click on the arrow to the right and select the type of file format you wish to view.

You can select to view a single file type or you can view all file types at once.

5. Select the picture you want to convert. The selected thumbnail and filename are now highlighted.

The Details box at the bottom right of the Convert picture dialog box displays the relevant information for the file that you have selected.

The details include Size, Pixels, Resolution and Type of file.

Holding down the Shift key whilst selecting a file will allow you to multiple select a range of files.
Holding down the Ctrl key whilst selecting a file will allow you to select multiple files at random.

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6. The file name edit box will show the file name of the picture you have selected. If you have multiple pictures selected the file name showing will be the last picture you selected.

7. The "Save in" edit box shows the directory path where your pictures will be saved after they have been converted. This defaults to the folder you have set up for your Pictures in Preferences.

To change this directory path, click the "Save in" button and select a new directory path.

8. The "As type" combo box shows the file format you require.

To change the type of file format, click on the arrow to the right of the combo box and select the file format you require for the new picture.

9. The "Color" combo box allows you to select the color model of the file you require.

To change this color model, click on the arrow to the right of the combo box and select the color model you require for your new picture.

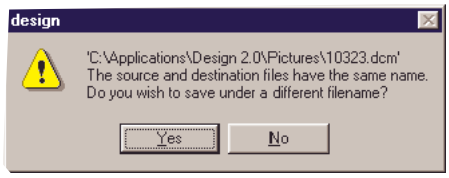
10. Click on the Convert button OR double-click on the picture you have selected.

The Convert dialog box will close and the Task Manager will open showing you the file is processing.

This processing involves converting the picture from its original file format to the file format that you have selected.

After the file has finished processing the picture has been converted into the specified folder.

11. If you are converting a picture into a folder that has a picture of the same name, a warning dialog box as shown below will appear.



Clicking No will cancel the Convert picture.

Clicking Yes will bring up the "Save As" dialog box.

12. Type in your new file name in the File name edit box.

13. Save as Type will be the file format that you selected in the Convert picture dialog box.

14. Click Save.

To close the Convert picture dialog box either click on the Cancel button, or click on the dialog's close box. (The cross at the top right of the box.)

Color Channels

Every picture you use in Wright Design contains one or more channels. These channels represent information about the color elements in the picture.

A CMYK picture always contains four channels, one containing cyan information, one containing magenta information, one containing yellow information and one containing black information.

By default, a grayscale picture has one channel and a RGB picture has 3 channels. A HIFI picture for output can have unlimited channels.

In Wright Design you can view each of these channels separately. This view will display all picture information for the channel you have selected to view, and any other information that is in your document for the selected channel.

To view channels:

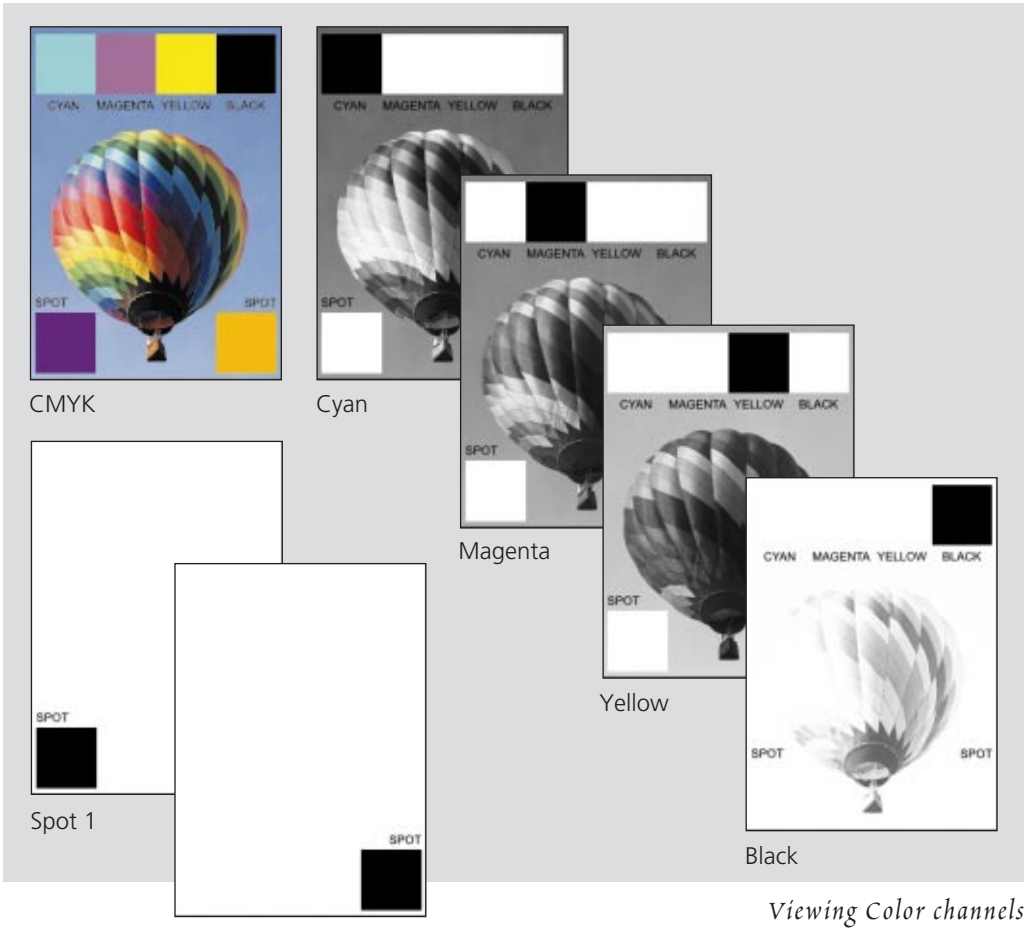
1. If you are working in CMYK mode choose View > CMYK / Spot > and the channel you wish to view. (ie. cyan)

If you are working in RGB mode choose View > RGB > and the channel you wish to view. (ie. red)

2. The screen will now show the channel that you have selected.

3. To go back to your original view or to view a different channel:

If you are working in CMYK mode, choose View > CMYK / Spot > and the channel you wish to view.



Viewing Color channels

If you are working in RGB mode, choose View > RGB > and the channel you wish to view.

Measuring color values

You can determine the color values of any part of your document using the color readout on the status line if you are viewing your document in CMYK or RGB. For any spot colors values use the Spot Colors palette.

As you move the cursor over your document a 1 x 1 pixel area is sampled and the result is shown in the color readout on the status line.

To measure color values:

1. Place the cursor on your document at the point where you want to read the color values.

2. The color readout on the status line will give you your color values.

CMYK if you are in CMYK view mode.

RGB if you are in RGB view mode.

Keep moving the cursor to read other color values.

If you are in CMYK view mode you can also view the color values of spot colors.

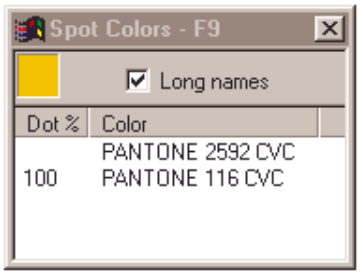
To measure spot color values:

1. Choose Window > Palettes > Spot Colors (F9)

The Spot Colors palette will open.

2. Place the cursor on your document at the point where you want to read the spot color values.

The Spot Color palette will display a box showing the color you are reading, a dot percentage of the color being used and the name of the color. There is a checkbox to display the full name of the spot color.



Calibration

Many of the problems that arise when trying to reproduce colors from a computer stem from the fact that the total set of colors produced by the red, green and blue phosphors of a computer monitor are different to cyan, magenta, yellow and black inks used in traditional printing.

The colors in your final artwork may not only vary from print to on-screen, but also between output devices and software programs, that is between two different monitors or printers or even between different software packages.

In Wright Design you can use the Gamma and Calibration tools to ensure as close a match as possible between your colors on-screen and your final output.

Use the Gamma preference to eliminate any color cast in your monitor and to ensure that your monitor displays gray levels as neutral as possible.

This will help to display colors in a consistent way on different monitors.

The Calibration preference allows you to setup calibration settings. These settings are used to make the picture on-screen match your output.

To set your **Monitor calibration** (Gamma) see page 35.

To set your **Calibration** see page 37.

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Chapter 5 - Creating Objects

Wright Design is a truly object based application. Each object is self contained and independent of any other object. All objects are editable at any time which means that multiple versions of a design can be saved (occupying very little disk space), recalled and edited easily.

Objects may be positioned accurately by keying their dimensions and positions or by using rulers and guides and snap-to-guide tools. Each object or a group of objects may be locked into position to prevent accidental movement. Objects may also be hidden from view.

Each object is listed in the Object List palette. The objects are listed in the order of their display priorities and may be moved to a higher or lower priority by dragging the list entry up or down the object list.

Each entry in the Object List has a thumbnail preview. When an object is created, it is automatically given a name, however, you can change this name to whatever you like from the Object List. You may also select, delete, copy, lock or edit objects from the Object List.

In this chapter we will go through the use of rulers, guides and grids and how they assist you in creating objects and laying out your page.

We will also discuss the different types of objects that you can create in Wright Design. These are: Vector objects, Bitmap objects, Text objects and Picture objects. You will learn how to create these objects and how to convert from one type of object to another.

Layout tools

Wright Design enables you to create and position objects by clicking and dragging the mouse or by dimension.

The technique of clicking and dragging is only as accurate as your monitor's resolution. To make the click and drag method more precise Wright Design provides a number of on-screen layout tools.

Rulers

Rulers are displayed by default along the top and down the left hand side of the Wright Design screen when you create a new document or open a picture for the first time.

You then have the option of displaying or hiding your rulers.

You can drag out horizontal and vertical ruler guides from the rulers and align objects to them.

To display rulers:

1. Choose Guides > Show Rulers. (Ctrl + Alt + R)

A checkmark appears next to the command and the rulers will be displayed.

The units of measurement of your rulers will depend on what you have set in your preferences.

To change the units of measurement:

1. Choose File > Preferences > General.

2. In the Measurement Units combo box, click on the arrow and select the unit of measurement you wish to work in. The choices are:
   - Millimeters (mm)
   - Centimetres (cm)
   - Inches
   - Points
   - Pixels

This unit of measurement will now be the "Application Default".

3. Click OK.

The rulers will now change to the new unit of measurement.

To hide the rulers:

1. Choose Guides > Show Rulers. (Ctrl + Alt + R)

The checkmark disappears next to the command and the rulers are hidden.

To set snap to rulers:

If "Snap to Rulers" is selected, any guide created by dragging will snap to each increment along the ruler.

1. Make sure your rulers are displayed.

1. Choose Guides > Snap to Rulers. (Ctrl + Alt + A)

A checkmark appears to show you "Snap to Rulers" is on.

Guides

Guides are horizontal and vertical lines created by dragging out from the rulers. In Wright Design you can also angle the guides after you have dragged them onto your page. When Snap to Guides (Guides menu) is checked, your cursor will snap to the guides if it is within the user-specified snap distance, as you are creating objects.

Guides help you to lay out your page but do not print with your page.

To create guides by dragging:

1. Make sure your rulers are displayed.

2. Choose Guides > Show Guides. (Ctrl + M)

If you have guides created previously they will display.

3. To create a vertical guide, using any tool, click on the ruler at the left of your screen, and drag the guide into place.

4. To create a horizontal guide, using any tool, click on the ruler at the top of your screen, and drag the guide into place.

If you release the cursor over the page when positioning a guide, the guide will only appear in the page area. This is called a Page guide.
If you release the cursor outside the page when positioning a guide, the guide will appear vertically or horizontally across the entire screen. This is called a Document guide.

As you drag your guides into position the Status bar shows you a readout of the angle of the guide you are positioning.

If a cross appears whilst you are creating guides it means that you cannot position the guide at that particular point.

Page Guides

Document Guides

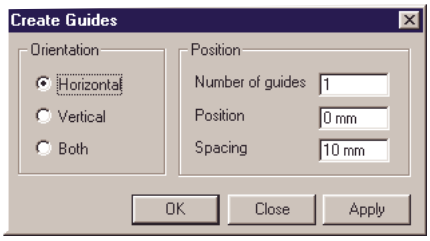
To create a grid of guides:

1. Choose Guides > Show Guides. (Ctrl + M)

If you have guides created previously they will display.

2. Choose Guides > Create Guides.

The Create Guides dialog box will open.



3. Select the orientation for your guides.

4. In the Number of guides edit box type in the number of guides you require to be created.

5. In the Position edit box type in where you would like the first guide to be positioned on your page.

6. In the Spacing edit box type in the spacing you would like between each of the guides.

7. You can now click on the Apply button to see your guides. This enables you to add more guides if desired without exiting from the Create Guides dialog box.

8. Click OK.

To angle guides:

This will only work with Page guides. (ie. guides that are only visible inside your page area.)

1. Make sure your guides are displayed.

2. Click on the Select tool .

3. Place your cursor at the edge of your page and over the guide that you wish to move.

4. When your cursor changes to a four-headed arrow click and move the guide.

You can do this to both ends of your guide.

As you drag your guides the Status bar shows you a readout of the angle of the guide you are moving.

To move guides:

1. Make sure your guides are displayed.

2. Click on the Select tool .

3. Position the cursor over the guide you wish to move. When the cursor changes to a double-sided arrow, click on the guide and move it.

OR

1. Make sure your guides are displayed.

2. Click on the Select tool .

3. Position the cursor over the guide you wish to move.

4. When the cursor changes to a double-sided arrow, right mouse-click on the guide and move it to the required position.

A drop down menu will appear.

5. Scroll down the menu and select 'Move Guide Here'.

The guide will now be moved.

As you drag your guides the Status bar shows you a readout of the angle of the guide you are moving.

To copy guides:

1. Make sure your guides are displayed.

2. Click on the Select tool .

3. Position the cursor over the guide you wish to copy.

4. When the cursor changes to a double-sided arrow, hold down the Ctrl key on your keyboard, click on the guide and move the copy to the required position.

OR

1. Make sure your guides are displayed.

2. Click on the Select tool .

3. Position the cursor over the guide you wish to copy.

4. When the cursor changes to a double-sided arrow, right mouse-click on the guide and move the copy to the required position.

A drop down menu will appear.

5. Scroll down the menu and select 'Copy Guide Here'.

The guide will now be copied.

To delete a single guide:

1. Make sure your guides are displayed.

2. Click on the Select tool .

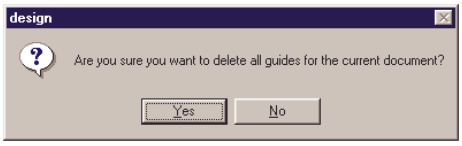
3. Position the cursor over the guide you wish to remove. When the cursor has changed to a double-sided arrow, click on the guide and move it back to the ruler. The guide will then be removed.

To delete all guides:

1. Make sure your guides are displayed.

2. Choose Guides > Clear Guides.

The following dialog box will open.



3. Select yes to delete all the guides from the document you are working on. Selecting no will cancel the dialog box.

To hide guides:

1. Make sure your guides are displayed.

2. Choose Guides > Hide Guides. (Ctrl + M)

To show hidden guides:

1. Choose Guides > Show Guides. (Ctrl + M)

To lock guides into position:

1. Choose Guides > Lock Guides. (Ctrl + Alt + M)

The checkmark appears and your guides are locked. This can be done even if your guides are not displayed.

A circle with a line through it will display if you are trying to create a guide(s) when guides are not displayed or if you are trying to move a guide(s) that is locked.

To set snap to guides:

If "Snap to Guides" is selected, an object created within the snap distance (set in File > Preferences > Guides), will align to the closest guide.

1. Choose Guides > Snap to Guides. (Ctrl + Shift + M)

A checkmark appears to show you "Snap to Guides" is on.

To set the snap distance:

1. Choose File > Preferences > Guides.

2. Key in a vertical and horizontal snap distance.

The unit of measurement will be the application default. Right mouse clicking will give you the following options: mm, cm, inches, points and pixels.

3. Click OK.

To turn snap to guides off:

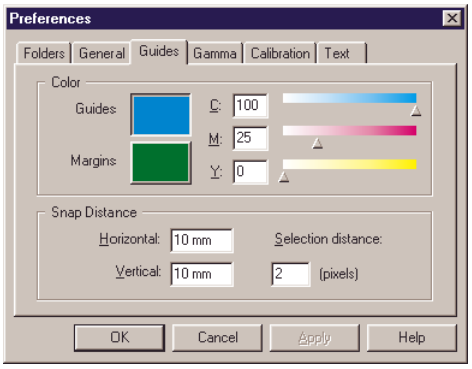
1. Choose Guides > Snap to Guides. (Ctrl + Shift + M)

The checkmark disappears to show you "Snap to Guides" is off.

To change the color of guides:

1. Choose File > Preferences > Guides.

The guides preference controls will open.



2. Click on the colored box to the right of guides.

3. Move the CMY slider controls to find a color you like **OR** key in a percentage of CMY in the boxes to the left of the sliders to create a color.

You will see the guide color box change color. This is your new guide color.

4. Click OK.

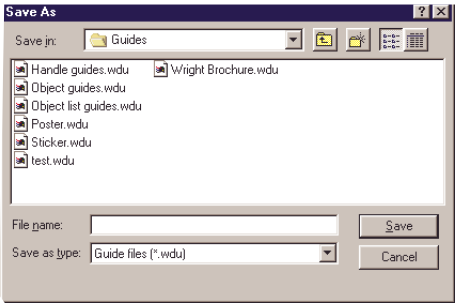
To save guides to a file:

1. Choose Guides > Save Guides.

The Save As dialog box will open. The original default folder path, will be the path that is set for Guides in your Folder preferences.

(File > Preferences > Folders > Guides)

The default folder path from then on, is the path that you used when you last opened or saved a guide.



2. If the default folder path is not the path you require, click on the arrow to the right of the "Save in" combo box and select a new folder path.

3. The icons across the top of the dialog box are general Windows functions.

4. Enter a name in the File name edit box.

5. Select the type of file you wish to save your guide as. You can save your guide as a Guide file (.wdu) or as a Design 1 guide file (.gid).

6. Click Save. Your guide will now be saved with the file name you specified, to the folder you specified.

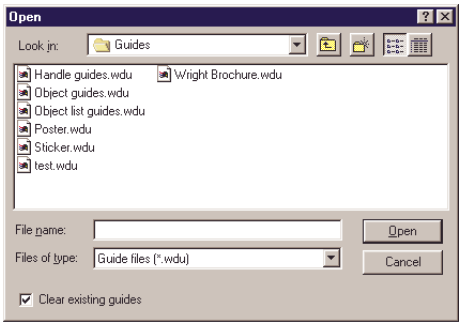
To load a guide you have previously saved:

1. Choose Guides > Load Guides.

The Open dialog box will open. The original default folder path, will be the path that is set for Guides in your Folder preferences.

(File > Preferences > Folders > Guides)

The default folder path from then on, is the path that you used when you last opened or saved a guide.



2. If the default folder path is not the path you require, click on the arrow to the right of the "Save in" combo box and select a new folder path.

3. The icons across the top of the dialog box are general Windows functions.

4. Select the type of file you wish to open. You can open Guide files (.wdu) or Design 1 guide file (.gid).

5. Select the guide file you wish to open. The file name will now be displayed in the File name edit box.

6. Check the "Clear existing guides" check box if you want to clear any guides that are already displayed.
Do not check the "Clear existing guides" check box if you want to add the guides you have selected to any guides that are already displayed.

7. Click Open. Your guide file you selected will now open.

Guides that have been saved from a document of a certain size cannot be loaded into a document of a different size.

Objects

In Wright Design you can create four types of objects. These are: Vector objects, Bitmap objects, Text objects and Picture objects

Vector - Created using the Vector tools.

Bitmap - Created using the Bitmap tools, Brush tool and Clone tool.

Text - Created using the Text tool.

Picture - Created when you open a picture or, place a picture into your page.

Whilst these object types are functionally different, they share the same fundamental characteristics. Each of these objects act as a container - they hold layers inside their container.

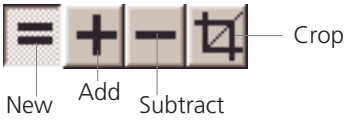
For example, a picture in a rectangle would consist of a vector rectangle object holding a picture layer. Multiple layers can be added inside the one single vector rectangle object.

Creating Objects

When creating objects in Wright Design, the tool modifier controls how the objects are created.

There are four tool modifiers common to the Vector and Bitmap tools and the first three of those tool modifiers are common to the Color Mask, Clone and Brush tools.

The tool modifiers are:



These appear in the tool modifier ribbon when you select either the Vector, Bitmap, Color Mask, Clone or Brush tools to create an object.

You can only apply tool modifiers to like objects.
For example, if you have a Vector object and you want to add to it, you can only add to it using a Vector tool.

New modifier tool

The New tool modifier creates a new, independent object.

To create a new object:

1. Select one of the Vector or Bitmap object tools from the tool bar.
2. Select the New modifier tool from the tool modifier ribbon.
3. Click and drag the cursor to create your object.

New object

Add modifier tool

The Add tool modifier adds to an existing selected object. Each new object created becomes part of the original selected object and contains the same paint style.

If you don't have an object selected a new object is created.

To add to an existing object:

1. Select an existing object on your page.
2. Select one of the Vector or Bitmap object tools from the tool bar depending on whether you have a Vector or Bitmap selected.
3. Select the Add modifier tool from the tool modifier ribbon.
4. Click and drag the cursor to add to your existing object.

Original object

Add to object

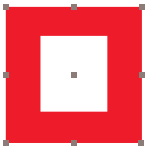
Subtract modifier tool

The Subtract tool modifier subtracts from an existing selected object. Effectively it creates a hole or takes a piece away from an existing object.

To subtract from an existing object:

1. Select an existing object on your page.
2. Select one of the Vector or Bitmap object tools from the tool bar depending on whether you have a Vector or Bitmap selected.
3. Select the Subtract modifier tool from the tool modifier ribbon.
4. Click and drag the cursor to subtract from your existing object.

Original object



Subtract from object

When working with Vector objects you can only subtract from an area once. If you use the Subtract modifier on the same area twice, the area that was removed will reappear.

Crop modifier tool

The Crop tool modifier is used to crop a selected object. It is also used to do cut-outs of pictures.

If you crop an object you can still crop or edit the object further.

If you crop a Vector object, the original object remains and a new object with the same paint style is created. Delete the original object if it is not wanted.

To crop an object:

1. Select an existing object on your page.
2. Select one of the Vector or Bitmap object tools from the tool bar depending on whether you have a Vector or Bitmap selected.
3. Select the Crop modifier tool from the tool modifier ribbon.
4. Click and drag the cursor to crop from your existing object or cut around the picture if you are doing a cut-out.

The original object disappears and the cropped object appears in its place.

Original object

Cropped object

Picture objects are neither Vectors or Bitmaps therefore you can crop a Picture object using either a Vector object or a Bitmap object.

Vector objects

Vector objects are mathematically defined. Each is made up of a list of points that define the object's outline. Internally, the points are stored as Bezier segments. Because these objects are mathematically defined, they have no inherent resolution. This means that they may be used within a page and output at any resolution without loss of quality.

For instance, the same object may be printed on an Imagesetter at 2400 dpi or converted into a TIFF file at 300 dpi. The quality is preserved because the object is only ever rasterized when output is required. (In the case of Imagesetters, the object is rasterized at the Imagesetter's RIP resolution).

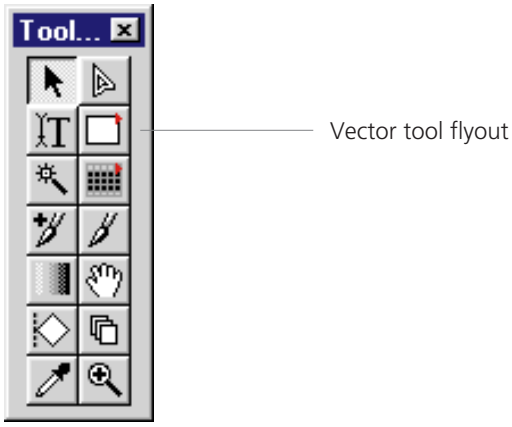
The points defining the Vector object's outline may be edited through the Bezier tool. Nodes may be moved, deleted or converted to different types. Vector objects may optionally have a stroke. A stroke follows the objects outline and has a certain thickness.

In fact, a Vector object may be composed only of a stroke, with no fill, thus becoming a line. Vector objects may be converted to Bitmap objects at any time.

Vector objects are created by using the vector tools together with the paint style palette. The vector tools control the shape of the vector object and the content of the vector object is controlled by the paint style palette.

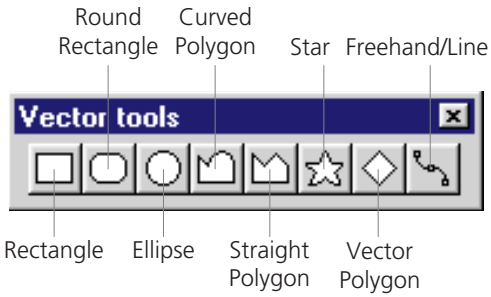
In general, it is preferable to use the vector tools to create your objects as these take up minimal disk space.

Vector objects are created using the vector flyout tool in the tool palette.



The tool flyouts can be torn away to create a separate tool bar. To create a tear-away tool bar, activate the tool flyout by clicking and holding down on the mouse until the flyout appears. Click an area surrounding the outside of the flyout, move the flyout away from the tool palette and release your finger from the mouse. You now have a separate tool bar that can be moved or docked anywhere around the outside of the Wright Design screen.

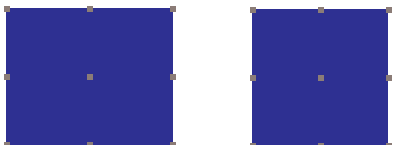
The vector flyout consists of the following vector tools:



The object that you create with these tools is filled with the current paint style in the paint style palette. For more information on paint styles see **Chapter 6** - Filling Objects with Layers, 'The Paint Styles' on page 136.

The Rectangle vector tool

The rectangle vector tool creates rectangular or square vector objects.



Rectangle *Square*

To create a vector rectangle by dragging:

1. Select the rectangle vector tool from the vector tool bar.

The tool modifier ribbon will show the following:

2. Select the new modifier tool from the tool modifier ribbon.
3. If you want your object to be square, click on the square check box or hold down the Shift key while you drag your object.
4. Position your cursor at the point where you would like to start your rectangle.
5. Click and drag the cursor to where you want the opposite corner to be.
6. Release the mouse and your object is created.

To create a vector rectangle by dimension:

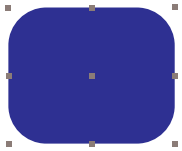
1. Select the rectangle vector tool from the vector tool bar.

The tool modifier ribbon will show the following.

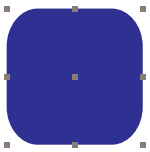
2. Select the new modifier tool from the tool modifier ribbon.
3. If you want your object to be square, click on the square check box.
4. Type in the X-coordinate and Y-coordinate for the origin of your object.
5. Type in the width and height for the size of your object.
6. Click on the Create button and your object is created.

The Round Rectangle vector tool

The round rectangle vector tool creates rectangular or square vector objects with rounded corners.



Round Rectangle



Round Square

To create a vector round rectangle by dragging:

1. Select the round rectangle vector tool from the vector tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. If you want your object to be square, click on the square check box or hold down the Shift key while you drag your object.

4. Type in the arc radius measurement for the corners of your rounded rectangle.

5. Position your cursor at the point where you would like to start your round rectangle.

6. Click and drag the cursor to where you want the opposite corner to be.

7. Release the mouse and your object is created.

To create a vector round rectangle by dimension:

1. Select the round rectangle vector tool from the vector tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. If you want your object to be square, click on the square check box.

4. Type in the arc radius measurement for the corners of your rounded rectangle.

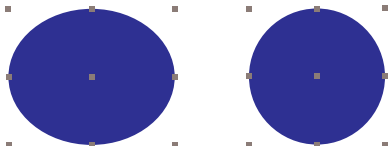
5. Type in the X-coordinate and Y-coordinate for the origin of your object.

6. Type in the width and height for the size of your object.

7. Click on the Create button and your object is created.

The Ellipse vector tool

The ellipse vector tool creates elliptical or circular vector objects.



Ellipse *Circle*

To create a vector ellipse by dragging:

1. Select the ellipse vector tool from the vector tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. If you want your object to be a circle, click on the circle check box or hold down the Shift key while you drag your object..

4. Position your cursor at the point where you would like your ellipse's bounding box to start OR from the center if you are creating a circle.

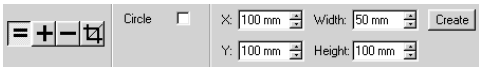
5. Click and drag the cursor to where you want the opposite corner to be, if you are creating an ellipse OR to the outside of your circle.

6. Release the mouse and your object is created.

To create a vector ellipse by dimension:

1. Select the ellipse vector tool from the vector tool bar.

The tool modifier ribbon will show the following.



2. Select the new modifier tool from the tool modifier ribbon.

3. If you want your object to be a circle, click on the circle check box.

4. Type in the X-coordinate and Y-coordinate for the origin of your object.

5. Type in the width and height for the size of your object.

6. Click on the Create button and your object is created.

The Curved Polygon vector tool

The curved polygon vector tool allows you to create vector objects with both curved and straight lines. This is the tool you will most commonly use to cutout or create a clipping path around a picture.

Curved polygon

To create a vector curved polygon:

1. Select the curved polygon vector tool from the vector tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. Click where you want to place the first point on your page

4. Move the cursor to a new position and click again.

5. Continue adding points. You will notice the line you are creating is a curved line. To create a corner or produce a straight line hold down the Shift key.

6. At any time you can delete a point or several points by hitting the Backspace key on your keyboard.

If you want to delete your entire path before you have completed your object, hit the Esc key on your keyboard.

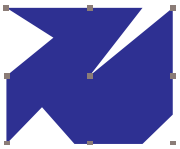
7. When you have completed your object press Enter to create an open path or bring the cursor back to the first point where the cursor will turn into an arrow and click to create a closed polygon.

You can create a curved/straight line using this tool. In the Paint Style palette set up a Stroke but no Fill and press Enter to create an open path.

8. If, after you have created your object you find that you have selected the wrong modifier tool, click on the Previous outline button in the tool modifier bar. This will take you back to your outline where you can change the modifier tool and finish your object as in step 7.

The Straight Polygon vector tool

The straight polygon vector tool allows you to create vector object's with straight lines only.



Straight polygon

To create a vector straight polygon by dragging:

1. Select the straight polygon vector tool from the vector tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. Click where you want to place the first point on your page

4. Move the cursor to a new position and click again.

5. Continue adding points.

6. At any time you can delete a point or several points by hitting the Backspace key on your keyboard.

If you want to delete your entire path before you have completed your object, hit the Esc key on your keyboard.

7. When you have completed your object press Enter to create an open path or bring the cursor back to the first point where the cursor will turn into an arrow and click to create a closed polygon.

8. If, after you have created your object you find that you have selected the wrong modifier tool, click on the Previous outline button in the tool modifier bar. This will take you back to your outline where you can change the modifier tool and finish your object as in step 7.

To create a vector straight polygon by dimension:

1. Select the straight polygon vector tool from the vector tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. Type in the X-coordinate and Y-coordinate for the first point of your object.

4. Click on the add button to add the point to the list box.

5. Type in the X-coordinate and Y-coordinate for the second point of your object.

6. Click on the add button to add the point to the list box.

7. Keep adding points to the list box until you have added all the points you require to create your object.

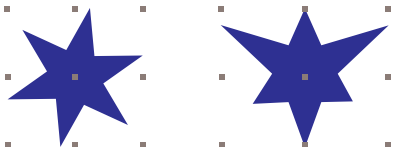
8. You can add a new point above an existing point in the list box. To do so, select the point in the list box that you want to add your point above, type in the X-coordinate and Y-coordinate for the point you want to add and click on the add above button.

9. To delete a point from the list box, select the point you want to delete and click on the delete button.

10. When you have keyed in all the points for your object, click on the Create button and your object is created.

The Star vector tool

The star vector tool allows you to create many different types of star vector objects.



Star *Irregular star*

To create a vector star by dragging:

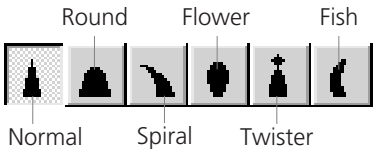
1. Select the star vector tool from the vector tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. Key in the number of prongs you require for your star in the Prongs edit box.

4. Select the type of star you wish to create. The styles are shown below.



5. Click on the invert check box if you want your prongs to be inverted.

6. Click on the Randomise checkbox if you want your prongs to be different sizes.

7. Click and hold down the mouse where you want the middle of your star to be.

8. Drag your mouse out to create the first circle. This can form either the inside or outside radius of your star. Release the mouse.

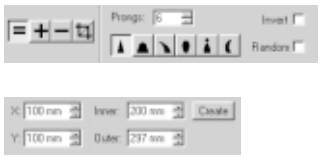
9. Click and drag the mouse to create the length of the prongs on your star. You can drag either inside or outside your first circle.

10. Click again and your star object is created.

To create a vector star by dimension:

1. Select the star vector tool from the vector tool bar.

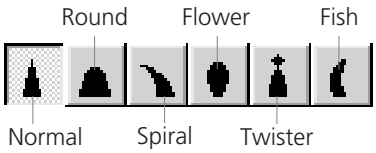
The tool modifier ribbon will show the following.



2. Select the new modifier tool from the tool modifier ribbon.

3. Key in the number of prongs you require for your star in the Prongs edit box.

4. Select the type of star you wish to create. The styles are shown below.



5. Click on the invert check box if you want your prongs to be inverted.

6. Click on the Randomise checkbox if you want your prongs to be different sizes.

7. Type in the X-coordinate and Y-coordinate for the center of your star.

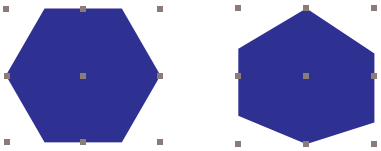
8. Type in the inner radius for your star. This is the distance from the center point to the start of the prongs.

9. Type in the outer radius for your star. This is the distance from the start of the prongs to the end of the prongs.

10. Click on the Create button and your object is created.

The Vector Polygon tool

The vector polygon tool allows you to create many different types of regular vector polygons including triangles, octagons and hexagons. You can also create irregular vector polygons.

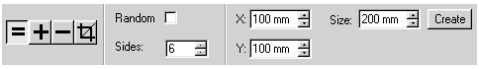


Regular polygon *Irregular polygon*

To create a vector polygon by dragging:

1. Select the vector polygon tool from the vector tool bar.

The tool modifier ribbon will show the following.



2. Select the new modifier tool from the tool modifier ribbon.

3. Click on the Randomise checkbox if you want each side of your polygon to be a different size. This will give you an irregular polygon.

4. Key in the number of sides you require for your vector polygon, in the Sides edit box.

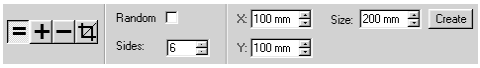
5. Click and hold down the mouse where you want the middle of your vector polygon to be.

6. Drag your mouse out to define the size of your vector polygon, let go and your object is created.

To create a vector polygon by dimension:

1. Select the vector polygon tool from the vector tool bar.

The tool modifier ribbon will show the following.



2. Select the new modifier tool from the tool modifier ribbon.

3. Click on the Randomise checkbox if you want each side of your polygon to be a different size. This will give you an irregular polygon.

4. Key in the number of sides you require for your vector polygon in the Sides edit box.

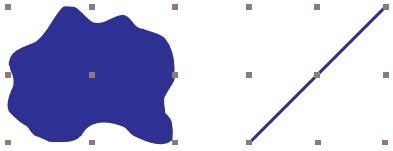
5. Type in the X-coordinate and Y-coordinate for the center of your vector polygon.

6. Type in length you want each side to be in the Sides edit box.

7. Click on the Create button and your object is created.

The Freehand/Line vector tool

The freehand/line vector tool allows you to create freehand vector objects or straight line vector objects.



Freehand object *Line object*

To create a freehand vector shape by drawing:

1. Select the freehand/line vector tool from the vector tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. Click at the point where you want to start drawing your freehand object

4. Hold the mouse down and draw the shape you require.

5. You can complete your object at any time by releasing the mouse. If you do this, the section between where you started and where you finish will be straight.

Or you can finish at the point you started your object by releasing the mouse where the cursor turns into an arrow.

To create a freehand vector shape by dimension:

The procedure for creating this object and the ending result is the same as "**To create a vector straight polygon by dimension**" on page 99.

To create a vector straight line by drawing:

This will only work if you have a stroke paint style selected.

To select a Stroke paint style, go to the Paint Style palette and select the Stroke button. Select the paint style (layer) from the selection of paint styles.

For more information on paint styles and the Paint Style palette, see **Chapter 6** - Filling Objects with Layers, 'The Paint Style palette' on page 135 and 'The Paint Styles' on page 136.

1. Select the freehand/line vector tool from the vector tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. Go to the paint style palette and click on the stroke button. Add a stroke by clicking the + button to the top right of the palette.

To learn more about "Paint Styles" and the "Paint Style palette" see Chapter 6 - Filling Objects with Layers, 'The Paint Style palette' on page 135 and 'The Paint Styles' on page 136.

4. Go to the pen style palette and key in the width of your line. The pen style palette also controls other attributes of the line.

5. Click at the point where you want to start your straight line.

6. If you want your line to be vertical, horizontal or at 15 degree increments, hold down the Shift key.

7. Click at the point where you want to finish your straight line. Your object is now created.

To create a vector straight line by dimension:

The procedure for creating this object and the ending result is the same as "**To create a vector straight polygon by dimension**" on page 99.

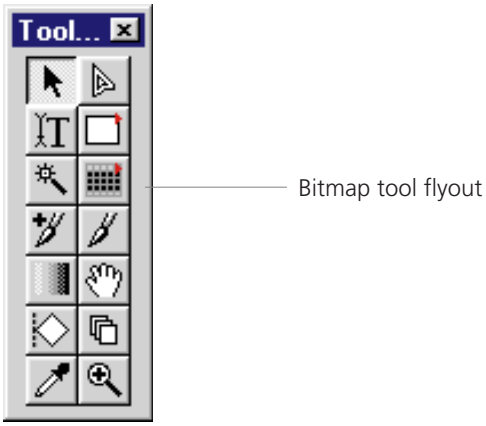
Bitmap objects

Unlike Vector objects, Bitmap objects have an associated resolution. They have a fill but no stroke. Bitmap objects are created by using the bitmap tools together with the paint style palette. The bitmap tools control the shape of the bitmap object and the content of the bitmap object is controlled by the paint style palette.

When a bitmap object is created a Grayscale mask is generated and this is stored with your document. In general, it is preferable to use the vector tools to create your objects as these do not take up any disk space.

Why use Bitmap objects? Because Bitmap objects are, just that, bitmaps, you can do things not possible with Vectors. It is possible to feather, grow, shrink and outline Bitmap objects and to airbrush in or out areas. In fact, when you airbrush, you're really creating a new Bitmap object. Pixel cloning, a specialised form of airbrushing, is also carried out through Bitmap objects.

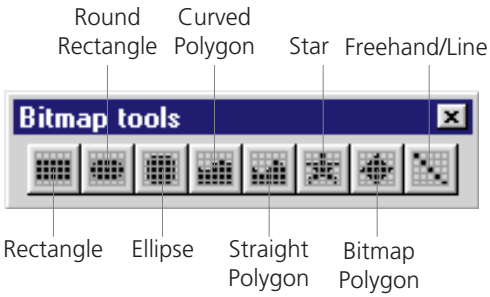
Bitmap objects are created using the bitmap flyout tool in the tool palette.



The tool flyouts can be torn away to create a separate tool bar. To create a tear-away tool bar, activate the tool flyout by clicking and holding down on the mouse until the flyout appears. Click an area surrounding the outside of the flyout, move the flyout away from the tool palette and release your finger from the mouse. You now have a separate tool bar that can be moved or docked anywhere around the outside of the Wright Design screen.

In general, it is preferable to work with vector objects as this will reduce file sizes and memory usage and make redraws faster.

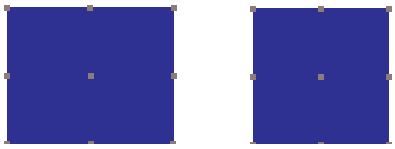
The bitmap flyout consists of the following bitmap tools:



The object that you create with these tools is filled with the current paint style in the paint style palette. Remember that Bitmap objects contain a Fill but no Stroke. For more information on paint styles see **Chapter 6** - Filling Objects with Layers, 'The Paint Styles' on page 136.

The Rectangle bitmap tool

The rectangle bitmap tool creates rectangular or square bitmap objects.

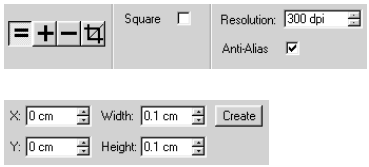


Rectangle *Square*

To create a bitmap rectangle by dragging:

1. Select the rectangle bitmap tool from the bitmap tool bar.

The tool modifier ribbon will show the following:



2. Select the new modifier tool from the tool modifier ribbon.

3. If you want your object to be square, click on the square check box or hold down the Shift key while you drag your object.

4. In the Resolution edit box key in the resolution of your object.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

5. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

6. Position your cursor at the point where you would like to start your rectangle.

7. Click and drag the cursor to where you want the opposite corner to be.

8. Release the mouse and your object is created.

To create a bitmap rectangle by dimension:

1. Select the rectangle bitmap tool from the bitmap tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. If you want your object to be square, click on the square check box.

4. In the Resolution edit box key in the resolution of your object.

5. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

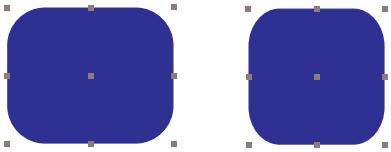
6. Type in the X-coordinate and Y-coordinate for the origin of your object.

7. Type in the width and height for the size of your object.

8. Click on the Create button and your object is created.

The Round Rectangle bitmap tool

The round rectangle bitmap tool creates rectangular or square bitmap objects with rounded corners.



Round Rectangle *Round Square*

To create a bitmap round rectangle by dragging:

1. Select the round rectangle bitmap tool from the bitmap tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. If you want your object to be square, click on the square check box or hold down the Shift key while you drag your object.

4. Type in the arc radius measurement for the corners of your rounded rectangle.

5. In the Resolution edit box, key in the resolution of your object.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

---

6. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

7. Position your cursor at the point where you would like to start your round rectangle.

8. Click and drag the cursor to where you want the opposite corner to be.

9. Release the mouse and your object is created.

To create a bitmap round rectangle by dimension:

1. Select the round rectangle bitmap tool from the bitmap tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. If you want your object to be square, click on the square check box.

4. Type in the arc radius measurement for the corners of your rounded rectangle.

5. In the Resolution edit box key in the resolution of your object.

6. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

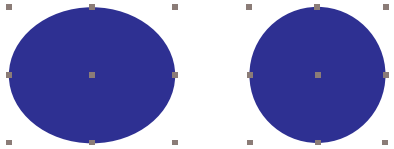
7. Type in the X-coordinate and Y-coordinate for the origin of your object.

8. Type in the width and height for the size of your object.

9. Click on the Create button and your object is created.

The Ellipse bitmap tool

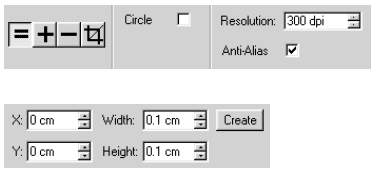
The ellipse bitmap tool creates elliptical or circular bitmap objects.



To create a bitmap ellipse by dragging:

1. Select the ellipse bitmap tool from the bitmap tool bar.

The tool modifier ribbon will show the following.



2. Select the new modifier tool from the tool modifier ribbon.

3. If you want your object to be a circle, click on the circle check box or hold down the Shift key while you drag your object..

4. In the Resolution edit box key in the resolution of your object.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

5. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

6. Position your cursor at the point where you would like your ellipse's bounding box to start OR from the center if you are creating a circle.

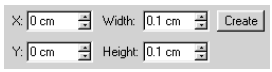
7. Click and drag the cursor to where you want the opposite corner to be, if you are creating an ellipse OR to the outside of your circle.

8. Release the mouse and your object is created.

To create a bitmap ellipse by dimension:

1. Select the ellipse bitmap tool from the bitmap tool bar.

The tool modifier ribbon will show the following.



2. Select the new modifier tool from the tool modifier ribbon.

3. If you want your object to be a circle, click on the circle check box.

4. In the Resolution edit box key in the resolution of your object.

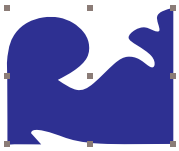
5. Type in the X-coordinate and Y-coordinate for the center of your object.

6. Type in the width and height for the size of your object.

7. Click on the Create button and your object is created.

The Curved Polygon bitmap tool

The curved polygon bitmap tool allows you to create bitmap object's with both curved and straight lines. This tool is used to create cutouts of pictures.

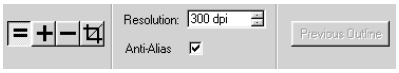


Curved polygon

To create a bitmap curved polygon:

1. Select the curved polygon bitmap tool from the bitmap tool bar.

The tool modifier ribbon will show the following.



2. Select the new modifier tool from the tool modifier ribbon.

3. In the Resolution edit box key in the resolution of your object.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

4. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

5. Click where you want to place the first point on your page

6. Move the cursor to a new position and click again.

7. Continue adding points. You will notice the line you are creating is a curved line. To create a corner or produce a straight line hold down the Shift key.

8. At any time you can delete a point or several points by hitting the Backspace key on your keyboard.

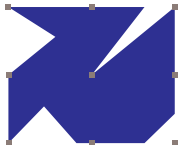
If you want to delete your entire path before you have completed your object, hit the Esc key on your keyboard.

9. When you have completed your object press Enter to create an open path or bring the cursor back to the first point where the cursor will turn into an arrow and click to create a closed polygon.

10. If, after you have created your object you find that you have selected the wrong modifier tool, click on the Previous outline button in the tool modifier bar. This will take you back to your outline where you can change the modifier tool and finish your object as in step 9.

The Straight Polygon bitmap tool

The straight polygon bitmap tool allows you to create bitmap object's with straight lines only.



Straight polygon

To create a bitmap straight polygon by dragging:

1. Select the straight polygon bitmap tool from the bitmap tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. In the Resolution edit box key in the resolution of your object.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

4. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

5. Click where you want to place the first point on your page

6. Move the cursor to a new position and click again.

7. Continue adding points.

8. At any time you can delete a point or several points by hitting the Backspace key on your keyboard.

If you want to delete your entire path before you have completed your object, hit the Esc key on your keyboard.

9. When you have completed your object press Enter to create an open path or bring the cursor back to the first point where the cursor will turn into an arrow and click to create a closed polygon.

10. If, after you have created your object you find that you have selected the wrong modifier tool, click on the Previous outline button in the tool modifier bar. This will take you back to your outline where you can change the modifier tool and finish your object as in step 9.

To create a bitmap straight polygon by dimension:

1. Select the straight polygon bitmap tool from the bitmap tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. In the Resolution edit box key in the resolution of your object.

4. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

5. Type in the X-coordinate and Y-coordinate for the first point of your object.

6. Click on the add button to add the point to the list box.

7. Type in the X-coordinate and Y-coordinate for the second point of your object.

8. Click on the add button to add the point to the list box.

9. Keep adding points to the list box until you have added all the points you require to create your object.

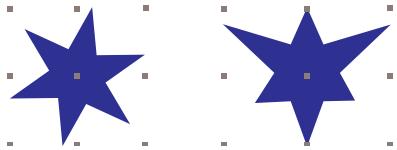
10. You can add a new point above an existing point in the list box. To do so, select the point in the list box that you want to add your point above, type in the X-coordinate and Y-coordinate for the point you want to add and click on the add above button .

11. To delete a point from the list box, select the point you want to delete and click on the delete button .

12. When you have keyed in all the points for your object, click on the Create button and your object is created.

The Star bitmap tool

The star bitmap tool allows you to create many different types of star bitmap objects.



Star *Irregular star*

To create a bitmap star by dragging:

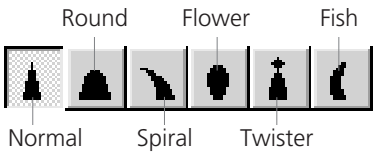
1. Select the star bitmap tool from the bitmap tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. Key in the number of prongs you require for your star, in the Prongs edit box.

4. Select the type of star you wish to create. The styles are shown below.



5. Click on the invert check box if you want your prongs to be inverted.

6. Click on the Randomise checkbox if you want your prongs to be different sizes.

7. In the Resolution edit box key in the resolution of your object.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

8. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

9. Click and hold down the mouse, where you want the middle of your star to be.

10. Drag your mouse out to create the first circle. This can form either the inside or outside radius of your star. Release the mouse.

11. Click and drag the mouse to create the length of the prongs on your star. You can drag either inside or outside your first circle.

12. Click again and your star object is created.

To create a bitmap star by dimension:

1. Select the star bitmap tool from the bitmap tool bar.

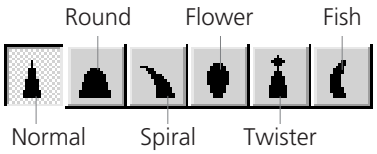
The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. Key in the number of prongs you require

for your star, in the Prongs edit box.

4. Select the type of star you wish to create. The styles are shown below.



5. Click on the invert check box if you want your prongs to be inverted.

6. Click on the Randomise checkbox if you want your prongs to be different sizes.

7. In the Resolution edit box key in the resolution of your object.

8. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

9. Type in the X-coordinate and Y-coordinate for the center of your star.

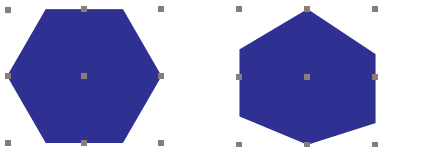
10. Type in the inner radius for your star. This is the measurement from the center point to the start of the prongs.

11. Type in the outer radius for your star. This is the measurement from the start of the prongs to the end of the prongs.

12. Click on the Create button and your object is created.

The Bitmap Polygon tool

The bitmap polygon tool allows you to create many different types of bitmap polygons including triangles, octagons and hexagons. You can also create irregular bitmap polygons.



Regular polygon *Irregular polygon*

To create a bitmap polygon by dragging:

1. Select the bitmap polygon tool from the bitmap tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. Click on the Randomise checkbox if you want each side of your polygon to be a different size. This will give you an irregular polygon.

4. Key in the number of sides you require for your bitmap polygon, in the Sides edit box.

5. In the Resolution edit box key in the resolution of your object.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

6. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

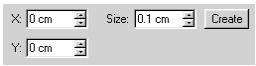
7. Click and hold down the mouse, where you want the middle of your bitmap polygon to be.

8. Drag your mouse out to create the size of your bitmap polygon, let go and your object is created.

To create a bitmap polygon by dimension:

1. Select the bitmap polygon tool from the bitmap tool bar.

The tool modifier ribbon will show the following.



2. Select the new modifier tool from the tool modifier ribbon.

3. Click on the Randomise checkbox if you want each side of your polygon to be a different size. This will give you an irregular polygon.

4. Key in the number of sides you require for your bitmap polygon, in the Sides edit box.

5. In the Resolution edit box key in the resolution of your object.

6. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

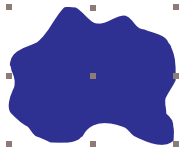
7. Type in the X-coordinate and Y-coordinate for the center of your bitmap polygon.

8. Type in length you want each side to be in the Sides edit box.

9. Click on the Create button and your object is created.

The Freehand/Line bitmap tool

The freehand/line bitmap tool allows you to create freehand bitmap objects.



Freehand

To create a freehand bitmap shape by dragging:

1. Select the freehand/line bitmap tool from the bitmap tool bar.

The tool modifier ribbon will show the following.

2. Select the new modifier tool from the tool modifier ribbon.

3. In the Resolution edit box key in the resolution of your object.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

4. Click on the anti-alias checkbox to average out the pixels around the edge of your bitmap object to give a softer effect.

5. Click at the point where you want to start drawing your freehand object

6. Hold the mouse down and draw the shape you require.

7. You can complete your object at any time by releasing the mouse. If you do this, the section between where you started and where you finish will be straight. Or you can finish at the point you started your object, by releasing the mouse where the cursor turns into an arrow.

To create a freehand bitmap shape by dimension:

The procedure for creating this object and the ending result is the same as "**To create a bitmap straight polygon by dimension**" on page 109.

Picture objects

Picture objects are closely related to Bitmap objects. Whenever you place a picture into the page (not into an existing object), that object becomes a Picture object.

A Picture object behaves like a Bitmap object in that you can airbrush into it, do pixel cloning or apply a color mask. However, a Picture object is really just 'waiting' to become either a Vector object or a Bitmap object.

Rarely do you just include the whole picture into the page. Usually the picture is cropped, or cut out from the background or masked in some way. When you do any of those operations on a Picture object you are telling it what type of object to become.

For instance, if you crop a Picture object with a Vector tool, the cropped object becomes a Vector object.

If you crop a Picture with a Bitmap tool, the cropped object becomes a Bitmap object.

It is not possible to grow, shrink, outline or shadow a Picture object.

Pictures are always manipulated at their original scanned-in resolution. There are no proxies or view files, we are always working with the full picture content.

Picture objects are created by using the Place Picture or Open picture commands in the File menu. Placing pictures and opening pictures has been discussed in an earlier chapter.

To create a picture object:

See: "Opening Pictures" on page 54.
OR
"Placing a Picture" on page 59.

Text objects

Text objects are created through the Text tool. Any font resident on your system may be used in any combination, size, style or color. You can create columns, drop caps and fit text to a curve.

As with Vector objects, Text objects are resolution independent. They are more closely related to Vector objects than to any other type. In fact, you can convert Text objects into vector objects and bitmap objects.

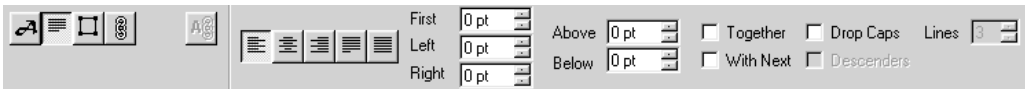
You can create your own shadow directly from a text object. The text remains as a text object and the shadow is automatically converted to a bitmap with feathering applied to it. Text objects may be used to create special effects. Glow effects may be achieved by converting the text object to a bitmap object and feathering the edges.

Text boxes can be automatically or manually linked to each other. Text that has been applied to a text box can be converted to a text container therefore allowing you to type within the outline of the original text.

To create a text object:

1. Select the text tool from the tool palette.

Character attributes



Paragraph attributes

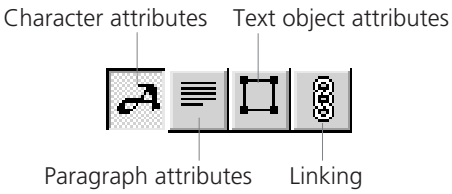
Text object attributes

Linking

The tool modifier ribbon will show the Character attributes when you first start the application (as shown in the picture on the prevoius page).

From then on the last used text attribute will be the one that displays in the tool modifier bar.

The Text attributes are:



Shown above are the four text attribute modifier buttons that are used to control text objects and the text inside the objects.

2. Position your cursor at the point where you would like to start your text object.

3. Click and drag the cursor to where you want the opposite corner of your text object to be.

4. Release the mouse and your text object is created.

5. The flashing text insertion bar indicates the text insertion point, where text is placed when you enter or import it.

Start entering your text.

To learn more about Text and text objects see **Chapter 11** - 'Text' on page 273.

The Object list

Each object that you create in a document is listed in the Object list palette. The objects are listed in the order of their display priorities and may be moved to a higher or lower priority by dragging the list entry up or down the object list.

Each entry in the Object list has a thumbnail preview. The thumbnails may be normal size or large. When an object is created, it is automatically given a name, however, you can change this name to whatever you like, from the Object list. You may also select, delete, hide, copy or edit objects from the Object list.

When a document is saved and then recalled, all the objects remain editable. A document may also be 'flattened" into a picture.

To display the Object list palette:

- Choose Window > Palettes > Object List.

A checkmark appears next to the command showing you the Object List palette is displayed.

OR

- Select F6 from your keyboard.

To hide the Object list palette:

- Choose Window > Palettes > Object List.

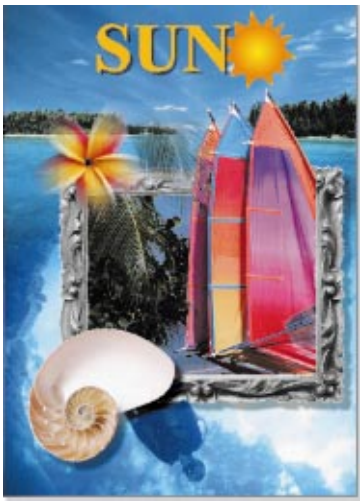
The checkmark next to the command disappears showing you the Object List palette is hidden.

OR

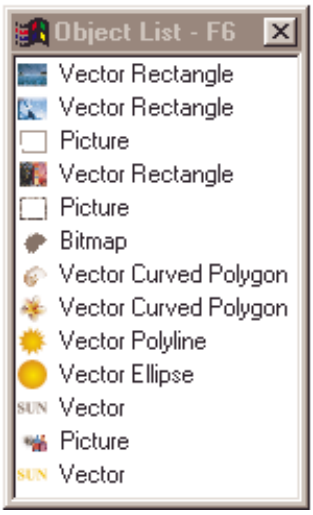
- Select F6 from your keyboard.

Using the Object List

The document below is made up of twelve objects. Each object has been created separately and each object shows as a separate item in the object list.



The picture below shows you the Object List palette for the document above.



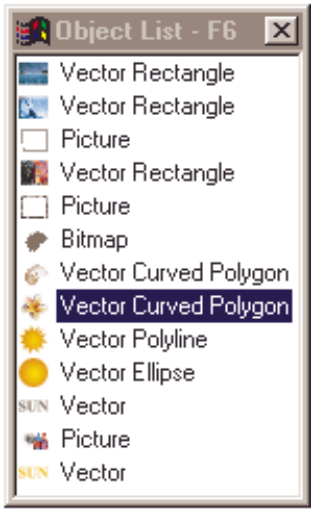
Selecting an object

You can select one or several objects from your document using the object list.

To select an object using the Object List:

- Click on the icon or name of the object you want to select.

The object name is now highlighted and handles appear around the selected object in your page.



- To select more than one object, hold down the CTRL key on your keyboard as you click on the icon or name in the Object List of the object's you want to select.

The object names are now highlighted and handles appear around all of the selected object's in your page.

OR

To select all of the object's in the Object List:

1. Right mouse-click anywhere inside the object list.

A drop down menu will appear.

2. Scroll down and select Select All.

To deselect all of the object's in the Object List:

1. Right mouse-click anywhere inside the object list.

A drop down menu will appear.

2. Scroll down and select Select None.

Enhancing the display

Enhancing the display of the object list gives you a plus (+) or minus (-) sign before each object.

A plus (+) means that you are able to expand the object. A minus (-) means that you can't expand any further, you can only collapse the object.

You are still able to expand and collapse an object when you are not in enhanced display mode. when the display is not enhanced you don't see the plus (+) or minus (-) signs.

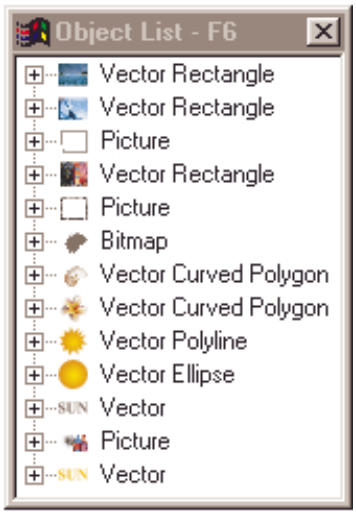
To enhance the display of the Object List:

1. Right mouse-click anywhere inside the object list.

A drop down menu will appear.

2. Scroll down and select Enhanced Display.

Next time you right mouse-click you will see a checkmark next to the command, showing you that the display is enhanced.



To return to normal display of the Object List:

1. Right mouse-click anywhere inside the object list.

A drop down menu will appear.

2. Scroll down and select Enhanced Display.

Next time you right mouse-click there will not be a checkmark next to the command, showing you that the display is normal.

Expanding and Collapsing

The object/s in the Object List can be expanded to see the layers that each object contains. You can then collapse the objects in the list to show just its name.

If you have enhanced the display of your object list (as explained above) you will see a plus (+) or minus (-) before each object showing you whether you can collapse or expand an object in the object list.

To expand an object in the Object List:

1. Double-click on the icon or name of the object you want to expand.

OR

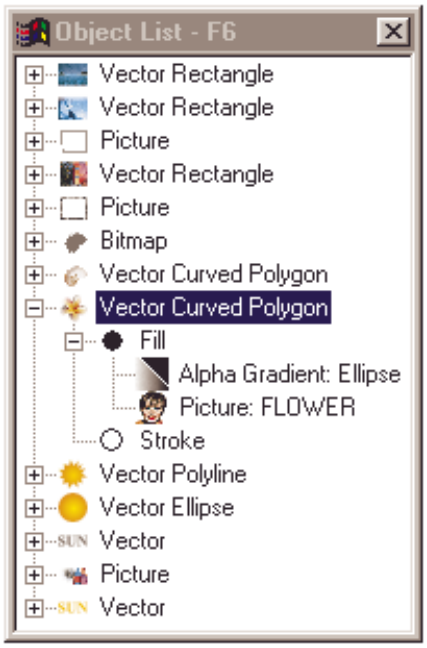
Single-click on the + (plus) icon to the left of the object you want to expand.

A tree structure will form showing what is contained inside the object. If for example, you expanded a vector object, you will now see a Fill and a Stroke icon.

2. Double-click on the Fill icon **OR** single-click on the + (plus) icon and the tree structure will expand showing you the types of fills/layers that are contained inside the object.

In the example below, the selected object is called "Vector Curved Polygon". It has a Fill but no Stroke.

The first layer in the Fill is an Alpha channel gradient that has an ellipse shape, and the second layer is a Picture named FLOWER.



OR

To expand all of the object's in the Object List:

1. Right mouse-click anywhere inside the object list.

A drop down menu will appear.

2. Scroll down and select Expand All.

To collapse an object in the Object List:

1. Double-click on the Fill icon **OR** single-click on the - (minus) icon to the left of the object you want to select and the tree structure will collapse showing you Fill and Stroke icons.

2. Double-click on the icon or name **OR** single-click on the - (minus) icon to the left of the of the object you want to collapse.

The tree structure will collapse showing just the object name.

OR

To collapse all of the object's in the Object List:

1. Right mouse-click anywhere inside the object list.

A drop down menu will appear.

2. Scroll down and select Collapse All.

Displaying large icons

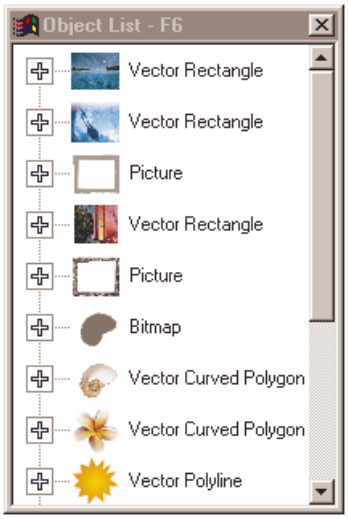
At any time you can display large icons in the Object List.

To display large icons in the Object List:

1. Right mouse-click anywhere inside the object list.

A drop down menu will appear.

2. Scroll down and select Large Icons.



Scroll bars will appear if the information inside the Object List exceeds the size of the Object list.
You can leave it as is, and use the scroll bars to move around the Object List or you can resize the Object List by pulling out any of the four sides.

To display small icons in the Object List:

1. Right mouse-click anywhere inside the Object List.

A drop down menu will appear.

2. Scroll down and select Small Icons.

Grouped Objects Together

In the Object List you can choose to display grouped objects in two different ways.

The first way, displays all of your objects including the objects that are grouped, in priority. You can see the objects that are grouped but you cannot see the groups. This is the default.

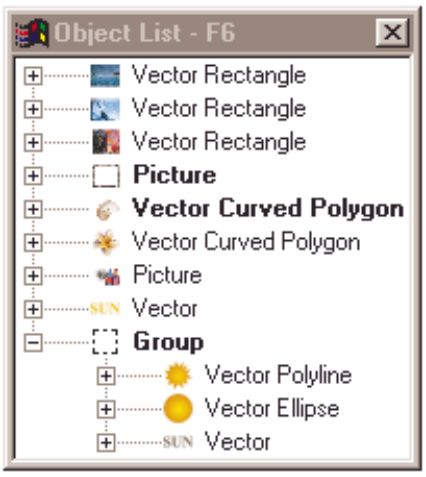
The second way, displays each of the objects you have grouped inside the Group object. Using this option makes it easier to see what objects are in a group.

To display grouped objects together in the Object List:

1. Right mouse-click anywhere inside the object list.

A drop down menu will appear.

2. Scroll down and select Grouped objects together.



Any objects that are grouped as one will now display inside a Group object.

Group objects and objects that have a child object connected to them are displayed in bold in the Object List.

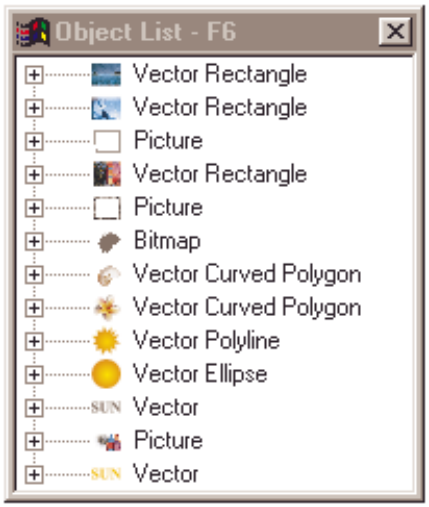
To turn the display grouped objects together off in the Object List:

1. Right mouse-click anywhere inside the object list.

A drop down menu will appear.

2. Scroll down and select Grouped objects together.

Any objects that are grouped as one will now display as separate objects.



Deleting Objects

There are several ways of deleting objects from your document. One of them is to delete the object using the Object lIst palette.

To delete an object from the Object List:

1. Right mouse-click on the icon or name of the object you want to delete.

A drop down menu will appear.

2. Scroll down and select Delete Selection.

The object will now be deleted

OR

1. In the Object list, click on the icon or name of the object you want to delete.

2. Press the delete key on your keyboard to delete the object.

If you delete a Group object or objects with a Child object connected to them, all the objects that are contained in that group will be deleted.

Renaming Objects

When an object is created, it is automatically given a name, however, you can change this name to any name up to 32 characters, from the Object List.

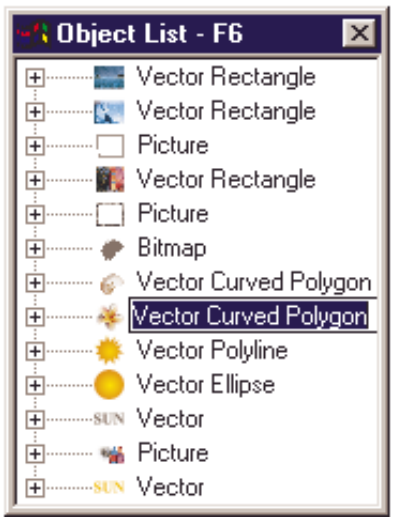
To rename an object in the Object List:

1. Right mouse-click on the icon or name of the object you want to rename.

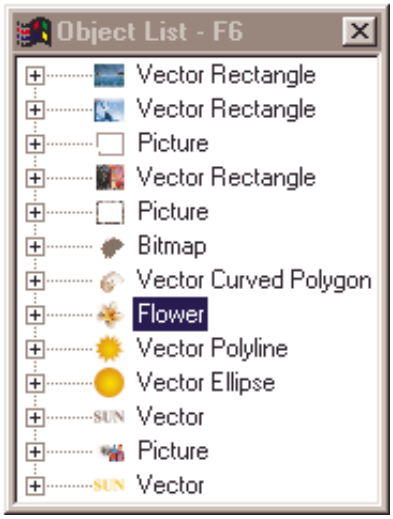
A drop down menu will appear.

2. Scroll down and select Rename.

The object name of the object you have selected will be highlighted.



4. Type in the new name for the object and press Enter.



Hiding Objects

The Object List also allows you to Hide objects at any time. Hidden objects are saved with the document but are not included if you save as a picture or print your document.

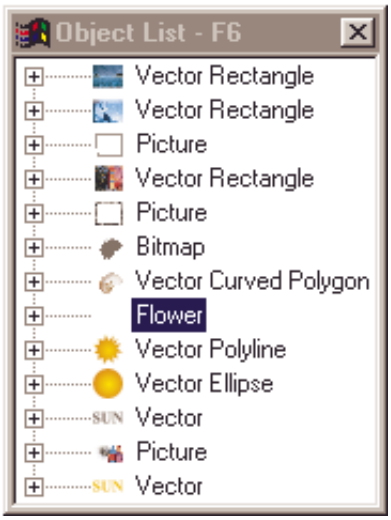
To hide an object from the Object List:

1. Right mouse-click on the icon or name of the object you want to hide.

A drop down menu will appear.

2. Scroll down and select Hide.

The object will now be hidden from your document. The Object List will display the name of the hidden object but the icon will not be displayed.



To show an object that has been hidden from the Object List:

1. Right mouse-click on the icon or name of the object you want to show.

A drop down menu will appear.

2. Scroll down and select Show.

Changing Object Priority

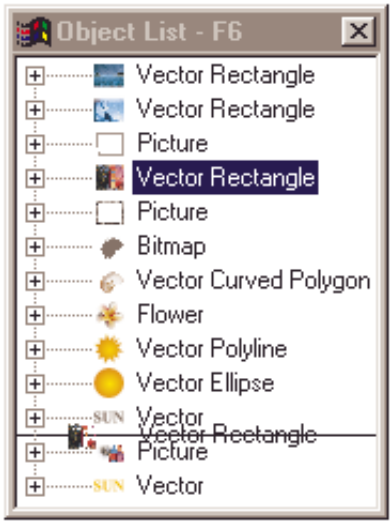
As objects are created they are listed in the order of their display priorities. They may be moved to a higher or lower priority (ie. relative to other objects) by dragging the list entry up or down the object list.

You can also change the priority of layers within each object the same way.

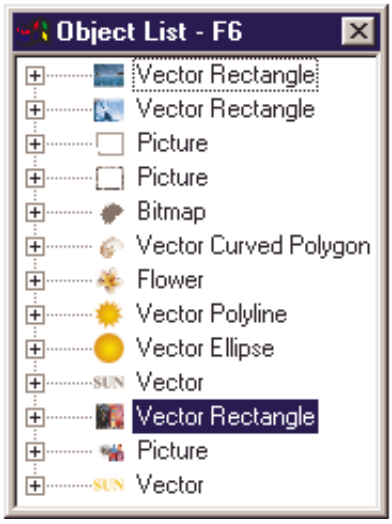
To change the priority of an object in the Object List:

1. Click and drag, on the icon or name of the object whose priority you wish to change.

As you drag you will see a horizontal line appear. This is to indicate where you want to place your object.



3. Drag the object to the place in the Object List where you want your object to be and let go.



You will now see that your object has changed priority in your document.

The bottom of the Object List is the highest priority object.
The top of the Object List is the lowest priority object.

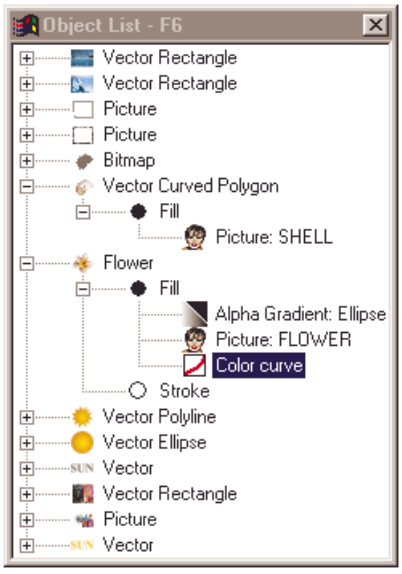
Copying and Moving Layers

Each object can contain any number of layers. Layers are added to an object using the Paint Style palette.

The Object List gives you the ability to copy or move layers from one object to another.

To copy or move layers from one object to another:

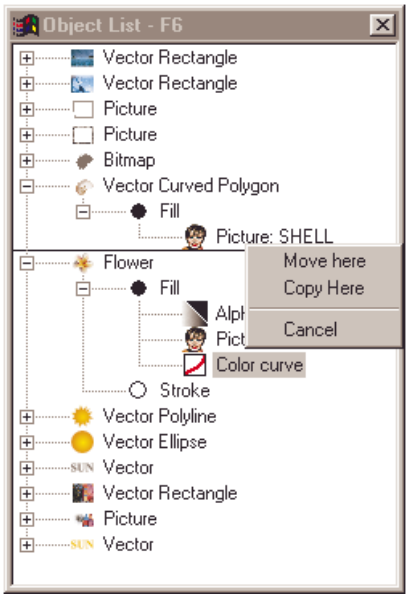
1. Right mouse-click and drag on the icon or name of the layer you wish to copy or move.



2. Drag the layer and as you drag you will see a horizontal line appear. This is to indicate where you want to place your layer in the Object List.

Let go of the mouse at the required position.

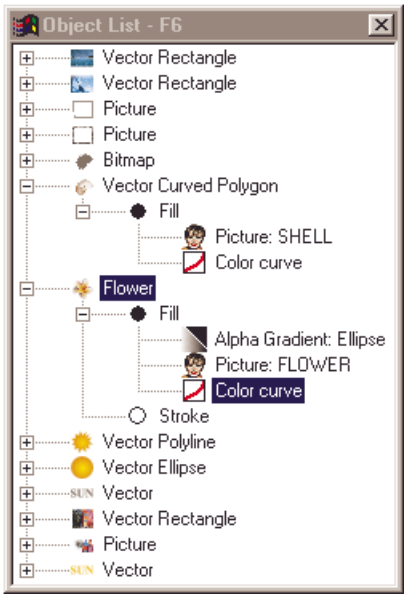
A menu opens asking whether you want to copy or move your layer.



3. Select Copy here, if you want to copy the layer from the original object to the new object.

Select Move here, if you want to move the layer from the original object to the new object.

Select Cancel if you don't want to copy or move the layer.



You can now see in the Object List and in your document, that a layer has been copied from one object to another.

Converting Objects

Objects can be converted from one type of object to another. Converting objects allows you the freedom of creating one type of object when you start your page and then converting the object at a later date to create a different effect.

Converting a Vector object to a text container allows you to create text inside any type of shape.

You can convert a Text container to a Vector object to allow you to color the background of the Text object.

You can also convert the actual text inside a Text container to a bitmap to then maybe create a 'glow' effect by growing the bitmap and then feathering it.

Objects that you convert can contain any Paint Style.

The possibilities to convert from one type of object to another type of object are:

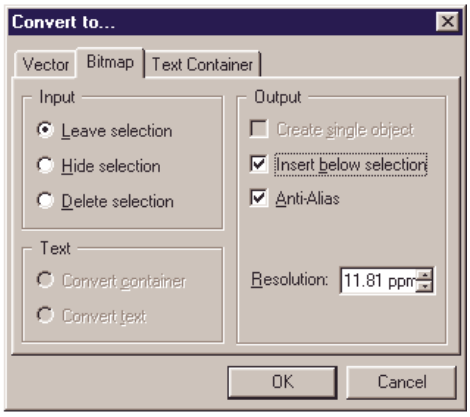
Vector objects	**TO**	Bitmap objects Text Containers
Text	**TO**	Vector objects Bitmap objects Text Containers
Text Containers	**TO**	Vector objects Bitmap objects

To convert from a vector object:

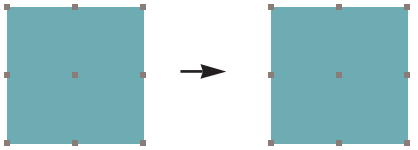
1. Select the Vector object/s you wish to convert.

2. Choose Object > Convert. (Ctrl + T)

The Convert to dialog box will open.

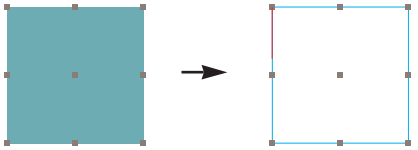


3. If you are converting to a Bitmap object select the Bitmap tab.



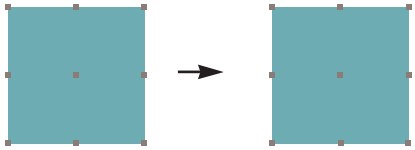
Vector object *Bitmap object*

To convert to a Text Container, click on the Text Container tab.



Vector object *Text Container*

You can also convert to a Vector object by selecting the Vector tab. This is another way of duplicating your Vector object.



Vector object *Vector object*

4. The Input pane gives you three options. Select the option you require.

Leave selection - will create the new object and leave the original Vector object.

Hide selection - will create the new object and hide the original Vector object.

Delete selection - will create the new object and delete the original Vector object.

5. The Output pane gives you different options depending on what you have selected to Convert to. Select what you require.

Create single object - is available if you have more than one object selected to convert from or if you are converting text. When selected this will create a single object from the multiple objects selected to convert from.

Insert below selection - will create the new object below the original object in order of priority. If you don't select this option the new object will be created on top.

Anti-Alias - this option is only available when you are converting to a Bitmap object. Checking this option will average out the pixels around the edge of your new Bitmap object to give a softer effect.

Resolution - this option is only available when you are converting to a Bitmap object. Key in the resolution that you want your new Bitmap object to be.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

6. Click OK.

The Convert to dialog box will close and the new object/s is created. You can easily see this by looking at your Object List.

To convert from a text container:

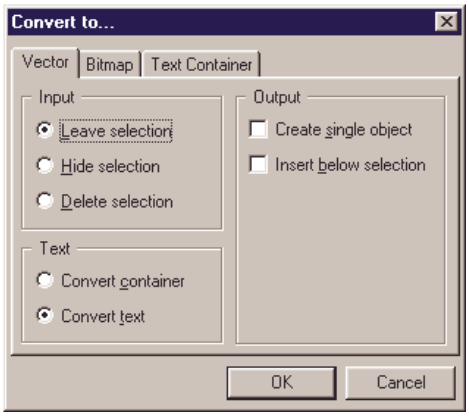
A Text object is made up of the outside shape, which we call the Text Container and the Text inside the Text object.

Here we are dealing with the Text Container only.

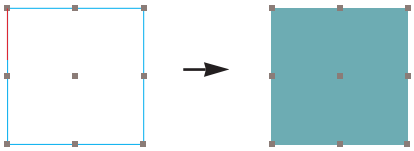
1. Select the Text object(s) you wish to convert.

2. Choose Object > Convert. (Ctrl + T)

The Convert to dialog box will open.

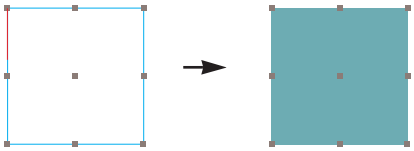


3. If you are converting to a Vector object select the Vector tab.



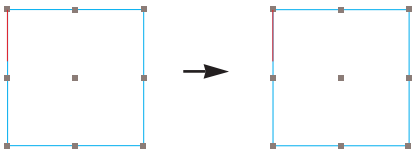
Text Container *Vector object*

To convert to a Bitmap object, click on the Bitmap tab.



Text Container *Bitmap object*

You can also convert to a Text Container by selecting the Text Container tab. This is another way of duplicating your Text object.



Text Container *Text Container*

4. The Input menu gives you three options. Select the option you require.

Leave selection - will create the new object and leave the original Text object.

Hide selection - will create the new object and hide the original Text object.

Delete selection - will create the new object and delete the original Text object.

The 'Hide' and 'Delete' selections will be grayed out if you were in the Text tool when you selected Convert.

5. The Text menu gives you two options. Select 'Convert container'.

Convert container - will convert the text container.

Convert Text - will convert the text that is inside the container. This is described in "To convert from Text".

6. The Output menu gives you different options depending on what you have selected to Convert to. Select what you require.

Create single object - is only available if you have more than one object selected to convert from or if you are converting text. When selected this will create a single object from the multiple objects selected to convert from.

Insert below selection - will create the new object below the original object in order of priority. If you don't select this option the new object will be created on top.

Anti-Alias - this option is only available when you are converting to a Bitmap object. Checking this option will average out the pixels around the edge of your new Bitmap object to give a softer effect.

Resolution - this option is only available when you are converting to a Bitmap object. Key in the resolution that you want your new Bitmap object to be.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

7. Click OK.

The Convert to dialog box will close and the new object/s is created. You can easily see this by looking at your Object List.

To convert from text:

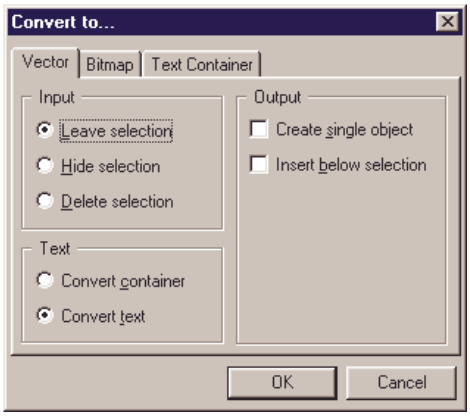
A Text object is made up of the outside shape, which we call the Text Container and the Text inside the Text object.

Here we are dealing with the Text inside the Text object.

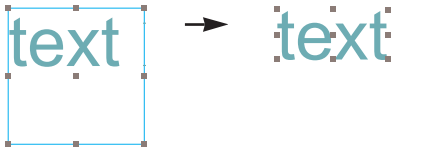
1. Select the Text object/s you wish to convert.

2. Choose Object > Convert. (Ctrl + T)

The Convert to dialog box will open.

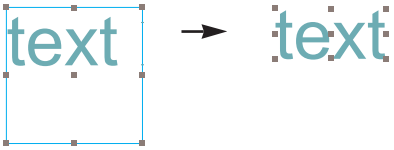


3. If you are converting to a Vector object leave the Vector tab selected.



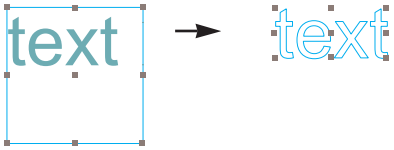
Text *Vector object*

To convert to a Bitmap object, click on the Bitmap tab.



Text *Bitmap object*

To convert the Text to a Text Container, click on the Text Container tab. This option allows you to type text into a text shape.



Text *Text Container*

4. The Input menu gives you three options. Select the option you require.

Leave selection - will create the new object and leave the original Text object.

Hide selection - will create the new object and hide the original Text object.

Delete selection - will create the new object and delete the original Text object.

The 'Hide' and 'Delete' selections will be grayed out if you were in the Text tool when you selected Convert.

5. The Text menu gives you two options. Select Convert text.

Convert container - will convert the text container. This is described in "To convert from a Text Container".

Convert text - will convert the text that is inside the container.

6. The Output menu gives you different options depending on what you have selected to Convert to. Select what you require.

Create single object - when selected, will create a single object from the object/s selected to convert from, ie. the new object of vector text will be a single object. If not selected, every character of text will be a separate object.

Insert below selection - will create the new object below the original object in order of priority. If you don't select this option the new object will be created on top.

Anti-Alias - this option is only available when you are converting to a Bitmap object. Checking this option will average out the pixels around the edge of your new Bitmap object to give a softer effect.

Resolution - this option is only available when you are converting to a Bitmap object. Key in the resolution that you want your new Bitmap object to be.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

7. Click OK.

The Convert to dialog box will close and the new object/s is created. You can easily see this by looking at your Object List.

Placing an EPS

EPS files that you have saved from Wright Design or other applications (PC or Mac) can be placed into a document in Wright Design.

When an EPS file is placed into your document it is seen as an EPS Picture object in the Object List.

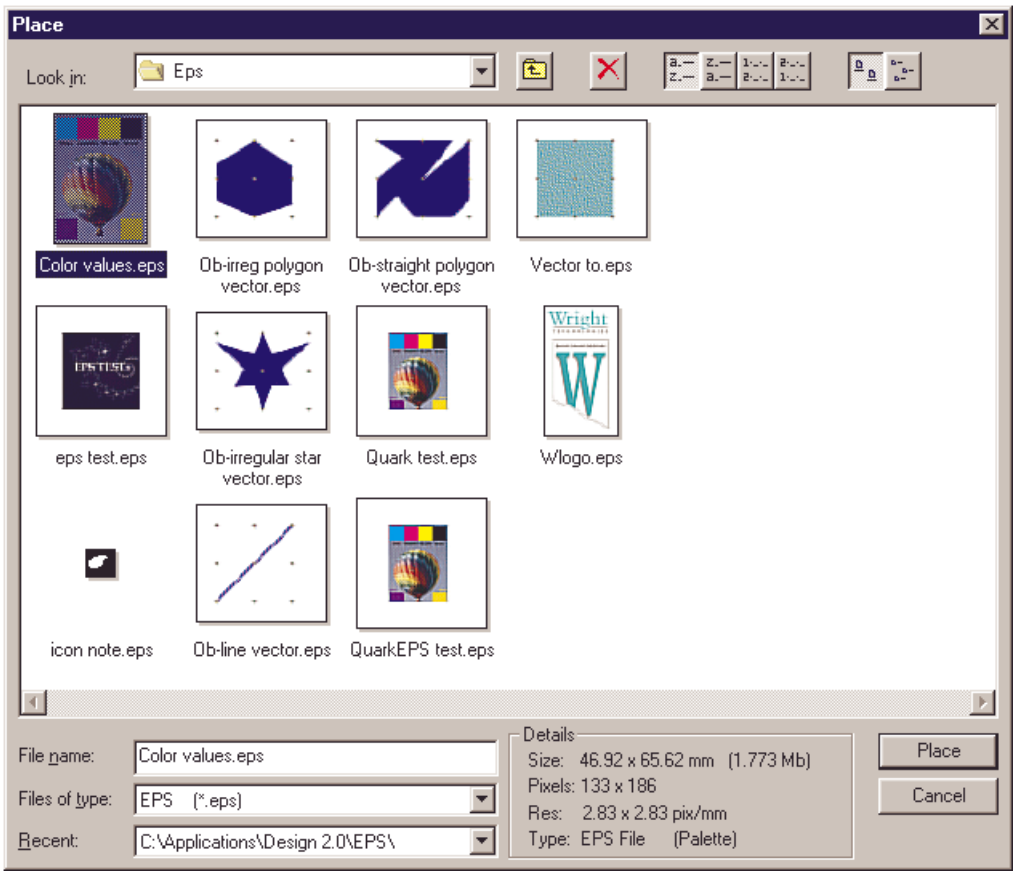
It is possible to manipulate the EPS file as an entire object, ie. resize, rotate, skew, however you cannot add layers from the Paint Style palette. An EPS Picture object can only contain the EPS file.

To place an EPS file:

1. Make sure you have a document open and that there are no objects selected.
2. Choose File > Place EPS. (Ctrl + E)

The Place dialog box will open. The original default folder path will be the path that is set for EPS Files in your Folder preferences.

(File > Preferences > Folders > EPS Files)



Place dialog box

The default folder path from then on is the path that you last used to place an EPS.

3. If the default folder path is not the path you require, click on the arrow to the right of the "Look in" combo box and select a new folder path.

The "Recent" combo box at the bottom left of the Place dialog box allows you to select a new folder path from previously used folder paths.

This area will appear blank if you have not previously used another folder.

4. The icons across the top of the dialog box are general Windows functions.

5. From the "Files of Type" combo box, click on the arrow to the right and select the type of file you wish to view.

You can select to view an EPS file type or you can view all file types at once.

6. Select the EPS file you want to place. The selected thumbnail and the filename are now highlighted.

The Details box at the bottom right of the Place dialog box displays the relevant information for the file that you have selected.

The details include Size, Pixels, Resolution and Type of file.

Holding down the Shift key whilst selecting a file will allow you to multiple select a range of files.
Holding down the Ctrl key whilst selecting a file will allow you to select multiple files at random.

7. The file name edit box will show the file name of the EPS file you have selected. If you have multiple EPS files selected the file name showing will be the last EPS file you selected.

8. Click on the Place button.

The Place dialog box will close and the EPS file is placed onto your page.

If you have created your EPS with the background set to NONE, the white area that is visible around the outside of your EPS file is the Preview display only. This area will drop out on output of your file.

If you had an object selected when you placed your EPS file, the EPS will be placed inside the selected object. If the object is a Bitmap object the EPS will be rendered at the resolution of the EPS preview.

To crop your EPS object you should use the Vector tools.
Using the Bitmap tools will render your EPS file at the resolution of the EPS preview.

Make sure the EPS file has been saved with a preview from the application you created it from.
Wright Design automatically creates a preview when creating an EPS file.

Do not place a Bitmap or Picture object, or a Vector object that is in some way merging with the background over the top of an EPS file as this will render your EPS file at the resolution of the EPS preview.

6
painting
filters
CMYK, HSV, R

Chapter 6 - Filling Objects with Layers

Most other applications only allow an object to have a single paint style, such as a tint color or a picture. In Wright Design, each object can have several paint styles providing unparalleled levels of flexibility. These can be thought of as 'layers' within an object and each layer can be edited at any stage. Each layer has its own opacity control, so the photo compositional possibilities are enormous.

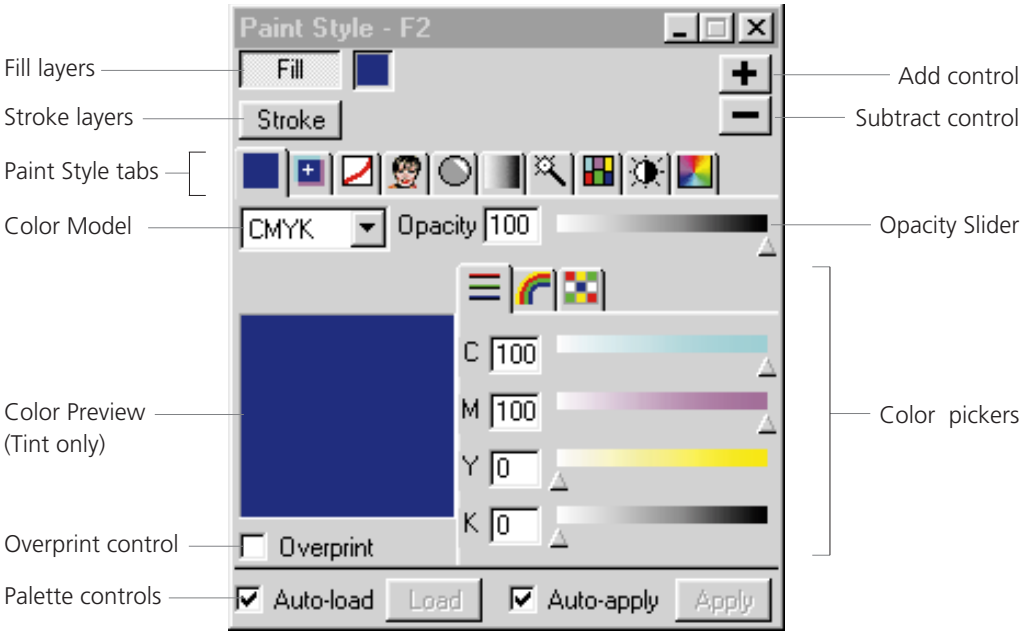
In this chapter we will concentrate on the Paint Style palette. We will discuss the ten paint styles available and how these paint styles combine to create layers inside an object.

The Paint Style palette

The Paint Style palette is the control center of Wright Design. It controls the layers inside an object.

The Paint Style palette contains ten paint styles: Tint, Tint Adjust, Color Curve, Picture, Filter, Gradient, Color Mask, Selective Color Correction, Brightness/Contrast and Hue/Saturation. Each of these appear in the Paint Style palette as a tab and contain a wide range of options.

The Paint Style palette is displayed (as shown below) when you first run the Wright



Design application. From then on it will be as it was when you last closed the application.

To display the Paint Style palette:

- Choose Window > Palettes > Paint Style.

A checkmark appears next to the command showing you the Paint Style palette is displayed.

OR

- Select F2 from your keyboard.

To hide the Paint Style palette:

- Choose Window > Palettes > Paint Style.

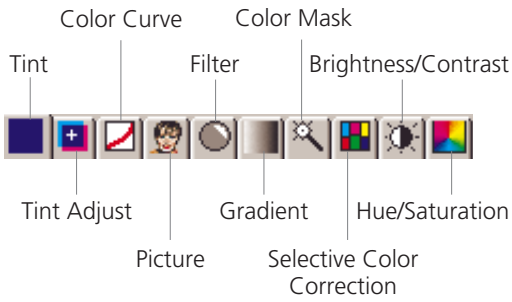
The checkmark next to the command disappears showing you the Paint Style palette is hidden.

OR

- Select F2 from your keyboard.

The Paint Styles

There are ten paint styles to choose from in the Paint Style palette as shown below:



There are two ways of working with the Paint Style palette.

You can either:

- Create the object first and then apply a paint style to the selected object.

OR

- Set up the Paint Style palette and then create the object.

This option also allows you to airbrush any of the paint styles including filters.

To apply a paint style to an object:

1. With the Select tool from the Tool Palette select the object to which you want to apply the paint style.

2. To work with the object's fill click on the Fill button.

To work with the object's outline click on the Stroke button.

Vector objects have a stroke and a fill (except Vector objects consisting of an open path - they are made up of a stroke only). Bitmaps have a fill and no stroke.

3. Select the paint style tab you require from the Paint Style palette.

The paint style button will now show next to either the Fill or Stroke button, whichever you have selected.

'Tint' Paint Style added to the object's Fill

'Tint' Paint Style added to the object's Stroke

'Tint' Paint Style added to the object's Fill and Stroke

4. Set the paint style options. Each paint style has its own set of options. Refer to the individual paint styles following for a complete explanation of all the options.

5. If you have Auto-apply selected in your Paint Style palette you will see your object is updated with the paint style automatically.

If not, click on the Apply button to apply the paint style to your object.

To add another paint style (layer) to an object:

1. Select the object with the Select tool from the Tool Palette or from the Object List.

2. To work with the object's fill, click on the Fill button.

To work with the object's outline, click on the Stroke button.

3. If you have more than one paint style, select the paint style that you wish to be directly under the new paint style.

If not, make sure the single paint style is selected.

4. Click on the plus (+) button at the top right of the Paint Style palette.

Another paint style tab (layer) will be added.

5. Select a paint style tab from the Paint Style palette.

This will now show in the second button across from either the Fill or Stroke button, whichever you have selected.

'Tint' And 'Tint Adjust' paint Style added to the object's Fill

6. Set the paint style options. Each paint style has its own set of options. Refer to the individual paint styles following for a complete explanation of all the options.

7. If you have Auto-apply selected in your Paint Style palette you will see your object is updated with the paint style automatically.

If not, click on the Apply button to apply the paint style to your object.

To delete a paint style from an object:

1. Select the object with the Select tool from the Tool Palette or from the Object List.

2. To work with the object's fill click on the Fill button.

To work with the object's outline click on the Stroke button.

3. Select the paint style that you wish to delete.

4. **Click** on the minus (-) button at the top right of the Paint Style palette.

The paint style tab (layer) will be removed.

To create an object with the paint style already set:

1. Deselect any object that you may have selected.

2. Select the paint style tab you require from the Paint Style palette.

3. The paint style tab will now show next to either the Fill or Stroke button, whichever you have selected.

'Tint' Paint Style added to the object's Fill

'Tint' Paint Style added to the object's Stroke

'Tint' Paint Style added to the object's Fill and Stroke

4. Set the paint style options. Each paint style has its own set of options. Refer to the individual paint style's following, for a complete explanation of all the options.

5. Select the tool you require to create your object from the Tool palette.

6. Create your object.

The object created will contain the paint style(s) (layers) that you set in the Paint Style palette.

You can add or delete paint styles (layers) if required.

Right mouse-clicking

Right mouse-clicking on the Paint Style palette always gives you the following options:

- Save Paint Style
- Load Paint Style
- Remove Fill Layers
- Remove Stroke Layers
- Remove All Layers
- Remove Current Layers

When you right mouse-click on the middle area of the Paint Style palette, the menu may display more options. These options are dependant on what paint style (layer) you have selected. They are explained with each individual paint style.

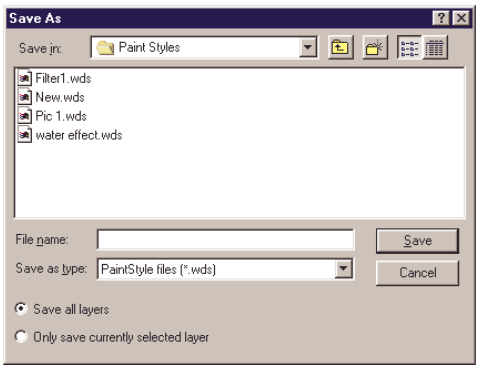
To save a paint style:

1. Right mouse-click anywhere on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Save Paint Style.

The Save As dialog box will open.



The original default folder path will be the Programs folder.

The default folder path from then on is the path that you used when you last saved or loaded a paint style.

3. If the default folder path is not the path you require, click on the arrow to the right of the "Save in" combo box and select a new folder path.

4. The icons across the top of the dialog box are general Windows functions.

5. Type in a name for the file you want to save.

6. Check one of the following radio buttons:

Save all layers - to save all the layers in the paint style.

OR

Only save currently selected layer - to only save the paint style (layer) that you have selected.

7. Click on the Save button to save your paint style (layer/s)

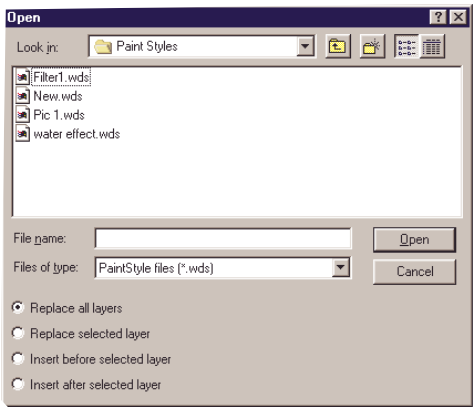
To load a paint style:

1. Right mouse-click anywhere on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Load Paint Style.

The Open dialog box will open.



The original default folder path, will be the Programs folder.

The default folder path from then on is the path that you used when you last saved or loaded a paint style.

2. If the default folder path is not the path you require, click on the arrow to the right of the "Look in" combo box and select a new folder path.

3. The icons across the top of the dialog box are general Windows functions.

4. Select the file you want to load. This will display in the filename edit box.

5. Check one of the following radio buttons:

Replace all layers - to replace all of the layers in the paint style.

OR

Replace selected layer - to only replace the paint style (layer) that you have selected.

OR

Insert before selected layer - to insert the paint style (layer) you want to load before the selected paint style (layer).

Insert after selected layer - to insert the paint style (layer) you want to load after the selected paint style (layer).

6. Click on the Open button to load the paint style (layer/s) into the Paint style palette.

To remove all the Fill paint style's (layers):

1. Right mouse-click anywhere on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Remove Fill Layers.

All of the Fill paint style's (layers) are now deleted from the Paint Style palette.

To remove all the Stroke paint style's (layers):

1. Right mouse-click anywhere on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Remove Stroke Layers.

All of the Stroke paint style's (layers) are now deleted from the Paint Style palette.

To remove all the Fill and Stroke paint style's (layers):

1. Right mouse-click anywhere on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Remove All Layers.

All of the Fill and Stroke paint style's (layers) are now deleted from the Paint Style palette.

To remove the selected paint style (layer):

1. Right mouse-click anywhere on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Remove Current Layer.

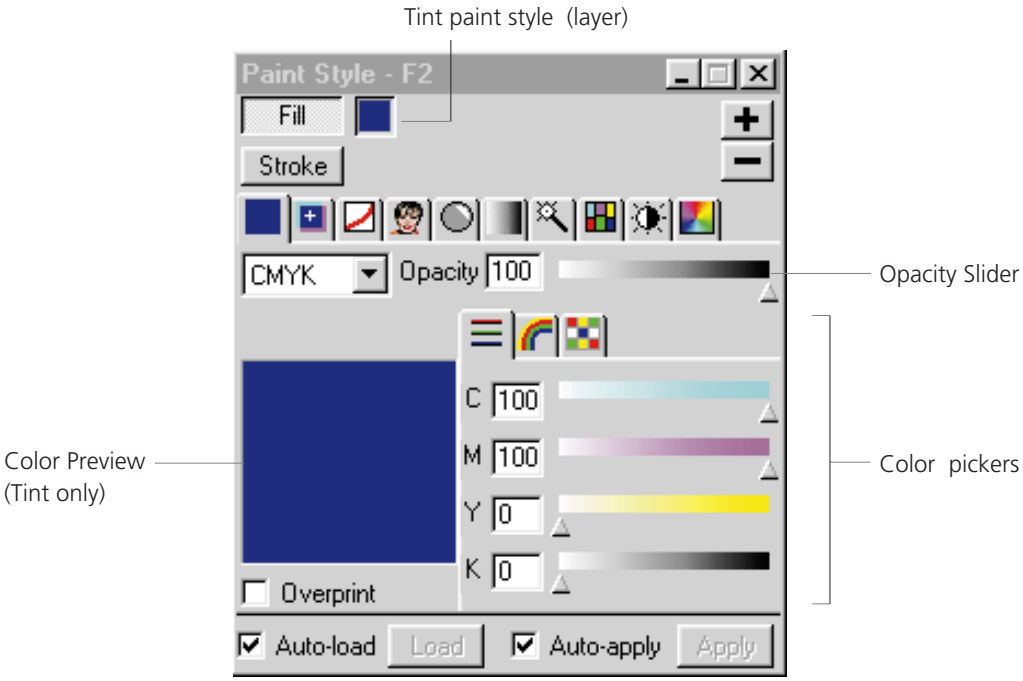
The selected paint style (layer) will now be deleted from the Paint Style palette.

Tint paint style

The 'Tint' tab in the Paint Style palette applies a 'Tint' paint style (layer) to the selected object. The tint is a constant color.

Color Model

You can select from CMYK, RGB, HSB, Grayscale, PANTONE® and Alpha. The color model chosen here, with the exception of Grayscale and PANTONE®, is used only to specify color. It is not the color model used for the output of your file.



Tint paint style

To select a color model:

1. Click on the arrow to the right of the Color Model combo box.

2. Scroll down and select the color model you wish to use.

As you select a different color model you will see the color pickers change. (ie. With CMYK color model selected you have the CMYK color sliders and with RGB color model selected you have RGB color sliders.)

For a full explanation of color models and their uses refer to **Chapter 4** - 'Color Display Modes' on page 73.

Opacity slider

Controls the opacity of the tint layer from 0 % to 100% where 100% is fully opaque.

To change the opacity:

1. Click and hold on the triangle underneath the opacity slider.

2. Slide the slider to the opacity you require and let go.

OR

- Enter a value in the Opacity edit box and hit Tab or Enter.

Selecting colors

You can select colors by using the color pickers, (sliders, rainbow or swatches) or by entering values in the edit boxes.

You can also select colors from anywhere on your page by using the Eyedropper tool.

After selecting a color you can save it as a swatch to re-use at any time.

As you select a color it becomes the active Tint color and is displayed in the color preview box to the left of the color picker area.

Now we are going to go through the different ways of selecting color. This also applies to Tint Adjust, Filter and Gradient paint styles. Please refer back to this section when selecting colors for the paint styles mentioned above.

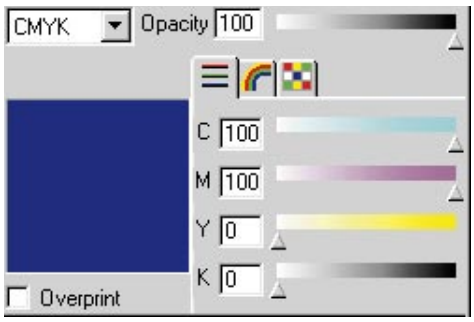
To apply a Tint paint style using Sliders:

1. Make sure the object is selected.

2. Make sure the 'Fill' button is selected. Select the 'Tint' tab in the Paint Style palette.

The 'Tint' tab to the right of the 'Fill' button will be selected.

3. Select the Sliders color picker.



In CMYK color model as shown above you have the four CMYK sliders. Other color models will show their respective sliders.

4. Click and hold on the triangle underneath the cyan color slider.

5. Slide the slider to the value of Cyan you require.

OR

- You can click underneath the Cyan slider on the value of Cyan you require and the slider will automatically move to this position.

OR

- Enter a value in the Cyan edit box and hit Tab or Enter.

6. Continue Step 2 and 3, for the other colors.

To show multicolored sliders:

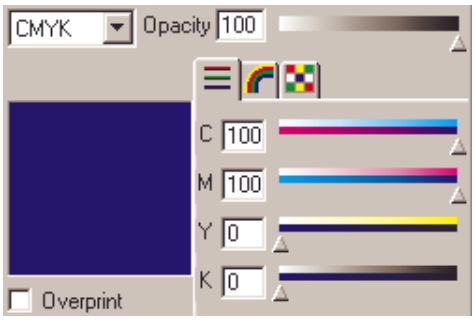
1. Right mouse-click anywhere inside the Tint area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Multicolored sliders.

Each slider will now show two lines. The top line shows the normal sliders depending on what color model you have selected. The lines underneath each normal line shows you what the color will be if you move the slider to that position.

The multicolored sliders will not show if all colors are set to zero.



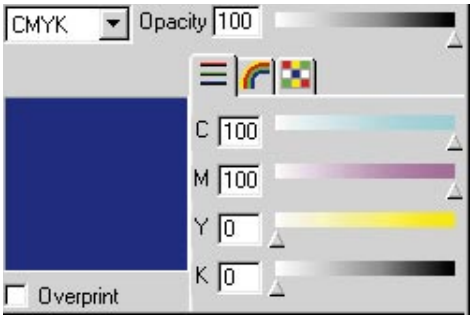
To show single color sliders:

1. Right mouse-click anywhere inside the Tint area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Single color sliders.

Each slider will now show a single line.



To select a Tint paint style using the Rainbow picker:

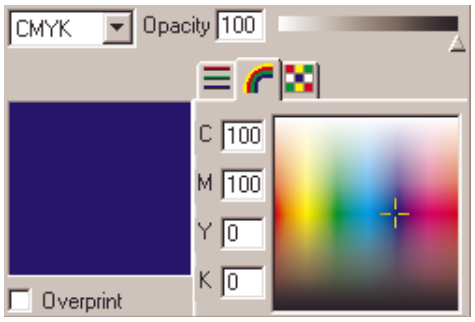
1. Make sure the object is selected.

2. Make sure the 'Fill' button is selected. Select the 'Tint' tab in the Paint Style palette.

The 'Tint' tab to the right of the 'Fill' button will be selected.

3. Select the Rainbow color picker.

The Rainbow displays a spectrum of color according to the color model selected.



4. Click and drag within the rainbow. As you drag a cross appears indicating the color you have selected.

This color is shown in the preview box and the corresponding color breakup is shown in the number boxes.

5. When you have found the color you require, release the mouse.

Alternatively you can click anywhere within the rainbow and the cross will automatically move to this position.

If you know the value of color you require, you can specify this in the boxes to the left of the rainbow.

To select a PANTONE® Tint paint style using the PANTONE® color model :

1. Make sure the object is selected.

2. Make sure the 'Fill' button is selected.

Select the 'Tint' tab in the Paint Style palette.

The 'Tint' tab to the right of the 'Fill' button will be selected.

3. Select the Sliders color picker.

4. Select the PANTONE® color model.

The PANTONE® color that has been last used is selected and will display in the Color Preview box.

5. To select a different PANTONE® color click on the Select button.

The Select PANTONE® Color dialog box will open.

6. To select the PANTONE® library file you require, click on the arrow to the right of the Library combo box.

A drop-down menu will appear.

7. Select the PANTONE® library file you require. This is the color system you will be using.

8. To find a PANTONE® color, you can either:

- Use the scroll bar to scroll through the Color selector.

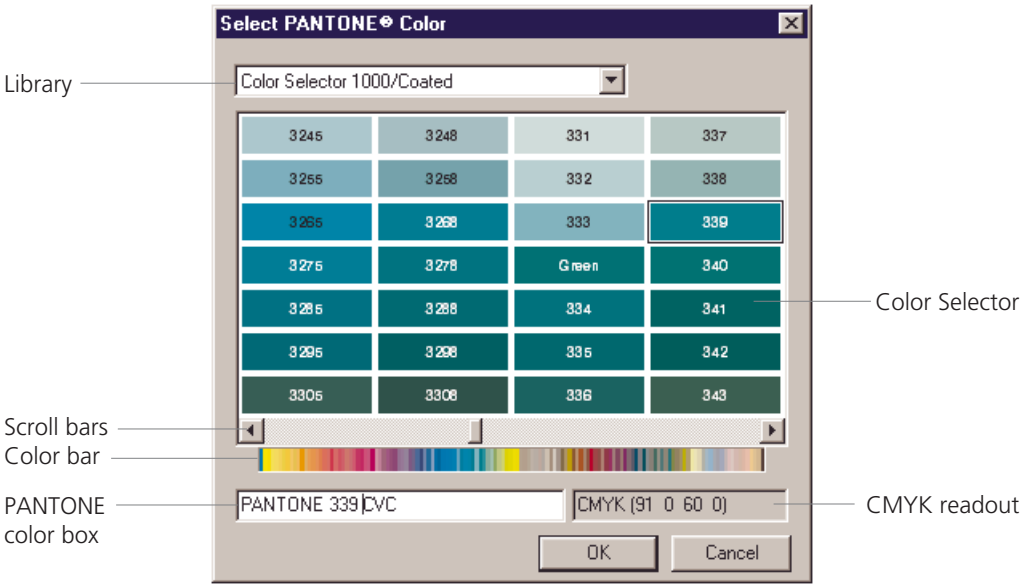
OR

- Select a color from the Color bar to take you to the color range you require.

OR

- Type in the number of the PANTONE® color you require in the PANTONE® color box.

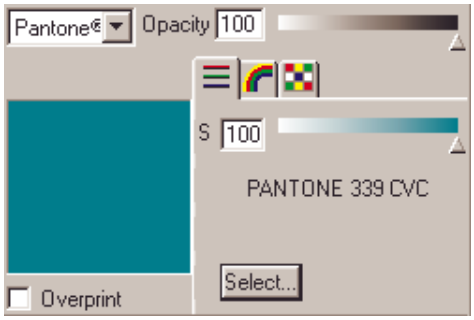
9. Select the PANTONE® color you require by clicking on the color in the Color Selector.



The selected color will have a keyline surrounding it.

A CMYK readout will display in the bottom right-hand corner of the dialog box.

10. Click on the OK button.



11. The selected PANTONE® color will now show in the Color Preview box.

12. To change the percentage of PANTONE® color move the colored slider.

To select a Tint paint style using the Eyedropper tool:

The Eyedropper tool allows you select a color from any point on your page.

1. Select the Eyedropper tool from the Tool palette.

2. Click on the desired color on your page.

The color appears in the color preview box. You can now apply this color to another object.

The Eyedropper tool reads a 1 x 1 pixel area. To increase the sample area that the Eyedropper tool reads to a 3 x 3 pixel area, hold down the Shift key when you click on the color you require.

To select a Tint paint style using the Swatches:

1. Make sure the object is selected.

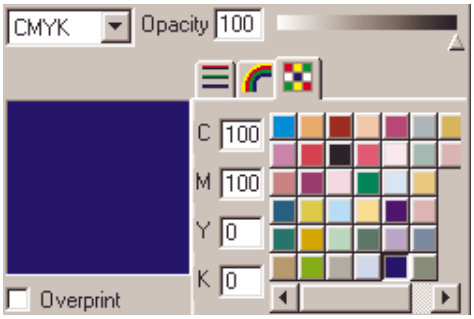
2. Make sure the 'Fill' button is selected. Select the 'Tint' tab in the Paint Style palette.

.The 'Tint' tab to the right of the 'Fill' button will be selected.

3. Select the Swatches color picker.

The application does not come with a color swatch palette. This color picker is for storing colors that you frequently use.

Swatches can be saved as a palette into a file to be loaded at any time. (To create and save your own color swatch see below.)



4. Click on the color swatch that you require. The values of this color are displayed in the number boxes.

If you know the value of color you require, you can specify this in the boxes to the left of the swatches.

To create color swatches:

1. Select either the Sliders or Rainbow color picker.

2. Create a color by using the sliders or the rainbow color picker or, key in a value in the number boxes. The chosen color will show in the color preview box.

3. Right mouse-click anywhere inside the color picker area on the Paint Style palette.

A drop down menu will appear.

4. Scroll down the menu and select Add Swatch.

That color is now saved to the Swatches color picker.

To create color swatches using the Eyedropper tool:

This is useful for saving color swatches from certain areas of a picture to maybe use in some text.

1. Select the Swatches color picker.

2. Select the Eyedropper tool from the tool palette.

3. Hold the Eyedropper tool over the color in your page that you wish to save as a swatch.

4. Click on the color.

The color appears in the color preview box and a new swatch is generated.

5. Continue adding swatches as necessary.

To delete a color swatch:

1. Select the Swatches color picker.

2. Select the swatch you want to delete.

3. Right mouse-click anywhere inside the color picker area on the Paint Style palette.

A drop down menu will appear.

4. Scroll down the menu and select Delete Swatch.

That swatch has now been deleted from the Swatches color picker.

To delete the entire color swatch palette:

1. Select the Swatches color picker.

2. Right mouse-click anywhere inside the color picker area on the Paint Style palette.

A drop down menu will appear.

3. Scroll down the menu and select Delete All Swatches.

The entire color swatch palette has now been deleted from the Swatches color picker.

To save a color swatch palette:

1. Select the Swatches color picker.

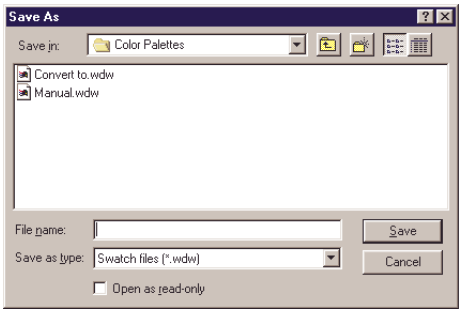
2. Right mouse-click anywhere inside the color picker area on the Paint Style palette.

A drop down menu will appear.

3. Scroll down the menu and select Save Swatches.

The Save As dialog box will open. The original default folder path will be the Wright Design 'Program' folder.

The default folder path from then on is the path that you used when you last opened or saved a color swatch palette.



4. If the default folder path is not the path you require, click on the arrow to the right of the "Save in" combo box and select a new folder path.

5. The icons across the top of the dialog box are general Windows functions.

6. Enter a name in the File name edit box.

7. Select the type of file you require your color swatch palette to be.

You can save your color swatch palette as a Wright Design Swatch file (.wdw) or as a Photoshop swatch (.aco).

8. Click Save.

Your color swatch palette will now be saved with the file name you specified to the folder you specified.

To load a color swatch palette:

1. Select the Swatches color picker.

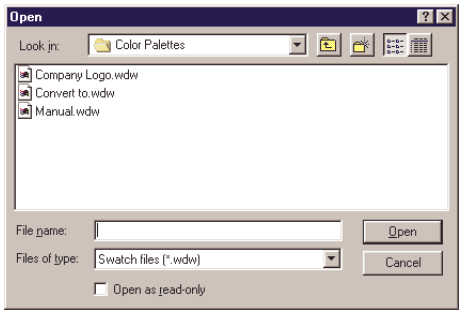
2. Right mouse-click anywhere inside the color picker area on the Paint Style palette.

A drop down menu will appear.

3. Scroll down the menu and select Load Swatches.

The Open dialog box will open. The original default folder path will be the the Wright Design 'Program' folder.

The default folder path from then on is the path that you used when you last opened or saved a color swatch palette.



4. If the default folder path is not the path you require, click on the arrow to the right of the "Look in" combo box and select a new folder path.

5. The icons across the top of the dialog box are general Windows functions.

6. Select the file you wish to open.

7. Select the type of file you wish to open. You can open a Wright Design Swatch file (.wdw) or as a Photoshop swatch (.aco).

8. Click Open.

Your color swatch palette will now be loaded into the swatch color picker.

Tint Adjust paint style

The 'Tint Adjust' tab in the Paint Style palette applies a 'Tint Adjust' paint style (layer) to the selected object. It is similar to 'Tint', except that it is possible to combine the specified color with the background and/or underlying layers, using a variety of Adjustment operators, such as, add, subtract, invert etc.

Color Model

You can select from CMYK, RGB, HSB, Grayscale or PANTONE®. The color model chosen here, with the exception of Grayscale and PANTONE®, is used only to specify color. It is not the color model used for the output of your file.

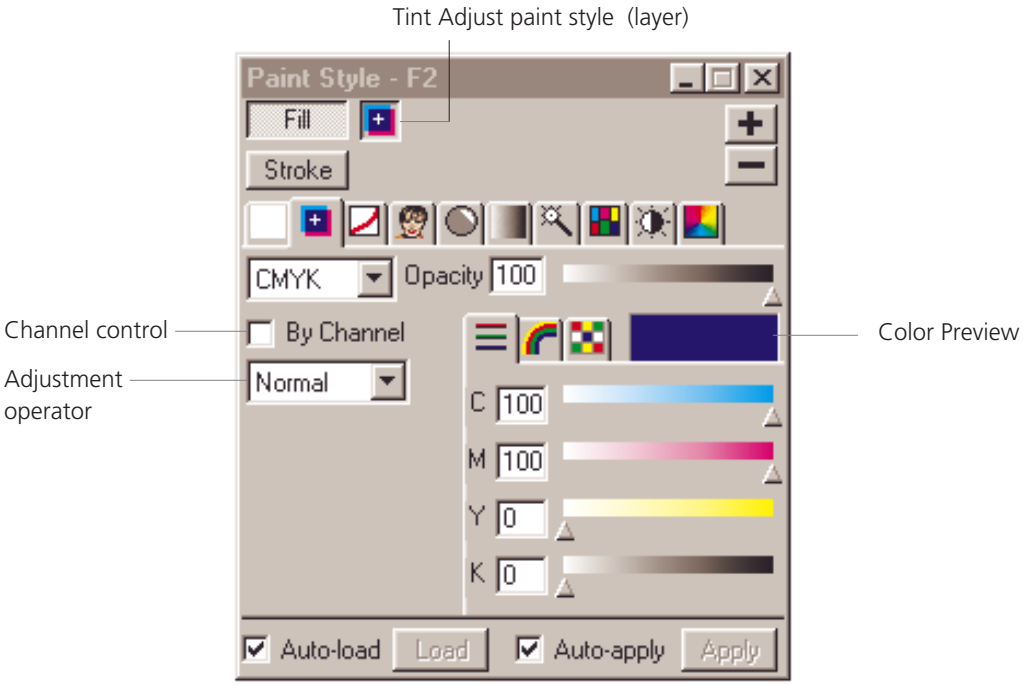
To select a color model:

1. Click on the arrow to the right of the Color Model combo box.

2. Scroll down and select the color model you wish to use.

As you select a different color model you will see the color pickers change. (ie. With CMYK color model selected you have the CMYK color sliders and with RGB color model selected you have RGB color sliders.)

For a full explanation of color models and their uses refer to **Chapter 4** - 'Color Display Modes' on page 73.



Tint Adjust paint style

Opacity slider

Controls the opacity of the tint adjust layer from 0 % to 100% where 100% is fully opaque.

To change the opacity:

1. Click and hold on the triangle underneath the opacity slider.

2. Slide the slider to the opacity you require and let go.

OR

- Enter a value in the Opacity edit box and hit Tab or Enter.

Selecting colors

You can select colors by using the color pickers, (sliders, rainbow or swatches) or by entering values in the edit boxes.

After selecting a color you can save it as a swatch to re-use at any time.

As you select a color it becomes the active Tint Adjust color and is displayed in the color preview box to the left of the color picker area.

To select a color:

See '**Tint paint style**' on page 141. (The color selection controls are the same for the 'Tint Adjust' paint style as they are for the 'Tint' paint style.)

Adjustment Operators

Adjustment operators can be divided into two groups.

The first consists of Add, Subtract, Increase, Decrease, Minimum, Maximum, Multiply, Divide and Invert adjustment operators. These are based on simple mathematical formulae and consequently give relatively predictable results.

The second group consisting of Invert/Subtract, Xor, Or, And, and Subtract/Invert adjustment operators, are based on complex bitwise logical mathematical operations. The results of these calculations are much harder if not impossible to predict. Experiment freely with these to achieve special effects.

Here we are going explain how to use the Adjustment operators. The examples displayed after the explanation of the Adjustment operators show you two objects overlapping. The background is an object containing a 'Picture' paint style. The foreground object (letter c) contains a 'Tint Adjust' paint style with different Adjustment operators on each picture.

Adjustment operators are built not only into the 'Tint Adjust' paint style but also into the 'Picture', 'Filter', 'Gradient' and 'Selective Color Correction' paint styles. The calculation used in defining the result is the same for all of the above paint styles but the final result is always different.
Please refer back to this section when applying an Adjustment operator in the other paint styles.

To apply an adjustment operator:

1. Make sure the object is selected.

2. Make sure the 'Fill' button is selected. Select the 'Tint Adjust' tab in the Paint Style palette.

3. The Adjustment operator defaults to normal.

4. To change the Adjustment operator, click on the arrow to the right of the Adjustment operator combo box.

A drop down menu will appear.

5. Select the Adjustment operator that you require.

6. This option affects all channels. If you want to control each channel separately, check the By Channel check box.

Multiple combo boxes will now appear, one for each channel.

7. Click on the arrow to the right of each Adjustment operator combo box and select the Adjustment operator that you require.

Types of Adjustment operators

NONE - None indicates there is no operation. The object selected in this way effectively disappears from the screen. You would most likely use None as an operator for a single channel.

NORMAL - The Normal operator is the default setting. When normal is selected, there is no adjustment applied. Like the None operator, you would most likely use Normal as an operator for a single channel.

ADD - The Add operator adds the pixel values of the paint style (layer) you have selected to the paint style (layer) or object that is underlying.

SUBTRACT - The Subtract operator subtracts the pixel values of the paint style (layer) you have selected to the paint style (layer) or object that is underlying.

INCREASE - The Increase operator increases the value of the paint style (layer).This is calculated by taking the percentage of color in the object you have selected and multiplying this by the color underneath. This is then added to the paint style (layer) or object that is underlying.

For example:
A 40% cyan pixel is overlapping a 52% cyan pixel. The Increase operator will increase the underlying cyan value by 40%.
Increase by 40%: 52 x 40% = 20.8
Resulting % of cyan: 52 + 20.8 = 72.8%

DECREASE - The Decrease operator decreases the value of the paint style (layer). This is calculated by taking the percentage of color in the object you have selected and multiplying this by the color underneath. This is then subtracted from the paint style (layer) or object that is underlying.

For example:
A 40% cyan pixel is overlapping a 52% cyan pixel. The Decrease operator will decrease the underlying cyan value by 40%.
Decrease by 40%: 52 x 40% = 20.8
Resulting % of cyan: 52 - 20.8 = 31.2%

MINIMUM - The Minimum operator takes the pixel value from the paint style (layer) you have selected. If this value is lower than the paint style (layer) or object that is underlying, the lower pixel value is applied.
If the value is higher than the paint style (layer) or object that is underlying, the original pixel value is will be retained.

For example
If a 40% pixel is overlapping a 75% pixel the result will be a 40% pixel.

If a 40% pixel is overlapping a 28% pixel the result will be a 28% pixel.

MAXIMUM - The Maximum operator takes the pixel value from the paint style (layer) you have selected. If this value is lower than the paint style (layer) or object that is underlying, the original pixel value is will be retained. If the value is higher than the paint style (layer) or object that is underlying, the higher pixel value is applied.

For example:
If a 40% pixel is overlapping a 75% pixel the result will be a 75% pixel.

If a 40% pixel is overlapping a 28% pixel the result will be a 40% pixel.

MULTIPLY - The Multiply operator multiplies the foreground and background pixels, treating them as a percentage.

For example:
If a 50% pixel is overlapping another 50% pixel the result would be 25%.

DIVIDE - The Divide operator actually adds the two pixels and subtracts their product.

INVERT - The Invert operator inverts the foreground pixels. The background pixels have no effect.

Foreground

Adjustment Operators -

Here are some examples showing you a background object containing a 'Picture' paint style, combined with the foreground object containing a 'Tint Adjust' operator with different Adjustment operators applied to it. The results vary greatly depending on the paint style used and its contents.

Background

Normal

Add

Subtract

Increase

Decrease

Minimum

Maximum

Multiply

Divide

Invert

InvSub

Xor

Or

And

SubInv

Color Curve paint style

The 'Color Curve' tab in the Paint Style palette applies a 'Color Curve' paint style (layer) to the selected object. This modifies the object and/or layers underneath it by remapping it through the use of 'curves'.

For example, you may have an object with a 'Picture' paint style which needs some lightning in the 'shadows'. (The darker area of your picture.) You can simply add a 'Color Curve' paint style (layer) on top of the 'Picture' paint style (layer) and edit the curve in the 'shadow' end.

The 'Color Curve' paint style is mainly for use with pictures, however, you can use it to color correct any object containing color such as 'Tint', 'Gradient' or 'Filter' paint style.

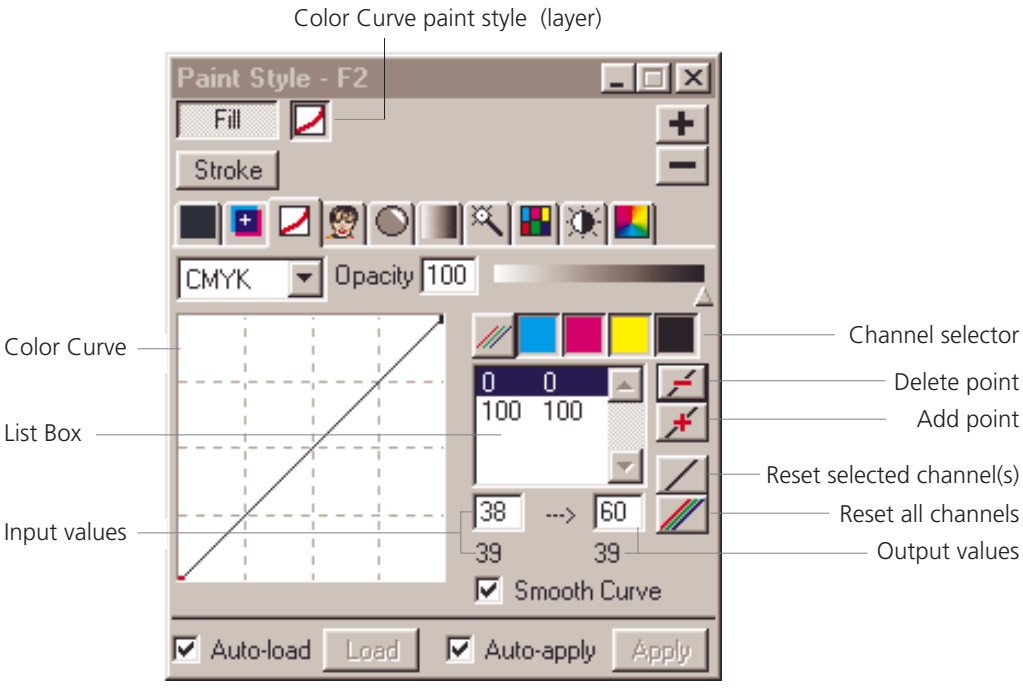
Color Model

You can select from CMYK, RGB, HSB, Grayscale or Alpha. The color model chosen here with the exception of Grayscale, is used only to specify color. It is not the color model used for the output of your file.

To select a color model:

1. Click on the arrow to the right of the Color Model combo box.

2. Scroll down and select the color model you wish to use.



Color Curve paint style

As you select a different color model you will see the controls to the right of the Paint Style palette change.
(ie. With CMYK color model selected you have a CMYK color curve and with RGB color model selected you a RGB color curve.)

For a full explanation of color models and their uses refer to **Chapter 4** - 'Color Display Modes' on page 73.

Opacity slider

Controls the opacity of the color curve layer from 0 % to 100% where 100% is fully opaque.

To change the opacity:

1. Click and hold on the triangle underneath the opacity slider.

2. Slide the slider to the opacity you require and let go.

OR

- Enter a value in the Opacity edit box and hit Tab or Enter.

Color Curving

The Color Curve tab allows you to color correct in two basic ways. The first is to use the mouse to drag the color curve into a new position. The second method is to enter input/output values, for precise color correction. You can also use a combination of the two methods when creating a color curve.

When you drag the curve, the input/output values change accordingly, and vice versa. You can apply a color curve to all channels, select a single channel or several channels.

To apply a color curve by dragging:

1. Make sure the object is selected.

2. Make sure the 'Fill' button is selected.

If you want to add a 'Color Curve' paint style on top of another paint style click on the plus button at the top right of the paint style palette and then select the 'Color Curve' button in the Paint Style palette.

OR

To apply only a 'Color Curve' paint style to the selected object select the 'Color Curve' button in the Paint Style palette. With this option the object will appear empty if it is not overlapping another object as the color curve will be applied to the white background.

The 'Color Curve' tab to the right of the 'Fill' button will be selected.

3. Select the channel(s) you want to color curve.

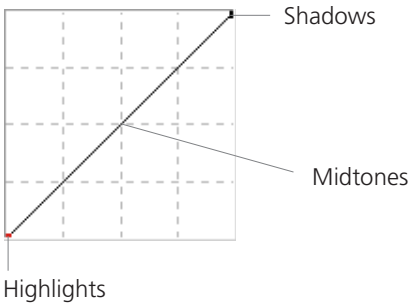
The button to the left of the channel selector selects all channels in the color model you are working.

The other buttons in the channel selector allow you to individually select the color channel(s) you wish to work with.

Holding down the Shift key allows you to multiple select adjacent channels and holding down the Crtl key will allow you to select random channels.

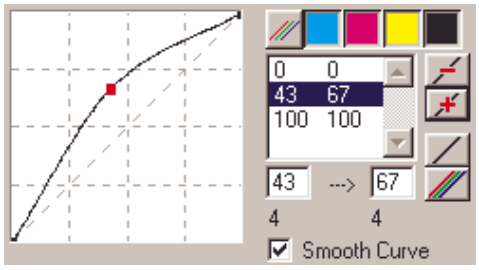
The 'color curve' will display the color of the channel you are working in.

4. The bottom left of the curve controls the 'highlights', the middle of the curve controls the 'midtones', and the top right of the curve controls the 'shadows'.

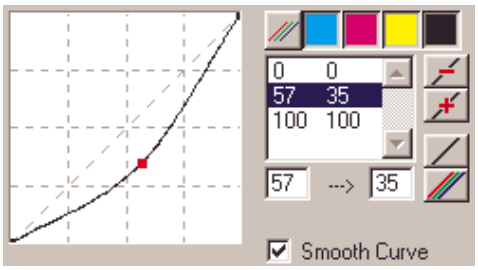


5. Click on the curve and drag to alter the shape of the curve.

A red point appears at the selected point on the curve.



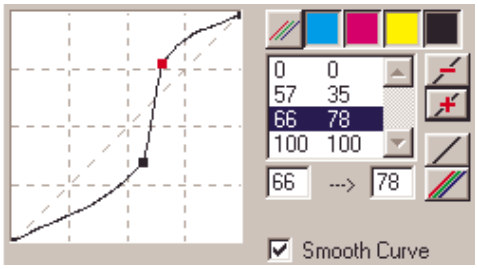
6. To move the point you have just created, click on it (the cursor will turn into an arrow) and drag it to a new point.



As you do this you will see the input/output values change. The input value shows you the value of the point before you moved it and the output value shows you the value after you have moved it.

7. To create a new point click somewhere else on the curve and drag the curve to a new position.

A new red point appears at the last selected point on the curve.



8. You can add as many points as you like to your curve. The list box shows the input and output values of all the points on your curve.

9. To delete a point from your curve, place your mouse over the point so that the cursor displays an arrow. Click on the point and it will turn red - this shows you the point is selected.

10. Click on the Delete point button .

11. Click on the Smooth Curve checkbox if you want your curve to be smooth. This will make the tonal adjustments gradual.

The endpoints of a color curve can also be moved. A double headed arrow will display when your cursor is positioned over an endpoint. You can then move the endpoint.

To reset a single channel(s) curve:

1. Make sure the channel you want to delete is selected.

2. Click on the Reset Selected channel(s) button .

OR

1. Right mouse-click anywhere inside the color curve area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down the menu and select Reset Selected Channel(s).

The selected channel(s) will now be reset.

To reset all channel curves:

1. Click on the Reset All Channels button .

OR

1. Right mouse-click anywhere inside the color curve area on the Paint Style palette

A drop down menu will appear

2. Scroll down the menu and select Reset

All Channels.

All of the channels will now be reset.

To apply a color curve by keying in input and output values:

1. Make sure the object is selected.

2. Make sure the 'Color Curve' tab is selected next to the Fill button in the Paint Style palette.

3. Select the channel(s) you want to color curve.

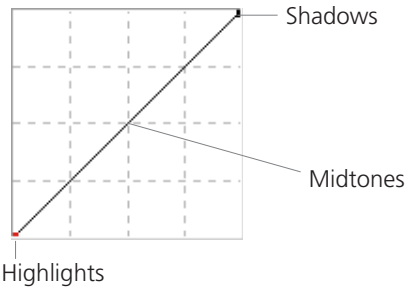
The button to the left of the channel selector, selects all channels in the color model you are working in.

The other buttons in the channel selector allow you to individually select the color channel(s) you wish to work with.

Holding down the Shift key allows you to multiple select adjacent channels and holding down the Crtl key will allow you to select random channels.

The 'color curve' will display the color of the channel you are working in.

4. The bottom left of the curve controls the 'highlights', the middle of the curve controls the 'midtones', and the top right of the curve controls the 'shadows'.



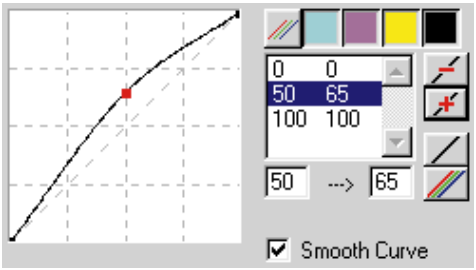
5. Enter a value in the Input box. This is the point on the curve you want to change.

6. Enter a value in the Output box. This is the point where your original point will move to on the curve.

For example, at Input value of 50 we want to have an output value of 65.

7. Select the Add point button .

A new red point appears at the point you have requested.



8. To delete a point from your curve, place your mouse over the point so that the cursor displays an arrow. Click on the point and it will turn red - this shows you the point is selected.

9. Click on the Delete point button .

10. Click on the Smooth Curve checkbox if you want your curve to be smooth. This will make the tonal adjustments gradual.

To invert selected channel(s):

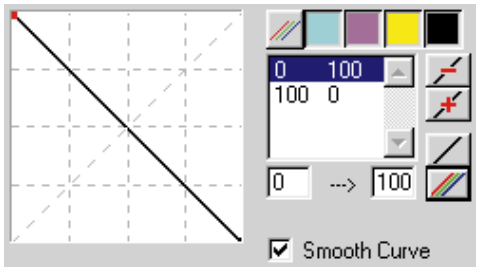
This option allows you to invert the channels you have selected automatically.

1. Right mouse-click anywhere inside the color curve area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down the menu and select Invert Selected Channel(s).

Your curve is now inverted.



To show other channel curve(s) whilst you are in a single channel:

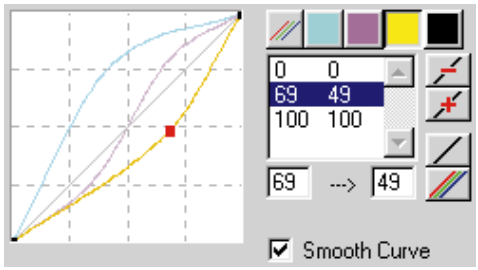
This option allows you to see for example the cyan, magenta and black curves when you are working on the yellow curve.

1. Right mouse-click anywhere inside the color curve area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down the menu and select Show Resulting Curves.

You will now see the other curves from the other channels even though you are only working on the Yellow channel.



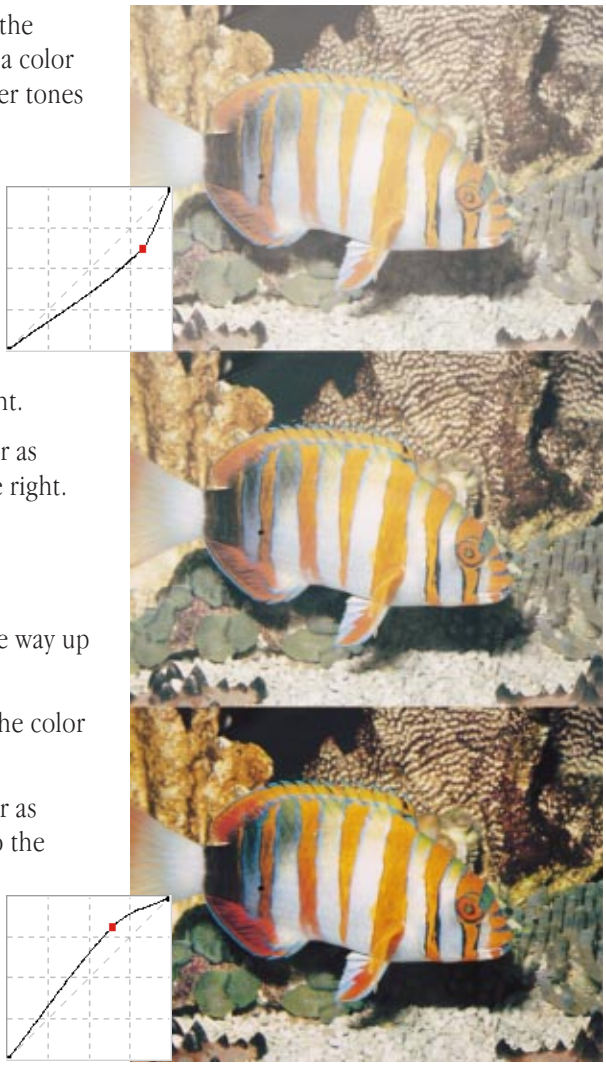
Examples of Color Curve

Here are some examples of a 'Color Curve' paint style (layer) that has been added to a 'Picture' paint style (layer). These color curves were achieved using the CMYK color model.

Example 1:

This example shows you the original picture in the middle and two examples of color curve.

The top picture shows a color curve that lightens the three-quarter tones of the picture. The bottom picture shows a color curve that darkens the three-quarter tones of the picture.



Lightening:

1. Click about three-quarters of the way up the color curve.
2. Drag the point down as shown in the color curve to the right.

Your picture will now appear lighter as shown in the top fish picture to the right.

Darkening:

1. Click about three-quarters of the way up the color curve.
2. Drag the point up as shown in the color curve to the right.

Your picture will now appear darker as shown in the bottom fish picture to the right.

Example 2:

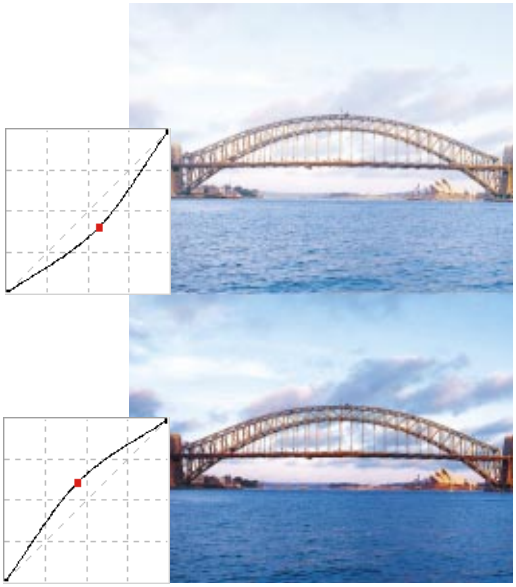
The top picture shows a color curve that lightens the midtones of the picture. The bottom picture shows a color curve that darkens the midtones of the picture.

Lightening:

1. Click about half way up the color curve.

2. Drag the point down as shown in the color curve to the right.

Your picture will now appear lighter as shown in the top picture



Darkening:

1. Click about half way up the color curve.

2. Drag the point up as shown in the color curve to the right.

Your picture will now appear darker as shown in the bottom picture at the right.

Example 3:

Unwanted color casts can be corrected by altering the level of a particular color in a picture. In the following picture we want to remove a greenish cast, which involves removing a proportion of Cyan and Yellow from the picture.

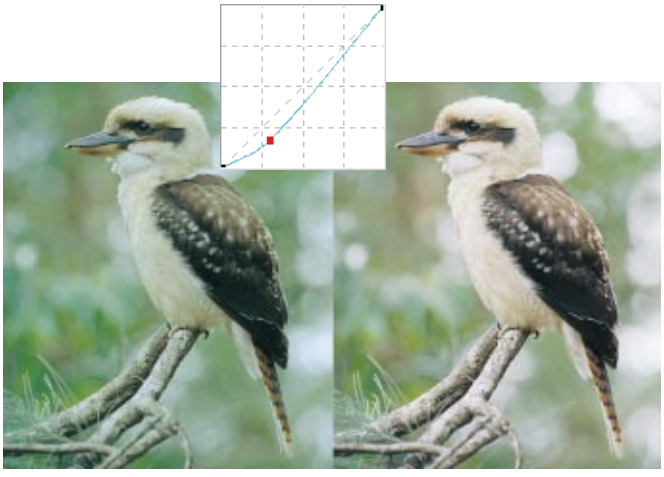
Removing a cast:

1. Select the Cyan and Yellow channels.

2. Click about a quarter of the way up the color curve.

2. Drag the point down as shown in the color curve to the right.

The cast has now been removed as shown in the picture at far right.



Picture paint style

The 'Picture' tab in the Paint Style palette applies a 'Picture' paint style (layer) to the selected object.

Color Model

You can select from Default, Grayscale, 3 channel Grayscale or Alpha (Default is the color model of the original picture). The color model chosen here, with the exception of Grayscale, is used only to specify color. It is not the color model used for the output of your file.

To select a color model:

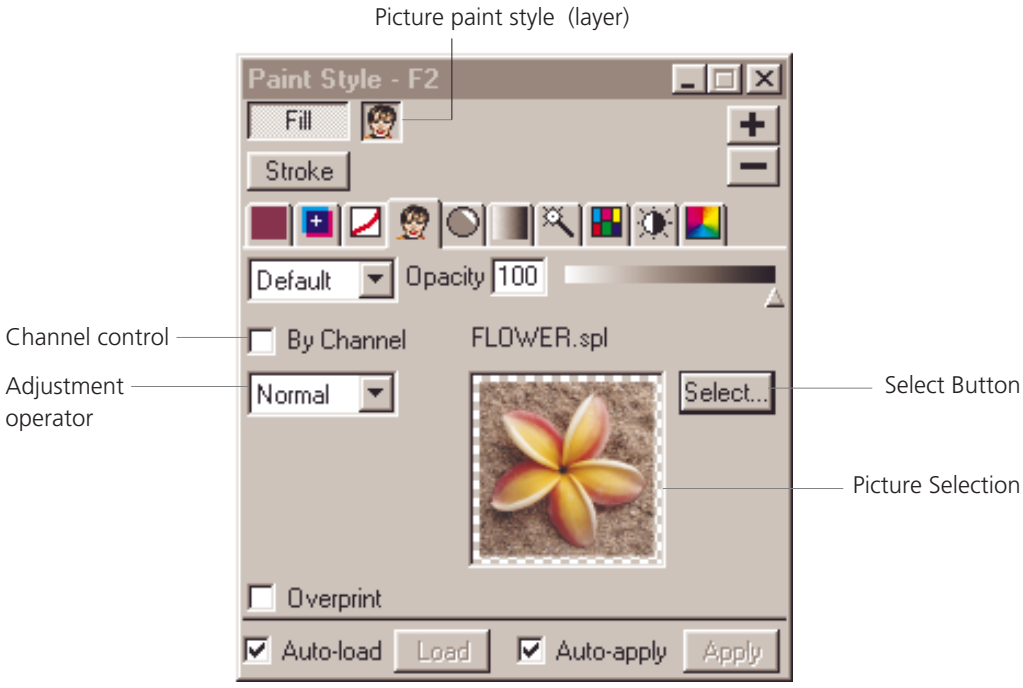
1. Click on the arrow to the right of the Color Model combo box.

2. Scroll down and select the color model you wish to use.

The default color model is the original color model of the picture if you placed or opened the picture OR the color model that you selected if you imported the picture.

To change the color model of a picture from CMYK to RGB or RGB to CMYK, use Convert Picture - see page 66.

For a full explanation of color models and their uses refer to **Chapter 4** - 'Color Display Modes' on page 73.



Picture paint style

Opacity slider

Controls the opacity of the picture layer from 0 % to 100% where 100% is fully opaque.

To change the opacity:

1. Click and hold on the triangle underneath the opacity slider.

2. Slide the slider to the opacity you require and let go.

OR

- Enter a value in the Opacity edit box and hit Tab or Enter.

Selecting a Picture

We have discussed in earlier Chapters how to 'Open a picture' and also how to 'Place a Picture'. These options create an object that is the exact size of the picture.

You can also create an object to the size you require and apply a Picture paint style to the object. This can be done by using the Picture paint style.

To apply a picture paint style:

1. Make sure the object is selected.

2. Make sure the 'Fill' button is selected. Select the 'Picture' button in the Paint Style palette.

The 'Picture' tab to the right of the 'Fill' button will be selected and the Preview box will show the picture that was last loaded into the 'Picture' paint style.

If there is not a picture already loaded, the Open picture dialog box will open.

If you have Auto-apply checked, your object will be updated with the picture.

3. If you require a different picture click on the Select button to the right of the checkerboard box.

The Open dialog box will open.

The original default folder path will be the path that is set for Pictures in your Folder preferences.

(File > Preferences > Folders > Pictures)

The default folder path from then on is the path that you last used to open a picture.

4. If the default folder path is not the path you require, click on the arrow to the right of the "Look in" combo box and select a new directory path.

The "Recent" combo box at the bottom left of the Open picture dialog box allows you to select a new directory path from previously used directory paths.

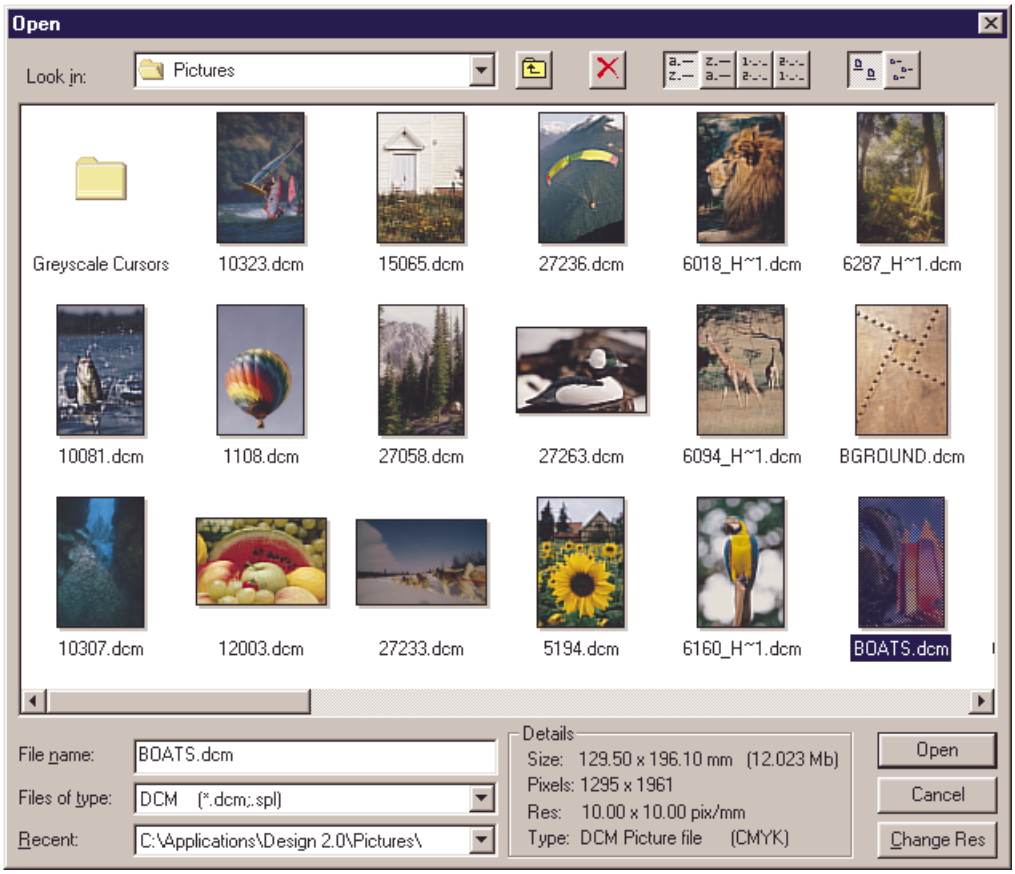
This area will appear blank if you have not previously used another directory.

5. The icons across the top of the dialog box are general Windows functions.

6. From the "Files of Type" combo box, the only file type that you can select is DCM (.dcm;.spl)

7. Select the picture that you wish to open.

The selected thumbnail and the filename are now highlighted.



Open Picture dialog box

The Details box at the bottom right of the Open picture dialog box displays the relevant information for the file that you have selected.

The details include Size, Pixels, Resolution and Type of file.

10. The file name edit box will show the file name of the picture you have selected.

11. Click the Open button.

The selected picture will display in the Preview box.

12. If you have Auto-apply checked in the Paint Style palette, your object will update with the new picture.

If you don't have Auto-apply checked, click on the Apply button in the Paint Style palette to update the picture inside your object.

Adjustment Operators

Adjustment operators can be divided into two groups.

The first consists of Add, Subtract, Increase, Decrease, Minimum, Maximum, Multiply, Divide and Invert adjustment operators. These are based on simple mathematical formulae and consequently give relatively predictable results.

The second group consisting of Invert/Subtract, Xor, Or, And, and Subtract/Invert adjustment operators, are based on complex bitwise logical mathematical operations. The results of these calculations are much harder if not impossible to predict. Experiment freely with these to achieve special effects.

To apply an adjustment operator:

See '**Tint Adjust paint style**' on page 148. (The adjustment operator controls are the same for the 'Picture' paint style as they are for the 'Tint Adjust' paint style.)

The examples displayed in the 'Tint Adjust' paint style section show you two objects overlapping. The background is an object containing a 'Picture' paint style. The foreground object (letter c) contains a 'Tint Adjust' paint style with different Adjustment operators on each picture.

The calculation used in defining the result of the Adjustment operators is the same for all paint styles but the final result is always different. By using the 'Picture' paint style with Adjustment operators you can create different effects.

Filter paint style

The 'Filter' tab in the Paint Style palette applies a 'Filter' paint style (layer) to the selected object. Filters allow you to apply special effects.

The filters applied here are standard filters supplied with Wright Design. To use Photoshop plug-in filters, see '**Using plug-in filters**' on page 201.

Color Model

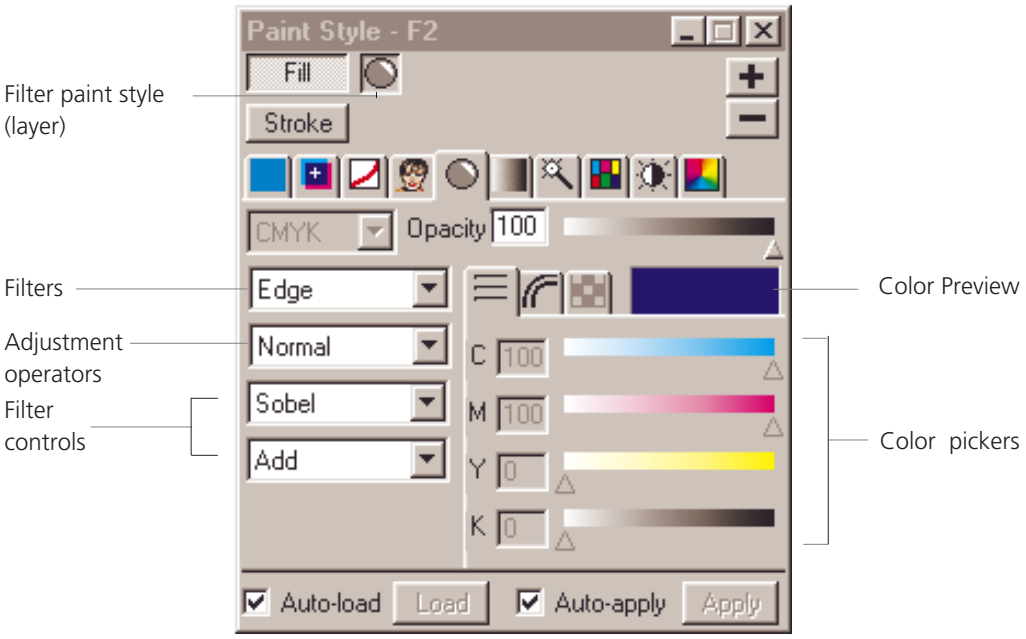
In the 'Filter' paint style, color models are only used with the Emboss filter and the emboss control within the Edge filter. You can select from CMYK, RGB, HSB, Grayscale or PANTONE®. The color model chosen here, with the exception of Grayscale and PANTONE®, is used only to specify color. It is not the color model used for the output of your file.

To select a color model:

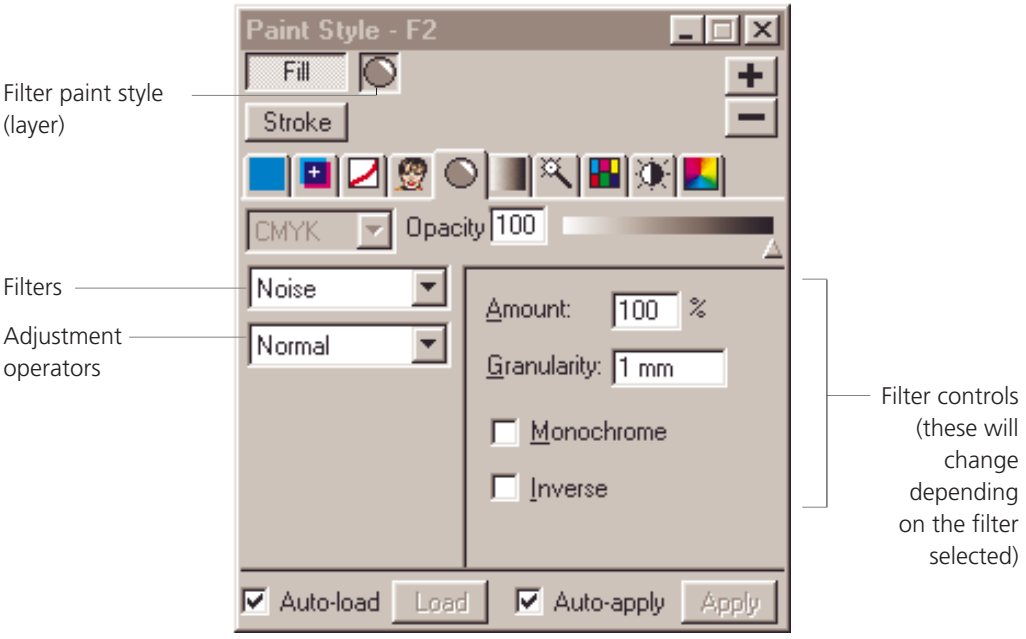
1. Click on the arrow to the right of the Color Model combo box.

2. Scroll down and select the color model you wish to use.

For a full explanation of color models and their uses refer to **Chapter 4** - 'Color Display Modes' on page 73.



Edge filter paint style



Noise filter paint style

Opacity slider

Controls the opacity of the picture layer from 0 % to 100% where 100% is fully opaque.

To change the opacity:

1. Click and hold on the triangle underneath the opacity slider.

2. Slide the slider to the opacity you require and let go.

OR

- Enter a value in the Opacity edit box and hit Tab or Enter.

Selecting colors

In the 'Filter' paint style, you have the option of selecting a color in the Emboss filter and the emboss control within the Edge filter only. You can select colors by using the color pickers, (sliders, rainbow or swatches) or by entering values in the edit boxes.

After selecting a color you can save it as a swatch to re-use at any time.

As you select a color it becomes the active Tint Adjust color and is displayed in the color preview box to the left of the color picker area.

To select a color:

See '**Tint paint style**' on page 141. (The color selection controls are the same for the 'Filter' paint style as they are for the 'Tint' paint style.)

Selecting a Filter

There are six filters to choose from inside Wright Design. They are Edge, Emboss, Motion Blur, Noise, Sharpen and Smooth.

Each filter has a range of sub-options that greatly extend the effects you can create. These together with the opacity control, adjustment operators and color pickers enable you to achieve subtle or spectacular effects.

To apply a filter paint style:

1. Make sure the object is selected.

2. Make sure the 'Fill' button is selected.

If you want to add a 'Filter' paint style on top of another paint style click on the plus button at the top right of the paint style palette and then select the 'Filter' button in the Paint Style palette.

OR

To apply only a 'Filter' paint style to the selected object select the 'Filter' button in the Paint Style palette. With this option the object will appear empty if it is not overlapping another object as the filter will be applied to the white background.

The 'Filter' tab to the right of the 'Fill' button will be selected.

3. Click on the arrow to the right of the filters combo box.

A drop-down menu will appear.

4. Scroll down the menu and select the filter you require.

5. The Paint Style palette now displays sub-options for the filter you have selected.

Enter values and select the options you require. Each filter is described separately on the following pages.

6. If you have Auto-apply checked in the Paint Style palette, your object will update with the filter selected.

If you don't have Auto-apply checked, click on the Apply button in the Paint Style palette to update the filter inside your object.

Types of Filters

EDGE - The Edge filters identify the areas of the underlying paint style (layer) or object, that have significant transitions, and it emphasizes the edges.

There are four types of Edge filters. They are: Sobel, Roberts, Roberts Cross and Prewitt.

These filters have the name of the people that produced the filters.

Within each type of Edge filter you have the choice of four sub-options. They are: Add, Subtract, Replace and Emboss.

Add - will add the edge that is identified to the underlying paint style (layer) or object.

Subtract - will subtract the edge that is identified from the underlying paint style (layer) or object.

Replace - gives you the actual edge that is identified from the underlying paint style (layer) or object.

Emboss - will emboss the edge that is identified from the underlying paint style (layer) or object.

To apply an Edge filter:

1. Select the Edge filter.

2. Select the type of filter you require. The options are Sobel, Roberts, Roberts Cross and Prewitt.

3. Select the option you require. They are Add, Subtract, Replace and Emboss.

EMBOSS - The Emboss filter creates a raised or stamped effect by suppressing the color of the underlying paint style (layer) or object and tracing its edges with black.

To apply an Emboss filter:

1. Select the Emboss filter.

2. Enter the Extent you require. The Extent is the height of the Embossing. You can enter a value between .01mm and 999mm.

The unit of measurement will be the application default. Right mouse-clicking will give you the following options: mm, cm, inches, points and pixels.

3. Enter a percentage in the Amount edit box between 1% and 9999%. 1% produces the least amount of detail where as 9999% retains full detail at the edges.

4. Enter the angle you want the embossing to be at. You can enter a value between -360 and 360.

5. Select a color.

MOTION BLUR - The Motion Blur filter produces a blur effect in a particular direction and of a specific intensity. The effect of this filter simulates taking a picture of a moving object with a fixed exposure time.

To apply a Motion Blur filter:

1. Select the Motion Blur filter.

2. Enter the angle to indicate the direction the subject should appear to be moving. You can enter a value between -360 and 360 degrees.

3. Enter the Extent you require to determine the intensity of the blur. You can enter a value between .01mm and 999mm.

The unit of measurement will be the application default. Right mouse-clicking will give you the following options: mm, cm, inches, points and pixels.

NOISE - The Noise filter applies random pixels to the underlying paint style (layer) or object to simulate the effect of shooting pictures using a high-speed film.

To apply a Noise filter:

1. Select the Noise filter.

2. Enter the Amount you require. The Amount you specify is used as the standard deviation of the color values of the noise. You can enter a value between 1% and 9999%.

3. Enter a value in the Granularity edit box between 0mm and 999mm. Granularity sets the size of the noise.

The unit of measurement will be the application default. Right mouse-clicking will give you the following options: mm, cm, inches, points and pixels.

4. Check Monochrome if required. This applies the filter to the tonal elements only of the underlying paint style (layer) or object without changing colors.

5. Check Inverse if required. Inverse will invert the underlying paint style (layer) or object, apply the noise and invert it back.

SHARPEN - The Sharpen filter provided is an Unsharp Mask filter. This adjusts the contrast of edge detail, creating the illusion of more sharpness. This filter can be useful for refocusing a picture that has become blurry from interpolation or scanning.

To apply a Sharpen filter:

1. Select the Sharpen filter.

2. Enter the Extent you require to determine the depth of pixels that will be affected at the edge. You can enter a value between .01mm and 999mm.

The unit of measurement will be the application default. Right mouse-clicking will give you the following options: mm, cm, inches, points and pixels.

3. Enter a value in the Amount box to specify the percentage of the filter's effect, between 1% and 999%. The higher the percentage the stronger the effect of the filter.

SMOOTH - The Smooth filter provides you with two options.

Median Smoothing - where the filter replaces each pixel with the average of all pixels within a given radius.

This effect blends the brightness of the pixels within a selection by discarding pixels that are too different from adjacent pixels.

Normal Smoothing - where the filter searches the radius of a selection of pixels and replaces the center pixel with a median brightness value of those pixels.
This effect blends the brightness of the pixels within a selection by discarding pixels that are too different from adjacent pixels.

To apply a Smooth filter:

1. Select the Smooth filter.
2. Enter the Extent you require to determine

The unit of measurement will be the application default. Right mouse-clicking will give you the following options: mm, cm, inches, points and pixels.

3. Click on either Median or Smooth.

Adjustment Operators

Adjustment operators can be divided into two groups.

The first consists of Add, Subtract, Increase, Decrease, Minimum, Maximum, Multiply, Divide and Invert adjustment operators. These are based on simple mathematical formulae and consequently give relatively predictable results.

The second group consisting of Invert/Subtract, Xor, Or, And, and Subtract/Invert adjustment operators, are based on complex bitwise logical mathematical operations. The results of these calculations are much harder if not impossible to predict. Experiment freely with these to achieve special effects.

To apply an adjustment operator:

See '**Tint Adjust paint style**' on page 148.
(The adjustment operator controls are the same for the 'Filter' paint style as they are for the 'Tint Adjust paint style.)

The examples displayed in the 'Tint Adjust' paint style section show you two objects overlapping. The background is an object containing a 'Picture' paint style. The foreground object (letter c) contains a 'Tint Adjust' paint style with different Adjustment operators on each picture.

The calculation used in defining the result of the Adjustment operators is the same for all paint styles but the final result is always different. By using the 'Filter' paint style with Adjustment operators you can create some great effects.

Filter Types -

Here are some examples showing you an object containing a 'Picture' paint style with a 'Filter' paint style added on to it. Filters can be added to any type of paint style (layer) and you can also give each filter an Adjustment operator to achieve varying results.

EDGE FILTERS

Sobel - Add

Sobel - Subtract

Sobel - Replace

Sobel - Emboss

Roberts - Add

Roberts - Subtract

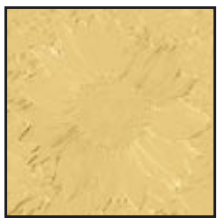
Roberts - Replace

Roberts - Emboss

Roberts Cross - Add

Roberts Cross - Subtract

Roberts Cross - Replace

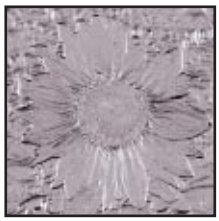


Roberts Cross - Emboss

Prewitt - Add

Prewitt - Subtract

Prewitt - Replace



Prewitt - Emboss

EMBOSS

Emboss - Normal

MOTION BLUR

Motion Blur - Normal

SMOOTH

Median

Smooth

NOISE

Noise - Normal

Noise - Monochrome

Noise - Inverse

SHARPEN

Unsharp Mask

Gradient paint style

The 'Gradient' tab in the Paint Style palette applies a 'Gradient' paint style (layer) to the selected object.

You can create color and grayscale gradients, or by selecting the Alpha color model you can use the 'Gradient' paint style to blend objects into the background.

Color Model

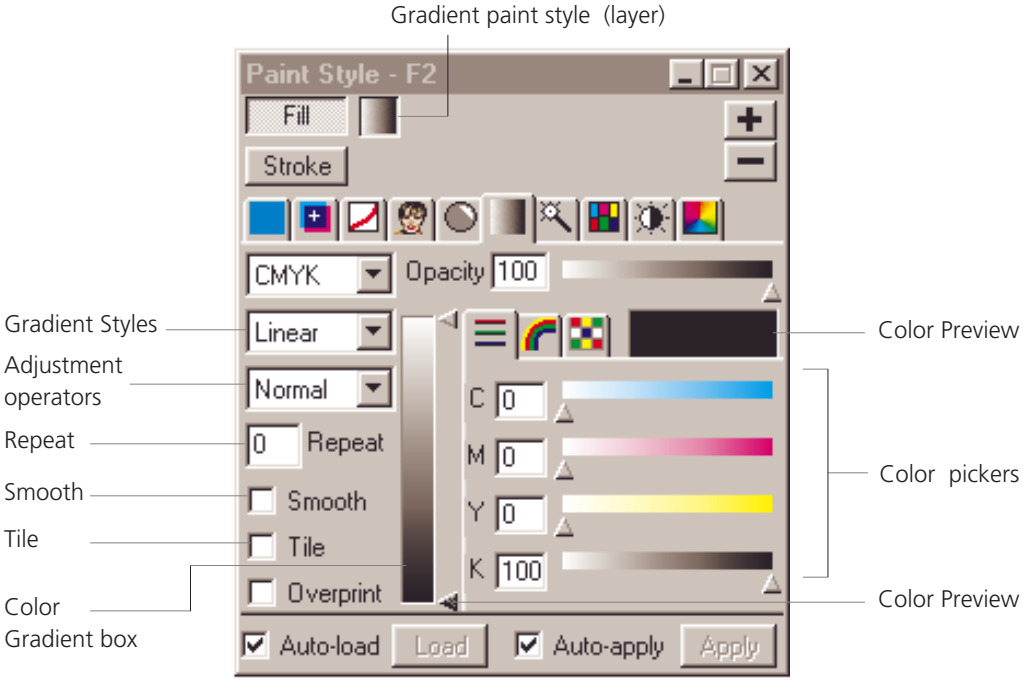
In the 'Gradient' paint style, you can select from CMYK, RGB, HSB, Grayscale, PANTONE® or Alpha color models. The color model chosen here, with the exception of Grayscale and PANTONE®, is used only to specify color. It is not the color model used for the output of your file.

To select a color model:

1. Click on the arrow to the right of the Color Model combo box.

2. Scroll down and select the color model you wish to use.

For a full explanation of color models and their uses refer to **Chapter 4** - 'Color Display Modes' on page 73.



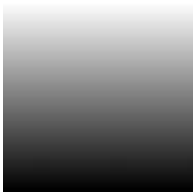
Gradient paint style

Gradient Styles

There is a list of sixteen gradient styles to choose from. Each style gives you a different effect.

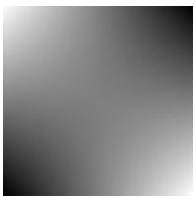
An example of each of the styles is shown below in black and white, but the gradients can consist of any color and as many colors as you like.

You can also transform and tile the gradients to achieve the effect you want.

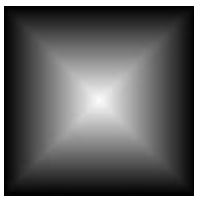


Linear

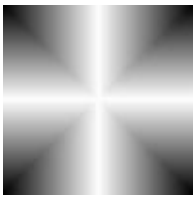
Mid-point



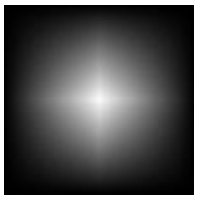
Bilinear



Rectangular

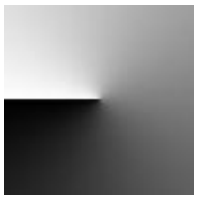


Cross

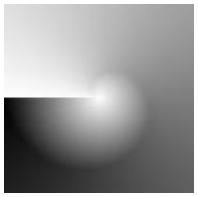


Star

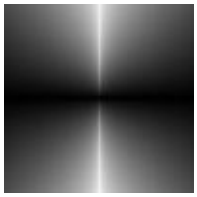
Elliptical



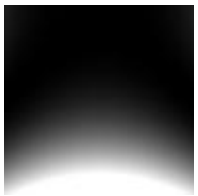
Radial



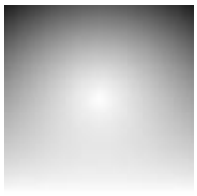
Spiral



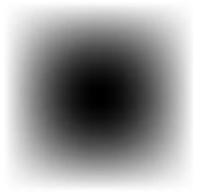
Butterfly



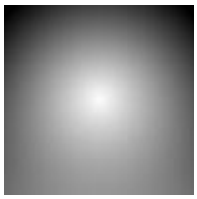
Sunrise



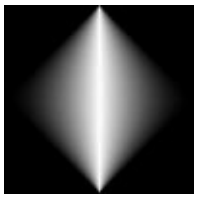
Blast



Square Ellipse



Fingerprint



Diamond

Diagonal

Opacity slider

Controls the opacity of the picture layer from 0 % to 100% where 100% is fully opaque.

To change the opacity:

1. Click and hold on the triangle underneath the opacity slider.

2. Slide the slider to the opacity you require and let go.

OR

- Enter a value in the Opacity edit box and hit Tab or Enter.

Adjustment Operators

Adjustment operators can be divided into two groups.

The first consists of Add, Subtract, Increase, Decrease, Minimum, Maximum, Multiply, Divide and Invert adjustment operators. These are based on simple mathematical formulae and consequently give relatively predictable results.

The second group consisting of Invert/Subtract, Xor, Or, And, and Subtract/Invert adjustment operators, are based on complex bitwise logical mathematical operations. The results of these calculations are much harder if not impossible to predict. Experiment freely with these to achieve special effects.

To apply an adjustment operator:

See **'Tint Adjust paint style'** on page 148. (The adjustment operator controls are the same for the 'Gradient' paint style as they are for the 'Tint Adjust paint style.)
The examples displayed in the 'Tint Adjust' paint style section show you two objects overlapping. The background is an object containing a 'Picture' paint style. The foreground object (letter c) contains a 'Tint Adjust' paint style with different Adjustment operators on each picture.

The calculation used in defining the result of the Adjustment operators is the same for all paint styles but the final result is always different. By using the 'Gradient' paint style with Adjustment operators you can create some great effects.

Selecting colors

In the 'Gradient' paint style you can select colors by using the color pickers, (sliders, rainbow or swatches) or by entering values in the edit boxes.

You can also select colors from anywhere on your page by using the Eyedropper tool.

After selecting a color you can save it as a swatch to re-use at any time.

As you select a color it becomes the active Gradient color and is displayed in the color preview box above the color picker area.

To select a color:

See **'Tint paint style'** on page 141. (The color selection controls are the same for the 'Gradient' paint style as they are for the 'Tint' paint style.)

Creating a Gradient

Wright Design allows you to create many different variations of gradients.

To apply a gradient paint style:

1. Make sure the object is selected.

2. Make sure the 'Fill' button is selected.

Select the 'Gradient' tab in the Paint Style palette

The 'Gradient' button to the right of the 'Fill' button will be selected.

3. Click on the arrow to the right of the Gradient styles combo box.

A drop-down menu will appear.

4. Scroll down the menu and select the gradient you require.

5. Now we can select the colors. In this example we are going to use the CMYK color model with the Rainbow color picker to select the color. To use the Sliders or Swatches to select color see '**Tint paint style**' on page 141.

6. Select the top triangle to the right of the color gradient box. The triangle will turn black, this shows you it is selected.

This point represents the top of your 'Gradient' paint style (layer) inside the object you have selected.

7. Select a color using one of the Color pickers. You will see the color that you selected display in the top half of the Color gradient box.

8. Select the bottom triangle to the right of the color gradient box. The triangle will turn black, this shows you it is selected.

This point represents the bottom of your 'Gradient' paint style (layer) inside the object you have selected.

9. Select a color from the one of the Color pickers. You will see the color that you selected display in the bottom half of the Color gradient box.

You now have a gradient running from one color at the top to a different color at the bottom.

10. You can add points to the Color Gradient box. This allows you to add more colors or to alter the point at which the gradation starts and finishes.

To add a new point, click either inside or on the right hand side of the Color Gradient box.

A new triangle is created. The triangle will be black, this shows you it is selected.

11. To change the color of the gradient at this point select a color from the one of the Color pickers.

This color will now show at the selected point on the Color Gradient box.

There is no limit to the number of points that can be added to the Color Gradient box.

You can change the color model of your colors at any time whilst creating your gradient.
One end of your gradient can be a CMYK color model and the other end can be a PANTONE® color model. Therefore you have a CMYK color gradating into a PANTONE® color.

---

12. You can change the position of the points(triangles) on the Color Gradient box, to alter the point at which the gradation starts and finishes. (The top and bottom points cannot be moved or deleted.)

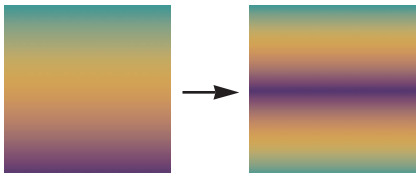
To move a point (triangle), click on it to select it and hold, then drag it to its new position.

You will see the colors update in the Color Gradient box as you move the points.

13. To delete an unwanted point (triangle), click on it to select it and hold, then drag it either to the top or bottom of the color gradient box.

14. Enter a value in the Repeat edit box if required. This will repeat the colors you have created by the value specified within the object you have selected.

You will see this in your object, but not in the color gradient box.

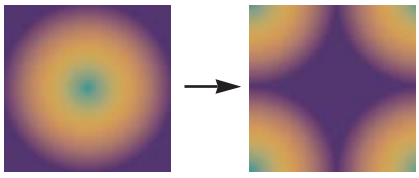


Repeat is 0 *Repeat is 1*

15. Check the Tile checkbox if required. This will tile the entire gradient by the value specified within the object you have selected.

You cannot see the tiling unless you move the gradient (LAYER) around inside the object or you scale up the SHAPE of the object.

To do this see **Chapter 7** - 'Editing objects and/or layers', 'Transforming objects' on page 223.



No Tile *Tile with Gradient layer moved*

16. Check the Smooth check box if required. This will smooth out the transition between the colors in your gradient.

17. If you have Auto-apply checked in the Paint Style palette your object will update with the gradient selected.

If you don't have Auto-apply checked click on the Apply button in the Paint Style palette to update the gradient inside your object.

To invert a gradient:

1. Right mouse-click anywhere inside the Gradient area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Invert Gradient

The Gradient will now be be inverted. The color at the top will now be at the bottom, and the color at the bottom will now be at the top.

To reset the color gradient box:

1. Right mouse-click anywhere inside the Gradient area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Reset Gradient.

The Gradient will now be reset to the default gradient setting running from white to black.

To change the direction of a gradient:

1. Make sure the object with a Gradient paint style is selected.

2. Select the Gradient tool from the tool palette.

The Gradient tool modifier will display the following:

The four buttons in the Gradient tool modifier control the direction of the gradient.

3. To change the direction of the Gradient select one of the four buttons.

The first button changes the direction of the gradient to match the direction that is displayed in the Gradient paint style.

The second button flips or inverts the gradient so that it is running in the opposite direction to the gradient above.

The third button changes the direction of the gradient so that it runs from right to left.

The fourth button changes the direction of the gradient so that it runs from left to right.

You can also transform a gradient by selecting the LAYER mode and applying a transformation.

To change the length of a gradient by dragging:

1. Make sure the object with a Gradient paint style is selected.

2. Select the Gradient tool from the tool palette.

3. Click on your gradient at the bottom right and drag.

You will see a line display. This is showing you the angle and length of your gradient.

4. Let go at the top right of your gradient.

Your gradient will now have changed direction and length.

The effect below was produced by scrolling from the bottom left to the top right as above, but the length of the drag was a great deal smaller.

Color Mask paint style

The 'Color Mask' tab in the Paint Style palette applies a 'Color Mask' paint style (layer) to the selected object.

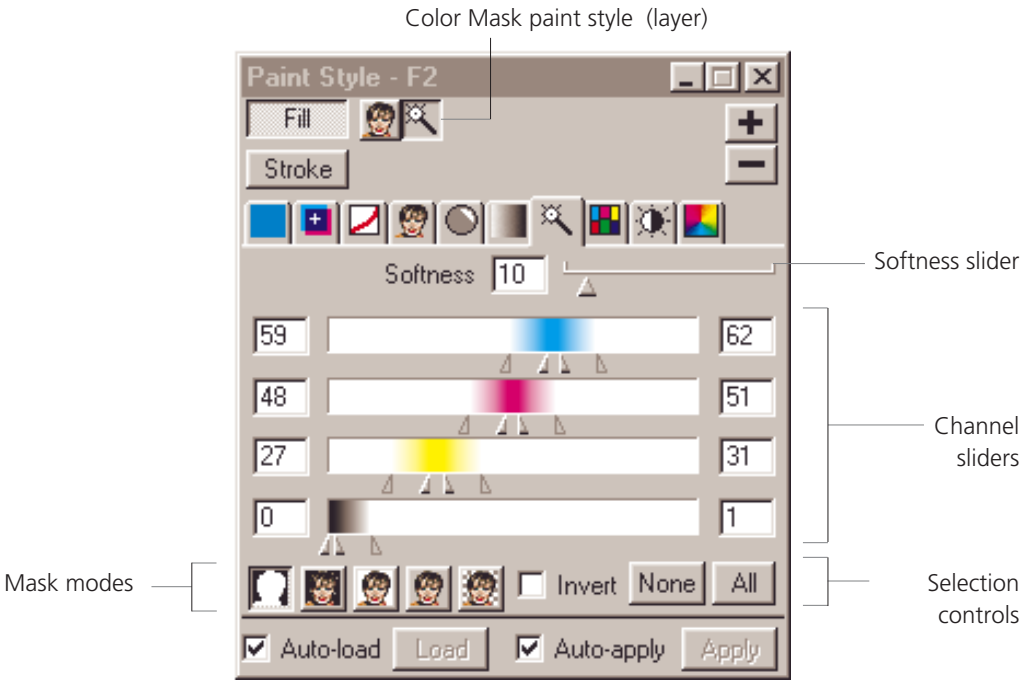
The 'Color Mask' paint style, together with the Color Mask tool from the Tool palette, is used with either Picture or Bitmap objects to mask certain areas based on color content. Typical uses include masking difficult subjects like hair or fur, or a bicycle wheel.

After applying the Color Mask you then build the mask. On building the mask, the Color Mask paint style (layer) is converted into a Mask object and you therefore no longer see the Color Mask paint style (layer) in the Paint Style palette.

A 'Color Mask' paint style (layer) can be applied to any other paint style (layer). In this example we will go through the procedure of masking a 'Picture' paint style (layer).

To create a color mask:

1. Place a picture into your page.



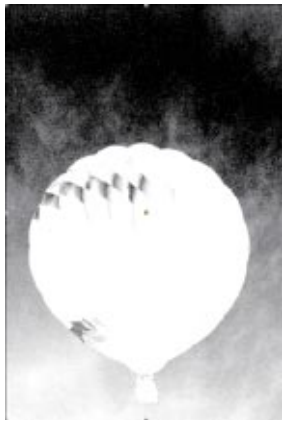
Color Mask paint style

2. Select the Color Mask tool from the Tool palette.

3. Select a point, or drag over the part of the picture you wish to mask.

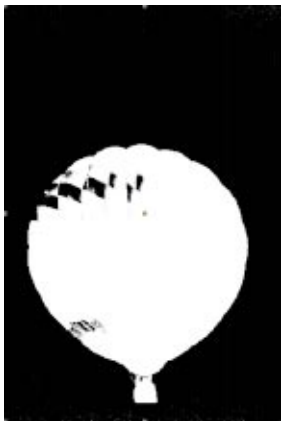
The Paint Style palette will now display the 'Color Mask' paint style (layer) added to the 'Picture' paint style (layer). This is seen in the picture above.

The object now displays as black and white. The black areas correspond to the masked areas, and the white areas, to the non-masked areas.



4. To continue adding to your mask, click on the Add modifier tool from the tool modifier ribbon.

5. Select another point, or drag over another area of the picture you wish to mask.



If you have the **New** modifier tool selected, any selection you make replaces the previous selection.

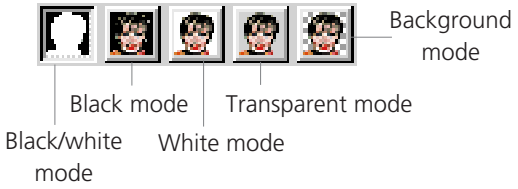
If you have the **Subtract** modifier tool selected, any selection you make subtracts from those selections you have already made.

6. There are five mask modes in the Paint Style palette to switch between whilst creating your mask.

Each mode gives you a different view and therefore helps you in creating your mask. These mask modes also control the way in which the mask is built.

7. To select a different view, click on the mask mode you wish to use.

The five mask modes are as follows :



Black/white mode - shows you the masked area as black and the unmasked area as white.

Black mode - shows you the masked area as black and the unmasked area shows you the underlying paint style (layer) or object.

White mode - shows you the masked area as white and the unmasked area shows you the underlying paint style (layer) or object.

Transparent mode - shows you a transparent mask.

Background mode - shows you the masked area as transparent and the unmasked area shows you the underlying paint style (layer) or object.

8. Continue this procedure until you are satisfied with the mask that has been created.

If you don't like the mask you have created and you want to start creating your mask from the beginning, click on the None button in the Paint Style palette or the Select None button from the tool modifier ribbon.

Clicking on the All button in the Paint Style palette or the Select All button from the tool modifier ribbon will create a mask of the entire object.

To undo your mask selections step by step use the Ctrl + Z keys on your keyboard.

---

9. To invert the mask if required, select the Invert button in the Paint Style palette.

10. The Softness slider defaults to 10. This controls how the edges of the mask gradate or fade off. The softness is also shown in the channel sliders (by the keylined triangles) and this is updated as you move the Softness slider.

To change the softness of the mask, click on the keylined triangle and drag it to its new position

OR

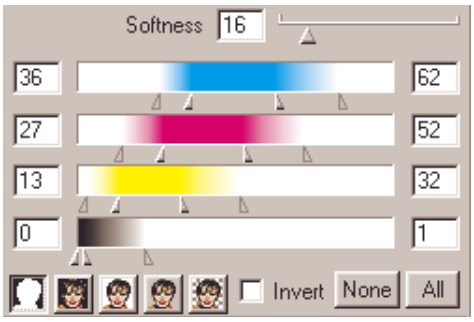
Type in the value you require in the edit box to the left of the Softness slider.

11. Some masks that you create don't need fine tuning. If you are satisfied with the mask you have created and you don't wish to fine tune it, go to **Step18** to build the mask.

Remember that after building the mask you can add to and subtract from the mask to edit it.

If you want to fine tune individual channels continue with Step 12:

12. As you have previously selected areas to mask, the channel sliders in the Paint Style palette are automatically adjusted.



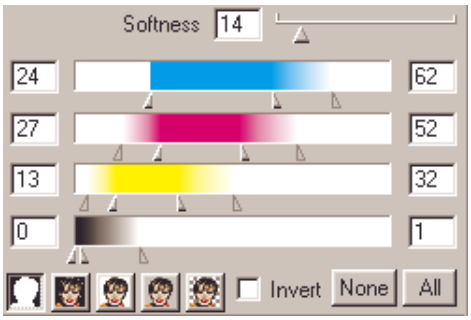
The solid triangles control the range of color that you are masking out. The edit boxes to the left and right of the channel sliders give you a readout of where the solid triangles are positioned on the channel sliders.

So in the example shown above, the mask is being created where the cyan is between 36% and 62%, the magenta is between 27% and 52%, the yellow is between 13% and 32% and the black is between 0% and 1%.

13. To change the range of color that you wish to create your mask from, click on the left solid triangle of one of the channel sliders and drag it to its new position.

OR

Type in the value you require in the edit box to the left of the slider.

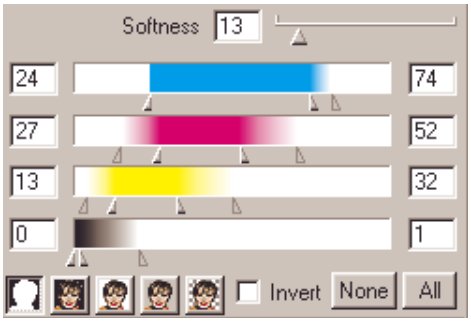


You can now see that the left side of the cyan channel has changed. The mask is now being created where the cyan is between 24% and 62%.

14. To change the range of color that you wish to create your mask to, click on the right solid triangle of one of the channel sliders and drag it to its new position.

OR

Type in the value you require in the edit box to the right of the slider.



You can now see that the right side of the cyan channel has changed. The mask is now being created where the cyan is between 24% and 74%.

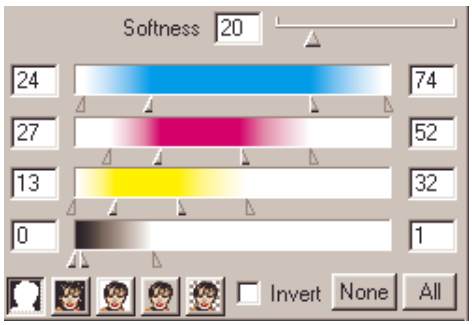
15. As we said earlier, the softness is also shown in the channel sliders. This is shown by the distance between the solid triangle and the keylined triangle.

Each individual channel slider shows the softness that has been set in the Softness slider, but you can change the softness of each individual channel.

16. To change the softness of a single channel, click on one of the keylined triangles and move it to a new position.

If you have Auto-apply checked your mask will update dynamically as you move the slider. If you don't have Auto-apply checked, click on the Apply button to update your mask.

As you move the keylined triangle on the channel slider you can see the gradation between the solid triangle and the keylined triangle change. This shows you how the edge of the mask is fading off.



17. You can continue to change the softness of each individual channel.

As you do change each individual channel the Softness slider shows you an average of all the channels softness.

18. You are now ready to build the mask.

Select the mask mode you require to build your mask.

Black/white mode - builds the mask object on top of the original object with the masked area containing a black 'Tint' paint style (layer).

Black mode - builds the mask object on top of the original object with the masked area containing a black 'Tint' paint style (layer).

An example: This mode allows you to leave the masked object 'Tint' paint style (layer) as it is, change the color of the masked object 'Tint' paint style (layer) as below or change the paint style altogether.

This is used the same as the Black/white mode and the White mode.

White mode - builds the mask object on top of the original object with the masked area containing a white 'Tint' paint style (layer).

This is used the same as the Black/white mode and the Black mode.

Transparent mode - builds the mask object on top of the original object with the masked area containing the original 'Picture' paint style (layer).

An example: This mode allows you to easily add a 'Color Curve' paint style (layer) to the 'Picture' paint style (layer) in the masked object to darken the color of the sky, but not affect the balloon.

Background mode - overrides the original object with the masked object with the background dropped out.

An example: This mode allows you to drop out the background of the object containing the balloon to see through to the underlying object containing a 'Picture' paint style (layer) of water.

19. Select the Build Mask button from the tool modifier ribbon.

The Task Manager will display, showing you the mask is processing.

When the mask has finished processing the Task Manager will close and the Mask object will display.

20. The new object will display as a Mask object in the Object List.

The Mask object is automatically grouped to the original object and shows as a Group in the Object List.

The new Mask object will automatically be selected.

After you have built your mask the mask object is a Bitmap object. You can edit the object by adding to or subracting from it using the Brush tool. For more information on using the Brush tool see: **Chapter 8** - 'Painting and Cloning' - 'The Brush tool' on page 257.

Selective Color Correction paint style

The 'Selective Color Correction' tab in the Paint Style palette applies a 'Selective Color Correction' paint style (layer) to the selected object.

This paint style is used to modify or color correct specific colors. You can make a red color brighter by taking cyan out of reds without affecting any other colors. Alternatively, you can change colors completely, such as reds into blues.

Opacity slider

Controls the opacity of the picture layer from 0 % to 100% where 100% is fully opaque.

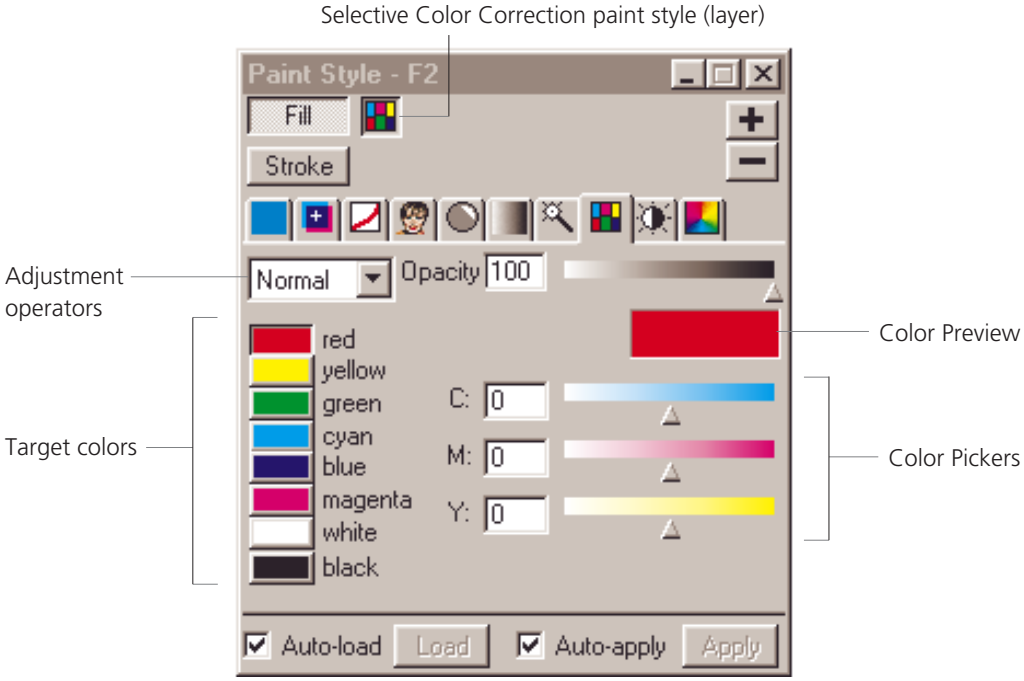
To change the opacity:

1. Click and hold on the triangle underneath the opacity slider.

2. Slide the slider to the opacity you require and let go.

OR

- Enter a value in the Opacity edit box and hit Tab or Enter.



Selective Color Correction paint style

Adjustment Operators

Adjustment operators can be divided into two groups.

The first consists of Add, Subtract, Increase, Decrease, Minimum, Maximum, Multiply, Divide and Invert adjustment operators. These are based on simple mathematical formulae and consequently give relatively predictable results.

The second group consisting of Invert/Subtract, Xor, Or, And, and Subtract/Invert adjustment operators, are based on complex bitwise logical mathematical operations. The results of these calculations are much harder if not impossible to predict. Experiment freely with these to achieve special effects.

To apply an adjustment operator:

See 'Tint Adjust paint style' on page 148.
(The adjustment operator controls are the same for the 'Selective Color Correction' paint style as they are for the 'Tint Adjust paint style.)
The examples displayed in the 'Tint Adjust' paint style section show you two objects overlapping. The background is an object containing a 'Picture' paint style. The foreground object (letter c) contains a 'Tint Adjust' paint style with different Adjustment operators on each picture.

The calculation used in defining the result of the Adjustment operators is the same for all paint styles but the final result is always different. By using the 'Selective Color Correction' paint style with Adjustment operators you can create some great effects.

Applying Selective Color Correction

As we said earlier, you can use Selective Color Correction to adjust a color slightly or to completely change a color.

We will now explain the operation involved in creating these effects. The examples used have an object that contains a 'Picture' paint style (layer), with the 'Selective Color Correction' paint style (layer) added on top.

Applying selective color correction to change a color slightly:

1. Make sure the object is selected.
2. Place a Picture.

3. Make sure the 'Fill' button is selected.
4. Click on the Add button at the top right of the Paint Style palette, to add a paint style (layer).
5. Select the 'Selective Color Correction' tab in the Paint Style palette

The 'Selective Color Correction' tab to the right of the 'Fill' button will be selected.

6. Select the color you wish to modify from the selection of Target colors.

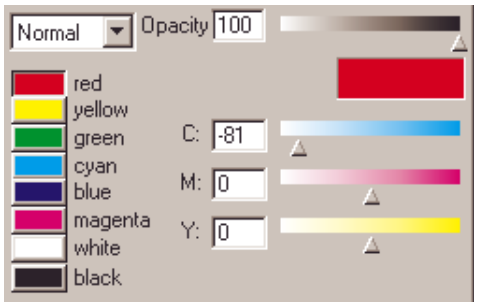
In this example, we select Red.

7. Now go across to the sliders and click and drag on the triangle of the color you wish to add to or subtract from the target color.

OR

Type in the value you require in the edit box to the left of the slider.

In this example, we want to take cyan out of reds. So, we click and drag the cyan slider to the left.



The sliders' default positions are in the center. Adjusting them to the left subtracts color, and to the right adds color.

If you have Auto-apply checked, your page will update dynamically as you move the slider. If you don't have Auto-apply checked, click on the Apply button to update your page.

You can now see that cyan has been taken out of reds, but no other color has been affected.

Applying selective color correction to completely change a color:

1. Place a Picture.

2. Make sure the 'Fill' button is selected.

3. Click on the Add button + at the top right of the Paint Style palette, to add a paint style (layer).

4. Select the 'Selective Color Correction' tab in the Paint Style palette

The 'Selective Color Correction' tab to the right of the 'Fill' button will be selected.

5. Select the color you wish to modify from the selection of Target colors.

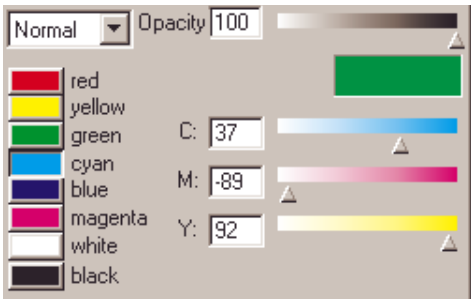
In this example, we select Cyan.

6. Now go across to the sliders and click and drag on the triangle of the color you wish to add to or subtract from the target color.

OR

Type in the value you require in the edit box to the left of the slider.

In this example, we want to change the color of the sky. So, we click and drag the magenta slider to the left to take magenta out. Then click and drag the yellow slider to the right to add yellow.



The sliders' default positions are in the center. Adjusting them to the left subtracts color, and to the right adds color.

If you have Auto-apply checked, your page will update dynamically as you move the slider. If you don't have Auto-apply checked, click on the Apply button to update your page.

You can now see that magenta has been taken out of cyans, yellow has been added to cyans but no other color has been affected.

To set a color back to zero:

1. Right mouse-click anywhere inside the Selective Color Correction area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Set this Color to Zero.

The sliders for the selected target color will now be set to zero.

To set all colors back to zero:

1. Right mouse-click anywhere inside the Selective Color Correction area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Set all Colors to Zero.

The sliders for all the target colors will now be set to zero.

To reset all the values for the Selective Color Correction paint style:

1. Right mouse-click anywhere inside the Selective Color Correction area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Reset all values.

All of the controls in the Selective Color Correction paint style, including the opacity and adjustment operators will now be reset.

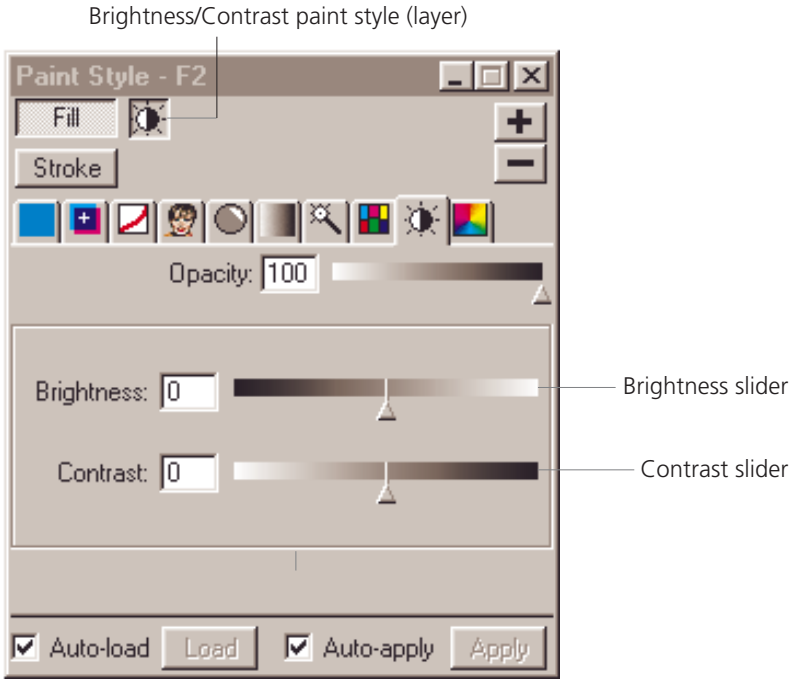
Brightness/Contrast paint style

The 'Brightness/Contrast' tab in the Paint Style palette applies a 'Brightness/Contrast' paint style (layer) to the selected object.

This paint style makes simple adjustments to the tonal range. It adjusts the highlights, midtones and shadows all at once.

Opacity slider

Controls the opacity of the Brightness /Contrast layer from 0 % to 100% where 100% is fully opaque.



Brightness/Contrast paint style

To change the opacity:

1. Click and hold on the triangle underneath the opacity slider.

2. Slide the slider to the opacity you require and let go.

OR

- Enter a value in the Opacity edit box and hit Tab or Enter.

Applying Brightness and Contrast

You can use the Brightness and Contrast paint style (layer) to add or subtract brightness or contrast from an underlying paint style (layer) or object.

Applying brightness and contrast:

1. Make sure the object is selected.

2. Make sure the 'Fill' button is selected.

3. If you want to add a 'Brightness/Contrast' paint style on top of another paint style click on the plus button at the top right of the paint style palette and then select the 'Brightness/Contrast' button in the Paint Style palette.

OR

To apply only a 'Brightness/Contrast' paint style to the selected object select the 'Brightness/Contrast' button in the Paint Style palette. With this option the object will appear empty if it is not overlapping another object as the brightness and/or contrast will be applied to the white background.

The 'Brightness/Contrast' tab to the right of the 'Fill' button will be selected.

4. To change the Brightness of the paint style (layer), click and drag on the triangle underneath the Brightness slider.

OR

Type in the value you require in the edit box to the left of the slider.

Moving the slider to the left will darken the paint style (layer) and to the right will lighten the paint style (layer).

5. To change the Contrast of the paint style (layer), click and drag on the triangle underneath the Contrast slider.

OR

Type in the value you require in the edit box to the left of the slider.

Moving the slider to the left will give you less contrast and to the right will give you more contrast.

To reset all the values for the Brightness/Contrast paint style:

1. Right mouse-click anywhere inside the Brightness/Contrast area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Reset all values.

All of the controls in the Brightness/Contrast paint style, including the opacity will now be reset.

Hue/Saturation paint style

The 'Hue/Saturation' tab in the Paint Style palette applies a 'Hue/Saturation paint style (layer) to the selected object.

This paint style allows you to adjust the hue, saturation, and lightness of individual color components. You can also colorize using this paint style.

Opacity slider

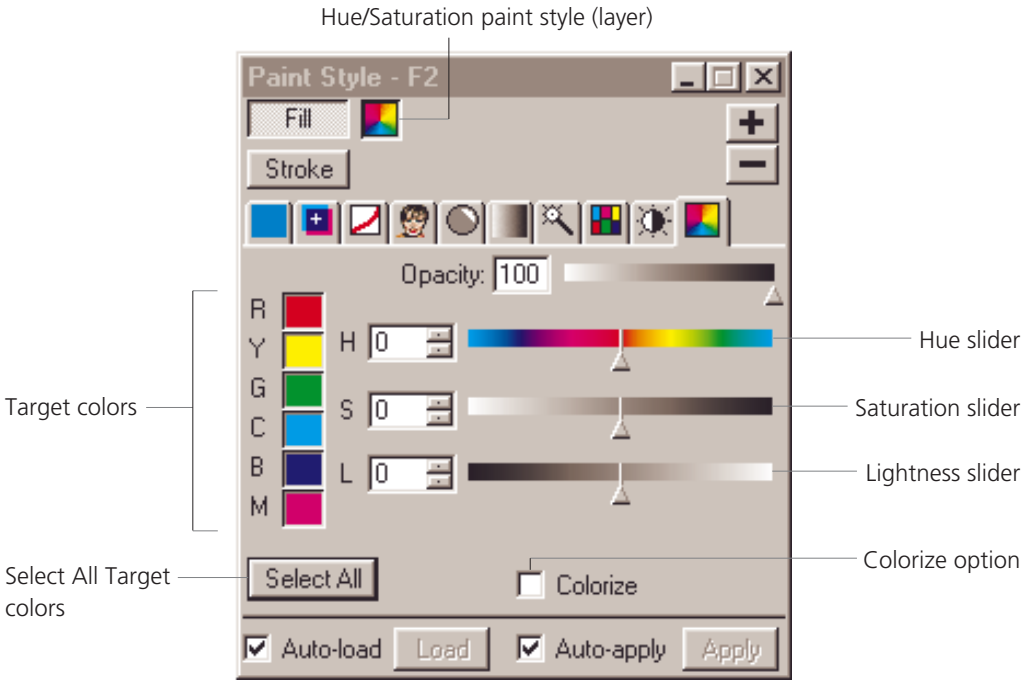
Controls the opacity of the Hue/Saturation layer from 0 % to 100% where 100% is fully opaque.

To change the opacity:

1. Click and hold on the triangle underneath the opacity slider.
2. Slide the slider to the opacity you require and let go.

OR

- Enter a value in the Opacity edit box and hit Tab or Enter.



Hue/Saturation paint style

Applying Hue and Saturation

You can use the Hue and Saturation paint style (layer) to change the Hue (color), Saturation and/or Lightness of particular target colors in the underlying paint style (layer) or object.

We will now explain the operation involved in creating these effects. The examples used have an object that contains a 'Picture' paint style (layer), with the 'Hue/Saturation' paint style (layer) added on top.

To apply a Hue/Saturation paint style:

1. Place a Picture.

2. Make sure the 'Fill' button is selected.

3. Click on the Add button at the top right of the Paint Style palette, to add a paint style (layer).

4. Select the 'Hue/Saturation' tab in the Paint Style palette

The 'Hue/Saturation' button to the right of the 'Fill' button will be selected.

5. Select the color you wish to modify from the selection of Target colors.

In this example, we select Blue.

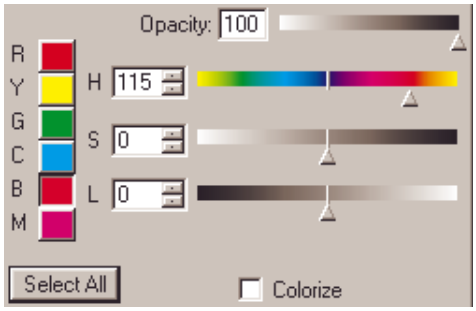
You can click on the Select All button to select all of the colors. If this is selected, all of the colors will be modified.

Holding down the Shift key allows you to multiple select adjacent colors and holding down the Crtl key will allow you to select random colors.

6. To change the Hue, go across to the sliders and click and drag on the triangle underneath the Hue slider to select a new color OR enter a value in the Hue edit box.

The target color selected will now change to the color you have selected on the Hue slider.

In this example, we want to change the blue colors to pink. So, we click and drag the Hue slider to select a pinky-red color.



If you have Auto-apply checked your page will update dynamically as you move the slider. If you don't have Auto-apply checked, click on the Apply button to update your page.

You can now see that the blue colors are now a pinky color.

7. To change the Saturation of the target color you selected in Step 5, click and drag on the triangle underneath the Saturation slider.

OR

Type in the value you require in the edit box to the left of the slider.

The slider's default position is in the centre. Adjusting the slider to the left will desaturate and to the right will add saturation.

If you have Auto-apply checked your page will update dynamically as you move the slider. If you don't have Auto-apply checked, click on the Apply button to update your page.

8. To change the Lightness of the target color you selected in Step 5, click and drag on the triangle underneath the Lightness slider.

OR

Type in the value you require in the edit box to the left of the slider.

The slider's default position is in the centre. Adjusting the slider to the left will darken and to the right will lighten.

If you have Auto-apply checked your page will update dynamically as you move the slider. If you don't have Auto-apply checked, click on the Apply button to update your page.

To apply colorize:

1. Place a Picture.

2. Make sure the 'Fill' button is selected.

3. Click on the Add button at the top right of the Paint Style palette, to add a paint style (layer).

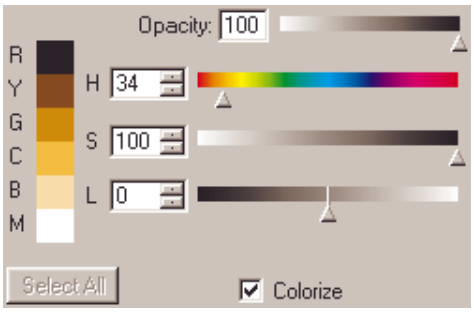
4. Select the 'Hue/Saturation' tab in the Paint Style palette

The 'Hue/Saturation' tab to the right of the 'Fill' button will be selected.

5. Check the Colorize check box.

6. To change the Hue, go across to the sliders and click and drag on the triangle underneath the Hue slider to select a new color.

In this example, we want to colorize the picture to be orange. So, we click and drag the Hue slider to select an orange color.



If you have Auto-apply checked your page will update dynamically as you move the slider. If you don't have Auto-apply checked, click on the Apply button to update your page.

You can now see that the picture has been colorized to orange.

7. To change the Saturation of the color you selected, click and drag on the triangle underneath the Saturation slider.

OR

Type in the value you require in the edit box to the left of the slider.

The slider's default position is to the far right (100%). Adjusting the slider to the left will desaturate the picture.

If you have Auto-apply checked your page will update dynamically as you move the slider. If you don't have Auto-apply checked, click on the Apply button to update your page.

8. To change the Lightness of the color you selected, click and drag on the triangle underneath the Lightness slider.

OR

Type in the value you require in the edit box to the left of the slider.

The slider's default position is in the centre. Adjusting the slider to the left will darken and to the right will lighten.

To reset selected channel(s) in the Hue/Saturation paint style:

1. Right mouse-click anywhere inside the Hue/Saturation area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Reset Selected Channel(s).

The selected channel(s) in the Brightness /Contrast paint style will now be reset.

To reset all values in the Hue/Saturation paint style:

1. Right mouse-click anywhere inside the Hue/Saturation area on the Paint Style palette.

A drop down menu will appear.

2. Scroll down and select Reset All Values.

All of the controls in the Hue/Saturation paint style, including the opacity will now be reset.

Alpha Channels

Think of an Alpha channel as a way of controlling an object's opacity. A 100% (solid black) value means no transparency. Anything less than 100% imparts a degree of transparency. A value of 0% means the object is totally transparent and therefore invisible.

All of the paint styles in the Paint Style palette except the 'Color Mask' paint style have an Opacity control slider. This allows you to regulate the opacity of each single layer in an object.

The Alpha channel allows you to actually add specific paint styles ('Tint', 'Color Curve', 'Picture' or 'Gradient') into the Alpha channel. For example, you can have an Alpha channel of a 'Gradient' paint style set to linear, underlying a 'Picture' paint style. This will give you the effect of the picture gradating from fully opaque at the top to transparent at the bottom.

Or, as another example, you can create a spot color separation by having an Alpha channel of a 'Picture' paint style, underlying a 'Tint' paint style with a PANTONE color model.

Alpha channels are controlled as a color model and are added as layers to the Paint Style palette. You can have as many Alpha channels in the one object as you like.

To apply a Gradient Alpha channel to a Picture paint style (layer):

In this example, we will use the 'Gradient' paint style set to an Alpha channel to gradate a 'Picture' paint style from fully opaque at the top to transparent at the bottom. We will then use the same Alpha channel to gradate a 'Tint' paint style.

1. Open or place a picture.

Your Picture object will display.

2. Select the Picture object you have just opened.

3. Go to the Paint Style palette and click on the Add button + at the top right

A new paint style (layer) will be added, the same as the original paint style.

4. Select the first paint style (layer). This is the one on the left. In order of priority, this is underneath the one that you just added.

5. Select the 'Gradient' paint style (layer).

6. Select the Alpha color model.

A black triangle will appear in the top right of the paint style to indicate the paint style (layer) is an Alpha channel

The 'Gradient' paint style (layer) in the Alpha channel now shows.

If you have Auto-apply checked your page will update automatically. If you don't have Auto-apply checked, click on the Apply button to update.

7. To Invert the Gradient, right mouse-click, scroll down the menu and select Invert Gradient.

The result above shows you a linear gradient with the sliders set to 100% opaque at the top to 0% at the bottom.

You can achieve many effects by changing the options in the 'Gradient' paint style (layer). There are all the different styles of gradients to choose from and you can add points anywhere along the slider to change the effect.

For more information on the '**Gradient paint style**' see page 171.

To apply a Gradient Alpha channel to a 'Tint' paint style (layer):

In the example provided we are applying the Gradient Alpha channel to a blue tint that is sitting on top of the Tree picture that has an Alpha channel applied to it.

1. Make sure that you don't have any objects selected.

2. Go to the Paint Style palette select the 'Tint' paint style (layer).

3. Select the rectangle vector tool from the vector tool bar.

4. Select the new modifier tool from the tool modifier ribbon.

5. Position your cursor at the point where you would like to start your rectangle.

6. Click and drag the cursor to where you want the opposite corner to be.

7. Release the mouse and your object is created.

3. Go to the Paint Style palette and click on the Add button at the top right

A new paint style (layer) will be added, the same as the original paint style.

4. Select the first paint style (layer). This is the one on the left.

In order of priority, this is underneath the one that you just added.

5. Select the 'Gradient' paint style (layer).

6. Select the Alpha color mode.

A black triangle will appear in the top right of the paint style to indicate the paint style (layer) is an Alpha channel

The 'Gradient' paint style (layer) in the Alpha channel now shows.

The result above shows you a linear gradient with the sliders set to 100% opaque at the bottom to 0% at the top. You can achieve many effects by changing the options in the 'Gradient' paint style (layer).

If you have Auto-apply checked your page will update automatically. If you don't have Auto-apply checked, click on the Apply button to update.

To create a spot (PANTONE®) colored picture:

In this example, we will use the 'Picture' paint style set to an Alpha channel and combine this with a PANTONE® 'Tint' paint style to achieve a spot color picture.

1. Open or place a picture.

Your Picture object will display.

2. Select the Picture object you have just opened.

3. Select the Alpha color mode in the Paint Style palette.

A black triangle will appear in the top right of the paint style to indicate the paint style (layer) is an Alpha channel.

If you have Auto-apply checked, your object will turn white.

4. Go to the Paint Style palette and click on the Add button + at the top right.

A new paint style (layer) will be added, the same as the original paint style.

5. Select the 'Tint' paint style (layer).

6. Select the PANTONE® color model.

Select the PANTONE® color you require.

For more information on **Selecting PANTONE®** colors see page 144.

The PANTONE® 'Tint' paint style (layer) now combines with the 'Picture' paint style (layer) to give you a spot color picture.

NOTE: The above picture has been printed as CMYK for the purpose of the manual only.

If you have Auto-apply checked your page will update automatically. If you don't have Auto-apply checked, click on the Apply button to update.

To color correct the spot (PANTONE®) colored picture:

In this example, we will use the spot color picture that we have just explained and add a 'Color Curve' paint style set to Alpha channel above the 'Picture' paint style but below the 'Tint' paint style.

1. Select the object that was just created.

2. From the Paint Style palette select the first paint style button.

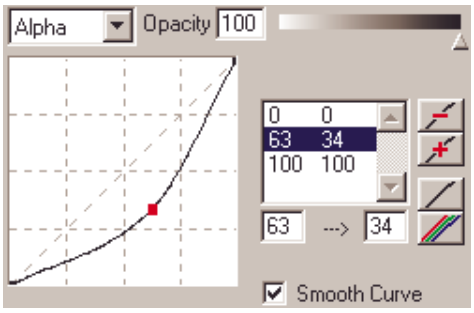
3. Click on the Add button + at the top right to add another paint style.

A new paint style (layer) will be added, the same as the original paint style.

4. Select the 'Color Curve' paint style (layer).

5. You can now adjust the color curve.

In the example below we have taken color out of the quarter tones, midtones and three-quarter tones.



NOTE: The above picture has been printed as CMYK for the purpose of the manual only.

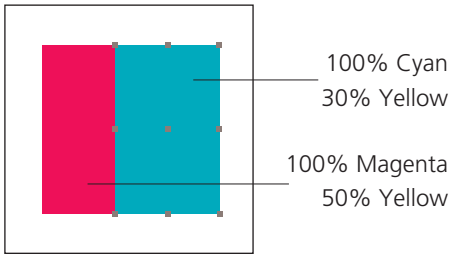
Overprinting

Normally in Wright Design, when an object is created on top of another object, the area that falls beneath the top object is completely covered or "knocked out" (unless you have an Alpha channel or opacity applied to the top object).

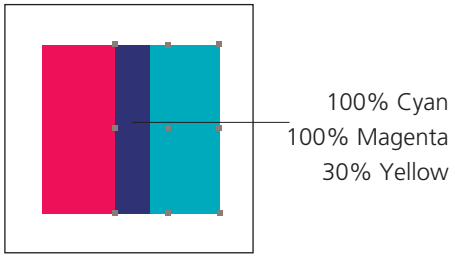
As an option you can prevent knockout to make overlapping printing inks appear transparent; to do so, you select the Overprint option in the Paint Style palette.

You can use the Overprint option on the Fill or Stroke of any object. Overprinting only affects objects beneath the object that has overprint selected.

For example:



Colors knockout



Green set to overprint

The object set to overprint (green) is knocking out the colors that it contains and overprinting the colors that it doesn't contain from the object underneath (reddish color).

Using plug-in filters

Wright Design supports 32-bit Photoshop plug-in filters.

To install 32-bit Photoshop plug-in filters:

See **Chapter 2** - 'Finding Your Way Around' - 'Photoshop plug-in filters' on page 44.

To use 32-bit Photoshop plug-in filters:

1. Open or place a picture.

You could also create a Vector or Bitmap object with a 'Picture' paint style.

2. Select the object with the 'Picture' paint style.

3. Choose Filter > and a drop down menu will display showing you the plug-in filters that are available to you.

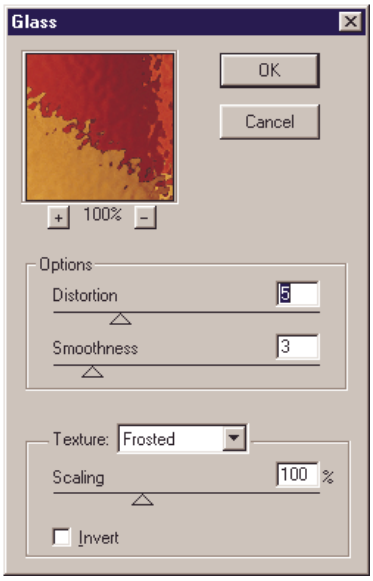
The filters that are grayed out will only work with RGB pictures.

If all the filters are grayed out you do not have an object with a 'Picture' paint style selected

4. Select the filter you require.

In this example we will selected Distort > Glass.

The corresponding dialog box will open unless the filter you selected doesn't have one.



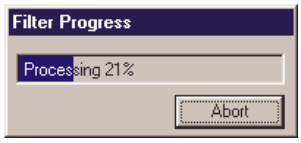
5. Adjust the controls available to create the effect you are looking for.

Most of the filters have a preview box to show you what the filter will look like. Your cursor will turn into a hand when you place it over the preview box. Click and drag to change the position of the preview.

6. Click OK.

The Filter progress bar dialog box will display.

If you want to stop the filter click on the Abort button.



When the filter has finished processing the dialog box will close and the new filtered picture will replace the original picture in your object.

The new filtered picture will have '_flt' added to its filename. The original picture will be untouched.

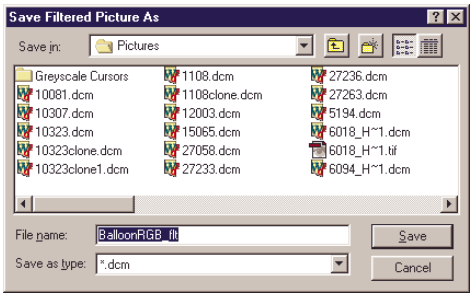
To undo a filter and select a new filter:

1. If you have applied a filter to your picture and you undo the filter and then select a new filter the 'Save Filtered Picture As' dialog box will open.

The original default folder path, will be the path that is set for Documents in your Folder preferences.

(File > Preferences > Folders > Documents)

The default folder path from then on is the path that you used when you last opened or saved a document.



2. If the default folder path is not the path you require, click on the arrow to the right of the "Save in" combo box and select a new folder path.

3. The icons across the top of the dialog box are general Windows functions.

4. You have the option here of renaming the document or overwriting the file that was created with the previous filter.

To rename the document, enter a name in the File name edit box.

5. Click Save. Your filter picture will now be saved with the file name you specified, to the folder you specified.

6. The dialog box for the filter you have selected will open.

Follow from Step 5 on the previous page to create your filter.

painting
illust
text
painting
filters
CMYK, HSV, R
7

Chapter 7 - Editing Objects and/or Layers

Wright Design lets you edit and modify objects and the layers within objects. This chapter describes the many editing tools and techniques including how to move, duplicate, transform and crop objects and layers.

The first part of this chapter deals with editing objects. The editing tools described here apply to all types of objects.

We explain how to transform objects as well as transforming the objects shape and layer.

We then go through the extra tools that are available to edit one object type.

Editing objects

Wright Design is an object-based application. Remember, all objects, and all layers within the objects, created in Wright Design are editable at any time.

Selecting objects

In order to be able to work with an object, you need to select it first. There are several ways you can select objects.

To select an object:

1. Select the Select tool from the Tool palette.

2. Click on the object in your page that you wish to select.

The object is now selected. Handles appear around the object to show you it is selected.

OR

- Click on the object you want to select from the Object List (This is very useful if the object you want to select is underneath other objects).

The object is now highlighted in the Object List and handles appear around the object to show you the object is selected.

OR

- As a shortcut:

When you have any tool other than the Select tool selected, hold down the Ctrl key to temporarily activate the Select tool and click on the object you wish to select.

The object is now selected. Handles appear around the object to show you it is selected.

OR

To select objects that are on top of each other:

1. Select the Select tool from the Tool palette.

2. Hold down the Alt key and select the object on top.

The top object will be selected.

3. Still holding down the Alt key, click on the top object again.

The object that is directly underneath the top object will be selected.

4. Continue this procedure to select an object that is directly under the object selected above, and so on.

Holding down the Ctrl + Alt key will allow you to select objects that are on top of each other as described above, without having to click on the Select tool.

To select multiple objects:

1. Select the Select tool from the Tool palette.

2. Hold down the Shift key and click on the object's in your page that you wish to select.

The objects are now selected. Handles appear around each object to show you they are selected.

OR

- Hold down the Ctrl key to temporarily activate the Select tool and click on the objects you want to select from the Object List. (This is very useful if the object(s) you want to select are underneath another object.)

The objects are now highlighted in the Object List and the handles appear around each object to show you they are selected.

OR

1. Select the Select tool from the Tool palette.

2. Click and drag over the whole area of the objects you wish to select.

OR

To select all objects:

- Choose Edit > Select All (Ctrl + A)

To deselect an object:

1. Select the Select tool from the Tool palette.

2. Click anywhere on your page or pasteboard area where there is no other object.

The object is now deselected.

OR

1. Select the Select tool from the Tool palette.

2. Hold down the Shift key and click on the object that is selected.

The object is now deselected.

OR

- Hold down the Ctrl key and click on the object that is selected from the Object List.

The object is now deselected.

OR

- As a shortcut:

When you have any tool other than the Select tool selected, hold down the Ctrl key to temporarily activate the Select tool and click on the pasteboard to deselect.

The object is now deselected.

OR

To deselect all objects:

- Choose Edit > Select None

(Ctrl + Shift + A)

Moving objects

To move an object:

1. Select the object(s) you wish to move.

2. Move the cursor on top of the object. When the cursor turns into a four-headed arrow, click and hold down on the object and move it to a new position.

If you selected the object by holding down the Ctrl key while not being in the Select tool, keep holding the Ctrl key to obtain the four-headed arrow and move the object to a new position.

OR

1. Select the Select tool from the Tool palette.

2. Click on the object(s) that you wish to move in your page.

3. From the Select Tool modifier ribbon type in the coordinates in the X and Y fields to which you want the object to move.

(The X and Y coordinates or origin of the object is the top left corner.)

OR

After selecting the object(s), use the four arrow keys on your keyboard to "nudge" the selected object in the direction of the arrow by one screen pixel.

As you move an object, only its outline is visible. To see the complete object as you move or apply a transform, choose View > Preview Transforms.
This option may degrade your screen redraw speed.

Deleting objects

To delete an object:

1. Select the object(s) you wish to delete.

2. Press the Delete key on your keyboard or Choose Edit > Delete.

OR

1. Right mouse-click on the object(s) you want to delete from the Object List.

A drop down menu will appear.

2. Scroll down and select Delete Selection.

OR

1. Select the object(s) you wish to delete from the Object List.

2. Press the Delete key on your keyboard.

Your object will now be deleted.

Duplicating objects

When an object is duplicated, the new object is positioned directly on top of the original object. You can see the newly created object in the Object List.

To duplicate an object:

1. Select the object(s) you wish to duplicate.

2. Choose Object > Duplicate. (Ctrl + D)

Your object will now be duplicated.

Hiding objects

Objects that you have created can be hidden at any time. There are two ways of hiding objects on your page.

To hide objects using the menu:

1. Select the object(s) you wish to hide.
2. Choose Object > Hide.

To hide objects using the Object List:

1. Right mouse-click on the object that you want to hide in the Object List.

If you have several objects to hide, hold the Ctrl key down, select the objects you want to add (except the last object) and whilst still holding down the Ctrl key right mouse-click on the last object.

A drop down menu will appear.

2. Scroll down the menu and select Hide.

The selected object(s) will now be hidden.

To show objects that have been hidden using the menu:

1. Select the object(s) you wish to show.
2. Choose Object > Show.

To show objects that have been hidden using the Object List:

1. Right mouse-click on the object that you want to show in the Object List .

If you have several objects to show, hold the Ctrl key down, select the objects you want to show (except the last object) and without releasing the Ctrl key right mouse-click on the last object.

A drop down menu will appear.

2. Scroll down the menu and select Show.

The selected object(s) will now show.

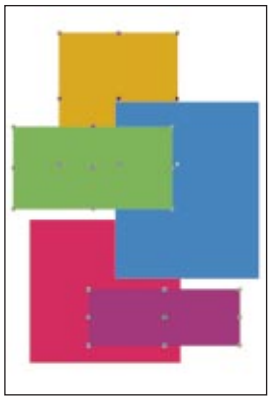
Grouping objects

Besides selecting multiple objects, you can also group and ungroup them. There are several ways of grouping objects in Wright Design.

To group objects from your page:

1. Multiple select the objects you wish to group from your page.

In the example below, we have selected the orange, green and purple objects. The handles around the objects show they are selected.

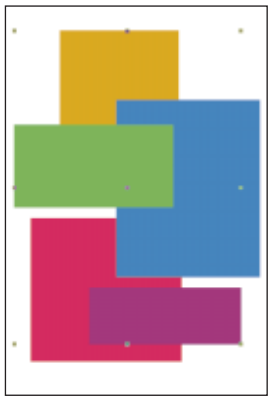


2. Choose Object > Group. (Ctrl + G)

The selected objects will now be grouped.

In the example below, the three objects that

were selected have now been grouped and the group is selected. This can be seen by the handles displayed that bound the area of the grouped objects.



To group objects from the Object List:

1. Multiple select the objects you wish to group by holding down the Ctrl key and selecting each object (except the last object) from the Object list and whilst still holding down the Ctrl key, right mouse-click on the last object that you want to group.

A drop down menu will appear.

2. Scroll down the menu and select Group.

The selected objects will now be grouped. New handles will show, bounding the area of the grouped objects.

Holding the Shift key down and selecting objects will select objects that fall directly after one another in the Object list.

Working with Grouped objects

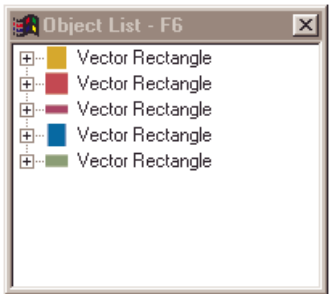
Having learnt how to group objects, we will now go through the behaviour of grouped objects.

After you have grouped multiple objects, new handles will show, bounding the area of the grouped objects.

Grouped Objects in the Object List

After grouping objects in your page, you have two options for their display in the Object List.

The first option displays all of your objects including the objects that are grouped, in priority. You cannot actually see the Groups.



It is advisable to have this option selected when changing priority of objects, using the Object List.

The second option displays each of the objects you have grouped inside the Group object. Using this option makes it easier to see which objects are in a group.

This option also shows objects that have a Parent/Child link by displaying the Parent object in bold letters.

Group objects are also displayed with bold letters.

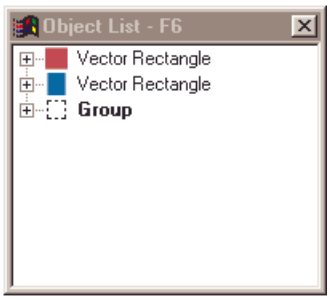
To display grouped objects as a Group in the Object List:

1. Right mouse-click anywhere inside the object list.

A drop down menu will appear.

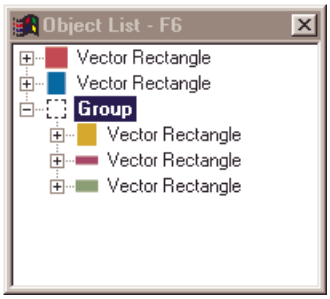
2. Scroll down and select, Grouped objects together.

The grouped objects will now display as a Group object.



3. To display the objects within the group, double-click on the Group object.

The objects that have been grouped are now displayed within the Group object.



It is advisable **NOT** to have 'Group objects together' selected when you have objects grouped and you are changing priority of objects using the Object List. If you do use this option, the display of the priority of your objects in the Object List can become very confusing. For example, you can change the priority of an object to fit between two grouped objects, but this would not display in the Object List even though it is correct on your page.

To turn the grouped objects together display off in the Object List:

1. Right mouse-click anywhere inside the Object List.

A drop down menu will appear.

2. Scroll down and select 'Grouped objects together'.

The grouped objects will now display as single objects in the Object List.

To ungroup a grouped object from your page:

1. Select the grouped object from your page.

2. Choose Object > Ungroup. (Ctrl + U)

The objects will now be ungrouped and each object will be selected.

To ungroup a grouped object from the Object List:

1. Right mouse-click on the Group object in the Object List.

2. Scroll down and select Ungroup.

The objects will now be ungrouped and each object will be selected.

To add objects to a Group from the Object List:

1. Right mouse-click and hold down on the object in the Object List that you want to add to a group.

If you have several objects to add to a Group, hold the Ctrl key down, select the objects you want to add (except the last object) and without releasing the Ctrl key right mouse-click on the last object.

2. Drag the selected object(s) onto a Group object.

A drop down menu will appear.

3. Select Add object(s) to group.

The selected object(s) will now be added to the Group.

To ungroup selected objects from a Group in the Object List:

1. Right mouse-click and hold down on the object in the Object List that you want to un-group from a group.

If you have several objects to un-group from a Group, hold the Ctrl key down, select the objects you want to un-group, then right mouse-click on the last object.

A drop down menu will appear.

2. Select Un-group selected object(s).

The selected object(s) will now be un-grouped.

Selecting Grouped objects

Objects that are grouped can be selected as a Group or as an individual object from your page or from the Object list.

Objects that are part of a group can be edited and transformed as a single identity even though they are part of a group.

To select an object that is grouped from your page:

1. To select the group click on any of the grouped objects on your page.

OR

To select one of the objects in the group, hold down the Alt key and select the object you want.

To select an object that is grouped from the Object List:

1. To select the group click on the Group object in the Object List.

OR

To select one of the objects in the group, select the required object from the Object List.

Locking objects

Objects can be locked at any time. When you lock an object, the object cannot be moved or transformed in any way. However, you can change, move and transform the contents (layers) within the locked object.

To lock an object(s):

1. Select the object(s) you wish to lock.
2. Choose Object > Lock. (Ctrl + L)

The object(s) will now be locked.

When you move the Select tool over the locked object the cursor will display a padlock, indicating the object is locked.

To unlock an object(s):

1. Select the object(s) you wish to unlock.
2. Choose Object > Unlock. (Ctrl + L)

The object(s) will now be unlocked.

Prioritizing objects

Wright Design allows you to change the priority of any object above or below any other object. This will have the effect of changing the display order of the objects when the screen is refreshed.

You can prioritize objects by:

- Using the Object List
- Using the Object menu (for simple prioritization)
- Right mouse-click on your page

Using the Object List

The easiest way to change the priority of object(s) is using the Object List.

This is explained in **Chapter 5** - 'Creating Objects' - 'Changing Object Priority' on page 122.

Using the Object Menu

The object menu gives you four options for changing the priorities of objects.

They are: Bring to Front

Bring Forward

Send to Back

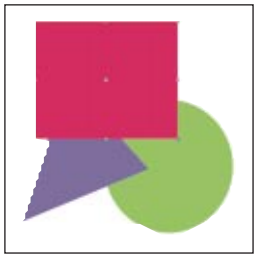
Send Backward

To bring an object to the front:

1. Select the object(s) you want to bring to the front.

The red object is selected.

2. Choose Object > Bring to Front.



The selected object(s) has now been prioritized to the front of all the other objects on your page.

The red object is now above all of the other objects.

To bring an object forward:

1. Select the object(s) you want to bring forward.

The red object is selected.

2. Choose Object > Bring Forward.

The selected object(s) has now been prioritized one step forward from where it was.

The red object is now above the green object, but below the blue object.

To send an object to the back:

1. Select the object(s) you want to send to the back.

The blue object is selected.

2. Choose Object > Send to Back.

The selected object(s) has now been prioritized to the back of all the other objects on your page.

The blue object is now below all of the other objects.

To send an object backward:

1. Select the object(s) you want to send backward.

The blue object is selected.

2. Choose Object > Send Backward.

The selected object(s) has now been prioritized one step backward from where it was.

The blue object is now below the green object, but above the red object.

Right mouse-click on your page

This option allows you to change the priority of an object relative to another object.

To change the priority of an object relative to another object:

1. Select the object(s) whose priority you wish to change.

The red object is selected.

2. Right mouse-click on the object that you want your selected object to be above or below.

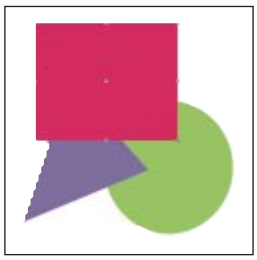
In the above example, we right mouse-click on the blue object.

A drop down menu will appear.

3. Scroll down and select either, Move Above or Move Below.

'Move above' will move the selected object just above the object that you right-mouse click.

Therefore the red object will move just above the blue object.



'Move below' will move the selected object just below the object that you right-mouse click.

Therefore the red object will move just below the blue object.

Combining objects

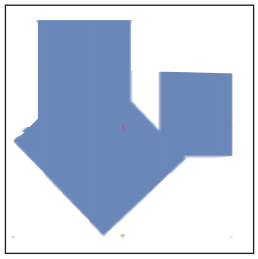
Objects can be combined into one object using the Combine function. Combine can also be used for combining Vector objects that you have unnecessarily split.

To combine objects:

1. Multiple select the objects you want to combine.

2. Choose Object > Combine.

The objects selected will now be combined into one object.



The paint style of the object that you first selected will be applied to the other objects that are combined.

Aligning objects

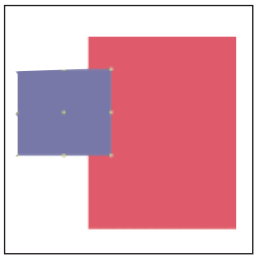
The Align tool aligns selected object(s) both horizontally and vertically. You can align the side, corner or center of any object(s) to the side, center or corner of your selected object.

You can also align objects to a specified point or to an offset that is specified from a point or object.

The object to which you want other objects to align is called the reference object.

To align object(s) to an object:

1. Select the object(s) you want to align.



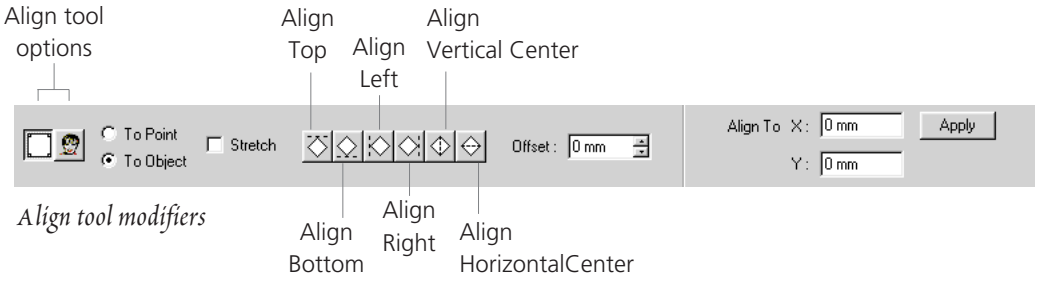
2. Select the Align tool from the tool palette.

The Align tool modifier ribbon will display.

3. Select the Align objects button from the tool modifier ribbon.

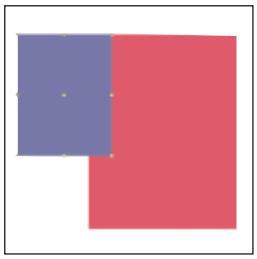
4. As we are aligning to an object select the 'To Object' radio button.

5. If you select the Stretch option the edge of the object you have selected will align, but the opposite edge of the object will stay in the same position.

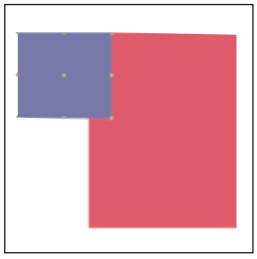


Align tool modifiers

If you don't select the Stretch option the edge selected will be aligned and the rest of the object will move with it.



Stretch selected (Align to top)



Stretch NOT selected (Align to top)

6. Select the Align mode you require.

The Align mode is the position you want to align to on the object that you want to align.

Align Top: aligns the top of the selected object(s).

Align Bottom: aligns the bottom of the selected object(s).

Align Left: aligns the left side of the selected object(s).

Align Right: aligns the right side of the selected object(s).

Align Vertical Center: aligns the center of the selected object(s) in a vertical direction.

Align Horizontal Center: aligns the center of the selected object(s) in a horizontal direction.

You can select a combination of these button to enable you to align the corner of objects and also the center of objects.

For example, you can select the 'Align Top' and 'Align Left' buttons to then enable you to align the top left corner of the selected object.

If you select both the 'Align Vertical Center' and the 'Align Horizontal Center' you can then align the center of the object.

We will select the 'Align Right' and 'Align Top' buttons.

The cursor displays a diamond shape with dotted lines. The dotted lines show you where you have selected to align.

7. The Offset option allows you to align any object(s) to another object but offset from that object.

8. Now we have to select where and what we want to align with.

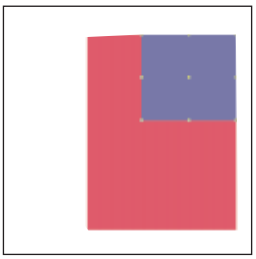
Scroll you cursor over the reference object and click on the object near the side that you want your selected object to be aligned.

When you are scrolling your cursor you will see that the diamond display will turn from white to black when you are on an object that can be used for alignment.

In our example we want the top right corner of the blue object to be aligned with the top right corner of the red object.

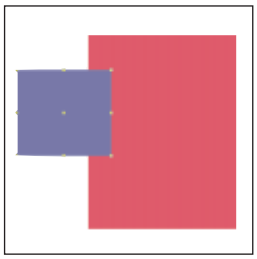
To achieve this we click on the red object towards the top right corner.

The top right corner of the blue object is now aligned with the top right corner of the red object.



To align object(s) to a specified position:

1. Select the object(s) you want to align.



2. Select the Align tool from the tool palette.

The Align tool modifier ribbon will display.

3. Select the Align objects button from the tool modifier ribbon.

4. As we are aligning to a position select the 'To Point' radio button.

5. If you select the Stretch option the edge of the object you have selected will align, but the opposite edge of the object will stay in the same position.

6. Select the Align mode you require.

The Align mode is the position you want to align to on the object that you want to align.

Align Top: aligns the top of the selected object(s).

Align Bottom: aligns the bottom of the selected object(s).

Align Left: aligns the left side of the selected object(s).

Align Right: aligns the right side of the selected object(s).

Align Vertical Center: aligns the center of the selected object(s) in a vertical direction.

Align Horizontal Center: aligns the center of the selected object(s) in a horizontal direction.

You can select a combination of these button to enable you to align the corner of objects and also the center of objects.

For example, you can select the 'Align Top' and 'Align Left' buttons to then enable you to align the top left corner of the selected object.

If you select both the 'Align Vertical Center' and the 'Align Horizontal Center' you can then align the center of the object.

We will select the 'Align Right' and 'Align Top' buttons.

The cursor displays a diamond shape with dotted lines. The dotted lines show you where you have selected to align.

7. The Offset option allows you to align any object(s) to another object but offset from that object.

8. The Distance option allows you to align an object to a specified position.

Key in the position where you want your object(s) to be aligned and click on the Apply button.

OR

Click on your page at the position you want your object to be aligned.

Your object will now be aligned to the position you specified.

Joining objects/layers

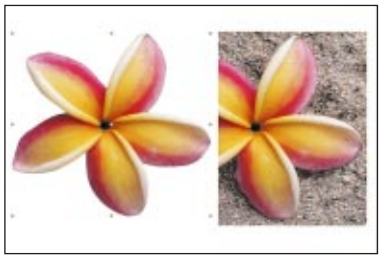
The Join tool allows you to join objects that have the same Picture paint style.

You can move an object to join another object with the same Picture paint styles or you can move the Picture paint style in an object to join another object with the same Picture paint style.

The Object you want other objects to join to is called the reference object.

To join objects:

1. Select the object you want to join.



In this example we want to join the cutout object of the flower to the rectangular object.

2. Select the Align tool from the tool palette.

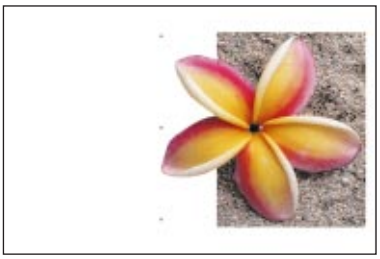
The Align tool modifier ribbon will display.

3. Select the Join tool from the tool modifier ribbon.

4. We are joining the objects so select the Move Object radio button.

5. Click on the reference object.

Your objects are now joined.



The selected object can have a totally different transform applied to it than the reference object and the objects will still join. This also applies when you are joining a picture.

To join a picture:

1. Select the object you want to join.

In this example the flower paint style inside the cutout object has been scaled and moved. We want to join the picture in the cutout object to the picture in the rectangular object.

2. Select the Align tool from the tool palette.

The Align tool modifier ribbon will display.

3. Select the Join tool from the tool modifier ribbon.

4. We are joining the pictures so select the Move Picture radio button.

5. Click on the reference object.

Your objects are now joined.

Feathering objects

Feathering allows you to soften the edges of Bitmap or Vector objects. This makes the transition between the object and the background more gradual.

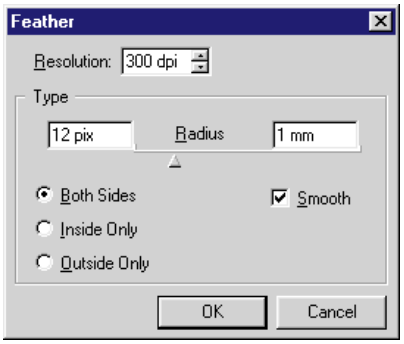
If you feather a Vector object it is automatically converted to a Bitmap object.

To feather object(s):

1. Select the object(s) you want to feather.

2. Choose Object > Feather. (Ctrl + F)

The Feather dialog box will open.



3. In the Resolution edit box, key in the resolution you require for your feathering.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

4. To set the Radius of your feather you can either:

- Key in the number of pixels you want to feather in the edit box to the left of the Radius slider.

OR

- Click and drag on the triangle underneath the Radius slider.

As you move the slider the values in the two edit boxes will update.

OR

- Key in the distance you want to feather in the edit box to the right of the Radius slider.

Right mouse clicking on the Radius measurement edit box to the right will give you the following measurement options: Application Default, mm, cm, Inches and Points.

5. To set the way in which the feather will be created select one of the following radio buttons:

Bot: the feathering will be applied to both sides of the selected object(s).

Inside Only: the feathering will be applied to the inside of the selected object(s).

Outside Only: the feathering will be applied to the outside of the selected object(s).

6. Select the Smooth checkbox if you want the pixels averaged to give a smoother effect.

7. Click on the OK button.

The Feather dialog box will close and the Task Manager will open showing you the object is feathering.

After the file has finished processing the Task Manager will close and the feathered object will redisplay on your page.

Feathered object

Feathered object on a background object

Applying a Shadow to objects

Shadow is used mainly to create drop shadows.

Vector, Bitmap and Text objects can have a shadow applied to them.

The shadow is a separate object that is offset from the original object and is joined to the original object.

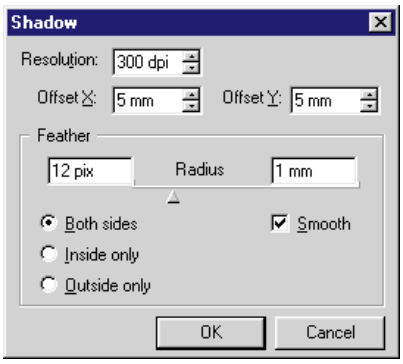
To shadow object(s):

1. Select the object(s) you want to shadow.

This example has been cutout.

2. Choose Object > Shadow. (Ctrl + H)

The Shadow dialog box will open.



3. In the Resolution edit box key in the resolution you require for the feathering of your shadow or use the spin controls to enter the value you require.

Right mouse clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm, dpi.

4. To set the offset of your shadow enter a value in the X and Y edit boxes or use the spin controls to enter the value you require.

The offset you enter here is not critical as you can move the shadow object after it has been created.

Right mouse clicking on the Offset X and Y edit boxes will give you the following measurement options: Application Default, mm, cm, Inches, Points and Pixels.

5. To set the radius for the feather of your shadow you can either:

- Key in the number of pixels you want to feather your shadow in the edit box to the left of the Radius slider.

OR

- Click and drag on the triangle underneath the Radius slider.

As you move the slider the values in the two edit boxes will update.

OR

- Key in the distance you want to feather your shadow in the edit box to the right of the Radius slider.

Right mouse clicking on the Radius measurement edit box to the right will give you the following measurement options: Application Default, mm, cm, Inches and Points.

5. To set the way in which the feather of your shadow will be created select one of the following radio buttons:

Both Sides: the feathering of your shadow will be applied to both sides of the selected object(s).

Inside Only: the feathering of your shadow will be applied to the inside of the selected object(s).

Outside Only: the feathering of your shadow will be applied to the outside of the selected object(s).

6. Select the Smooth checkbox if you want the pixels averaged out to give a smoother effect.

7. Click on the OK button.

The Shadow dialog box will close and the Task Manager will open showing you the shadow is generating.

After the file has finished processing the Task Manager will close and the shadow object will display on your page.

Shadowed object

Shadowed object on a background object

Correcting a mistake

Wright Design allows you to undo any operation that you apply to your document.

There is no limit to the number of times that you can undo. The Undo control is only limited by the memory that is available in your computer.

To undo the last control only:

1. Choose Edit > Undo. (Ctrl + Z)

To multiple undo:

1. Choose Edit > Undo (Ctrl + Z) as many times as you need to get your page back to the state you want.

Each time you select Edit > Undo (Ctrl + Z), a single operation is undone.

To redo the last control that you have undone:

1. Choose Edit > Redo. (Ctrl + Y)

To multiple redo:

1. Choose Edit > Redo (Ctrl + Y) as many times as you need to get your page to the state you want.

Each time you select Edit > Redo (Ctrl + Y), a single operation is redone.

Transforming objects

As we said earlier, Wright Design lets you edit and modify objects and the layers within objects.

An 'Object' is made up by the 'Shape' of the object and the 'Layers' within the object.

When applying a transform, you have the choice of applying the transform to the **object**, **shape** or **layer**. These are called Transform options.

We will now go through the process of applying a SCALE transform to an object. We will explain how to apply the SCALE transform to the **object**, **shape** and **layer**.

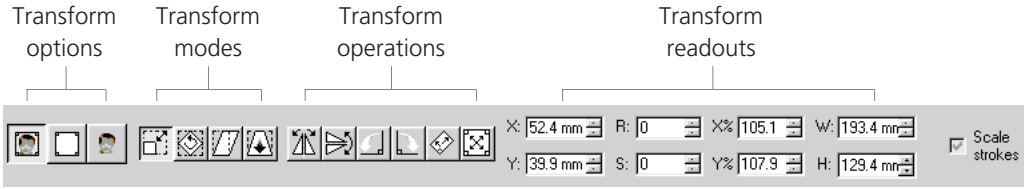
SCALE is only one of the many transform modes that are available to you. Each individual transform mode will then be explained in full.

With Picture objects, you can only transform the OBJECT. You cannot transform the SHAPE or LAYER.

To apply a scale transform:

1. Select the Select tool from the Tool palette.

2. Click on the object in your page that you wish to transform.



Select tool modifiers

The Tool modifier ribbon displays the Select tool modifiers as shown above. The transform options appear to the left, followed by the transform modes, transform operations and then the transform readouts.

3. Select the transform option you wish to use.

The final results will show you the outcome of selecting each of the transform options.

Object will apply the transform to both the 'Shape' of the object and the 'Layers' within the object.

Shape will apply the transform to the shape only.

Layer will apply the transform to the layer(s) only.

4. Select the transform mode or the transform operation you wish to use.

In this example we will select the **scale** transform mode.

The transform mode options are scale, rotate, shear and perspective.

The transform operation options are vertical mirror, horizontal mirror, rotate 90° anti-clockwise, rotate 90° clockwise, remove perspective and reset.

If you use a transform operation the effect is created straight away.

5. The transform readouts provide information on the **object**, **shape** or **layer** transform option you have selected.

X and **Y** - Give you the coordinates of the top left corner (origin) of the **object**, **shape** or **layer** in relation to the top left corner of your page.

R - The angle by which the **object**, **shape** or **layer** has been rotated.

S - The angle by which the **object**, **shape** or **layer** has been sheared.

X% and **Y%** - Gives you the percentage by which the **object**, **shape** or **layer** has been scaled both horizontally and vertically.

W and **H** - Gives you the width and height of the **object**, **shape** or **layer**.

6. You can edit the selected **object**, **shape** or **layer** by:

- Keying in different values in the transform readouts described above.

OR

- By clicking and dragging on the handles of the selected **object**, **shape** or **layer**.

For example:

To scale the selected **object**, **shape** or **layer** 150%, key in 150 in both the X% and Y% edit boxes.

OR

Place the cursor over the top of one of the corner handles so it displays an angled double-headed arrow, click and drag to scale the **object**, **shape** or **layer**.

Dragging out will enlarge the **object**, **shape** or **layer** and dragging in will reduce the **object**, **shape** or **layer**. The transform readout shows you the percentage that you are scaling your **object**, **shape** or **layer** as you drag on the handle.

Scaling the OBJECT

1. Follow the procedure outlined above making sure you select the OBJECT transform option.

2. In the example below, we clicked and dragged out the bottom left corner to enlarge the OBJECT (shape and layer).

Original OBJECT

Scaled OBJECT

The original OBJECT (shape and layer) has been enlarged, therefore the SHAPE and LAYER have increased in size.

Scaling the SHAPE

1. Follow the procedure outlined above making sure you select the SHAPE transform option.

2. In the example below, we clicked and dragged in all the corner handles separately to reduce the SHAPE but leave the LAYER (picture) the same size.

Original SHAPE

Scaled SHAPE

The original SHAPE has been reduced but the LAYER (picture) has not changed, therefore the SHAPE is cropping the LAYER (picture).

Scaling the LAYER

1. Follow the procedure outlined above making sure you select the LAYER transform option.

After selecting the LAYER transform option you will see a keyline appear. The keyline shows you the full area of the LAYER that is available to you.

For example: If you are transforming a Picture LAYER the keyline will show you the full area of the picture that you can work with.

2. In the example below, we clicked and dragged out the bottom left and top right corners to enlarge the LAYER (picture).

Original LAYER

Scaled LAYER

The original LAYER (picture) has been enlarged but the SHAPE has not changed, therefore scaling the LAYER (picture) inside the SHAPE.

Transform modes

Transform modes all work the same way and can be applied to the **object**, **shape** or **layer** in the same way that we applied the Scale transform.

To see how to use the Transform modes see, '**To apply a scale transform**' on page 223.

The following Transform modes are available to you in Wright Design:

Scale

Scale enlarges or reduces the selected **object**, **shape** or **layer**. You can scale objects proportionately or scale horizontally and vertically at different values.

When you choose the Select tool, Scale is the default Transform mode.

To scale proportionally:

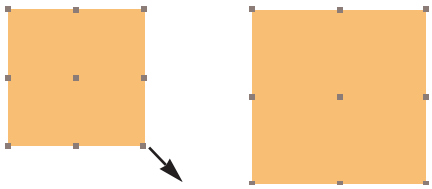
1. Move the cursor over one of the corner handles.

The cursor changes to an angled two headed arrow.

2. Click and drag

OR

- Key in different values in the Scale transform readouts.



Original *Scaled proportionally*

To distort:

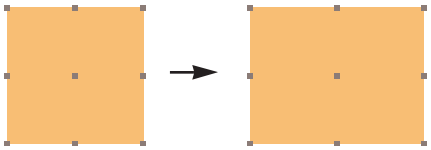
1. Move the cursor over one of the side handles.

The cursor changes to an vertical or horizontal two headed arrow.

2. Click and drag.

OR

- Key in the value you want to scale your **object**, **shape** or **layer** in the Scale (X% and Y%) transform readouts.



Original *Scaled - distorted*

Rotate

Rotate allows you to rotate the selected **object**, **shape** or **layer** clockwise or anticlockwise.

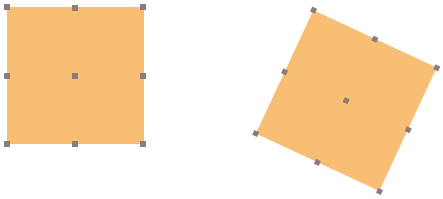
To rotate:

1. Move the cursor over one of the corner handles.

The cursor changes to a circular arrow.

2. Click and drag

The object rotates around its center.



Original *Rotated*

If you click on the middle side handles whilst in the Rotate transform mode the transform mode is changed to the Shear tool.

OR

- Key in the value you want to rotate your **object**, **shape** or **layer** in the transform readouts.

The object rotates around the top left (origin) of the object.

You can activate the Rotate transform mode when you are in the Scale transform mode by holding down the Shift key and clicking on a corner handle of the object.

Shear

Shear allows you to shear or skew the selected **object**, **shape** or **layer**.

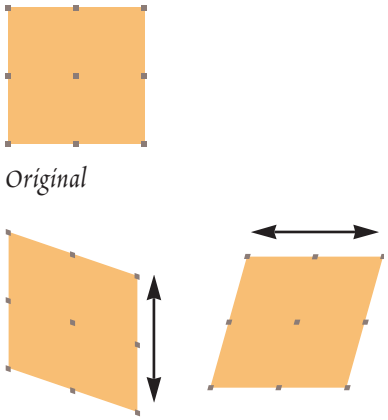
To shear:

1. Move the cursor over any handle.

The cursor changes to a double headed arrow.

2. Click and drag

The **object**, **shape** or **layer** is sheared around the edge of the object opposite to where you started to click and drag.



Original

Shear - vertically *Shear - horizontally*

OR

- Key in the value you want to shear your **object**, **shape** or **layer** in the Shear (S) transform readouts.

You can activate the Shear transform mode when you are in the Scale transform mode by holding down the Shift key and clicking on a side handle of the object.

Perspective

Perspective allows you to apply perspective to the selected **object**, **shape** or **layer**.

(You cannot apply perspective to Text objects.)

To apply perspective:

1. Move the cursor over any corner handle.

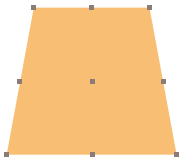
The cursor changes to a four headed arrow with a black dot in the middle.

2. Click and drag

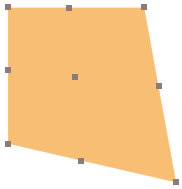
Regular perspective is applied in the direction that you drag the cursor.

To achieve an irregular perspective hold down the Alt key and click on one of the corner handles. Perspective is then only applied from the selected corner.

Original



Original



Perspective irregular

You can activate the irregular Perspective transform mode when you are in the Scale transform mode by holding down the Alt key and clicking on a corner handle of the object.

Transform operations

Transform operations all work the same way and can be applied to the **object**, **shape** or **layer** in the same way that we applied the Scale transform.

To see how to use the Transform operations see '**To apply a scale transform**' on page 223.

The following Transform operations are available to you in Wright Design:

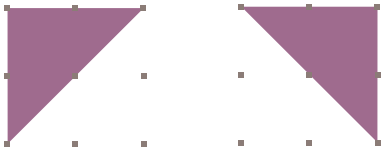
Vertical Mirror

Vertical mirror allows you to flip the **object**, **shape** or **layer** about the vertical axis.

To apply a vertical mirror:

- Click on the Vertical mirror button in the Select tool modifier.

The **object**, **shape** or **layer** (whatever is selected) will now be vertically flipped (i.e. left to right).



Original *Vertical mirror*

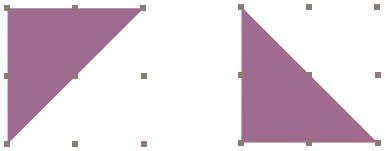
Horizontal Mirror

Horizontal mirror allows you to flip the **object**, **shape** or **layer** about the horizontal axis.

To apply a horizontal mirror:

- Click on the Horizontal mirror button in the Select tool modifier.

The **object**, **shape** or **layer** (whatever is selected) will now be horizontally flipped (i.e. top to bottom).



Original *Horizontal mirror*

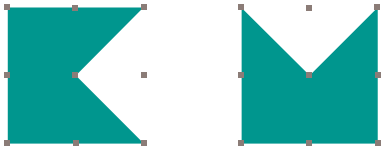
Rotate 90° anticlockwise

Rotate 90° anticlockwise allows you to automatically rotate the **object**, **shape** or **layer** 90° anticlockwise.

To apply a 90° anticlockwise rotation:

- Click on the Rotate 90° anticlockwise button in the Select tool modifier.

The **object**, **shape** or **layer** (whatever is selected) will now be rotated 90° in an anticlockwise direction.



Original *Rotate 90° anticlockwise*

Rotate 90° clockwise

Rotate 90° clockwise allows you to automatically rotate the **object**, **shape** or **layer** 90° clockwise.

To apply a 90° clockwise rotation:

- Click on the Rotate 90° clockwise button in the Select tool modifier.

The **object**, **shape** or **layer** (whatever is selected) will now be rotated 90° in a clockwise direction.

Original *Rotate 90° clockwise*

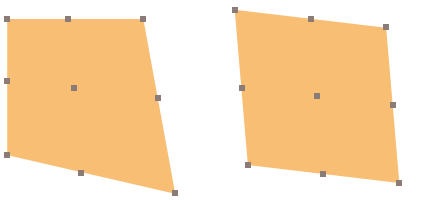
Remove perspective

Remove perspective removes any perspective that has been applied to an **object**, **shape** or **layer**.

To remove perspective:

- Click on the Remove Perspective button in the Select tool modifier.

The **object**, **shape** or **layer** (whatever is selected) will now have all perspective removed.



With perspective *Remove perspective*

Reset

Selecting **Reset** will reset any transform that has been applied to an **object**, **shape** or **layer**.

To reset:

- Click on the Reset button in the Select tool modifier.

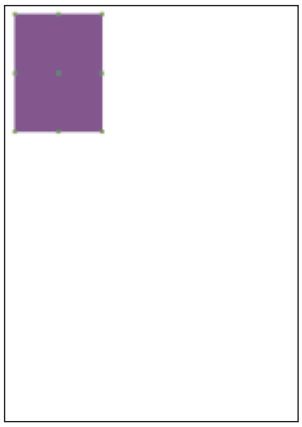
The **object**, **shape** or **layer** (whatever is selected) will now be reset to its original state.

Replicating objects

Objects can be replicated in Wright Design. You can select how many copies you require, the rotation, opacity, scale factor and distance of the replicated objects.

To replicate object(s):

1. Select the object(s) you want to replicate.



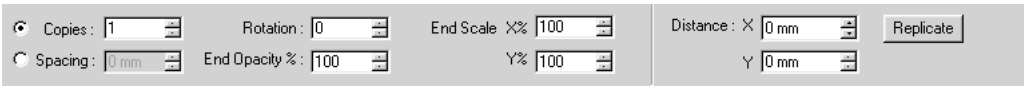
2. Select the Replicate tool from the tool palette.

The Replicate tool modifier ribbon will display.

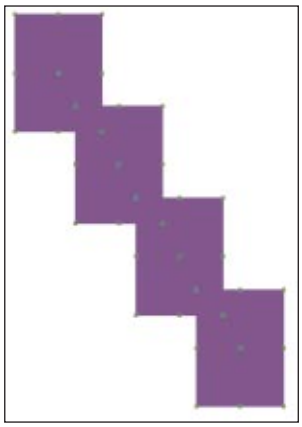
3. Select either Copies or Spacing.

Copies: controls how many copies of the selected object you wish to replicate.

This example below shows you three copies.

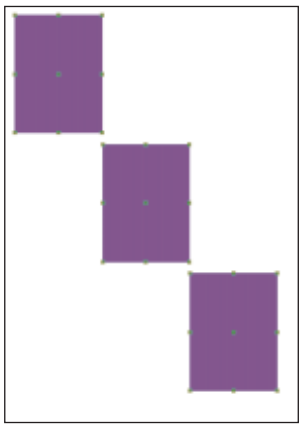


Replicate tool modifiers



Spacing: controls the spacing between the replicated objects. The spacing is calculated along an axis that runs through the center of the replicated objects.

The Replicate tool works out how many objects it can fit within the specified distance with the Spacing that has been set.



In the example above we have selected a Spacing of 10mm. The Replicate tool then determined that two objects could be replicated with the set spacing and within the distance specified.

4. If you have selected Copies, key in the number of copies you want to create in the Copies edit box or use the spin dials to enter the value.

If you have selected Spacing, key in the amount of spacing you require in the Spacing edit box or use the spin dials to enter the value.

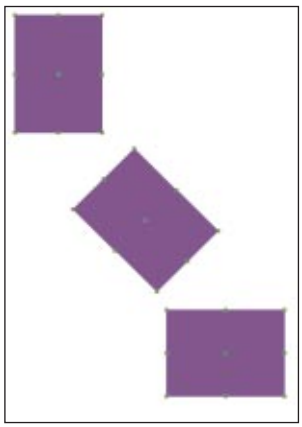
Right mouse-clicking on the Spacing or Distance edit boxes will give you the following measurement options: Application Default, mm, cm, Inches, Points and Pixels.

5. The Rotation option controls the rotation of the replicated object(s).

The rotation value specified is applied to the last object created with the objects in between receiving a percentage of the rotation specified.

Key in a rotation value in the edit box or use the spin dials to enter the value.

In the example below we have selected two copies with a rotation of 45 degrees.

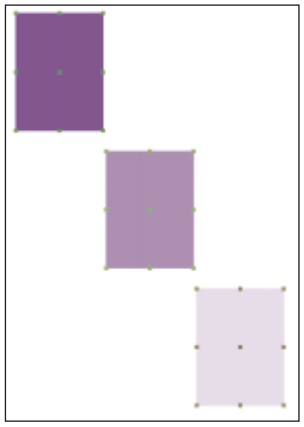


6. The End Opacity option controls the opacity of the replicated object(s).

The end opacity value specified is applied to the last object created with the objects in between receiving a percentage of the end opacity specified.

Key in a end opacity value in the edit box or use the spin dials to enter the value.

In the example below we have selected two copies with an end opacity of 15 percent.

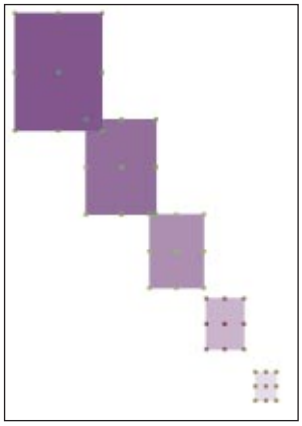


7. The End Scale option controls the scaling of the replicated object(s).

The end scale value specified is applied to the last object created with the objects in between receiving a percentage of the end scale specified.

Key in an end scale value in both the X% and Y% edit boxes or use the spin dials to enter the value. Keying in different values in the X% and Y% edit boxes will distort your object.

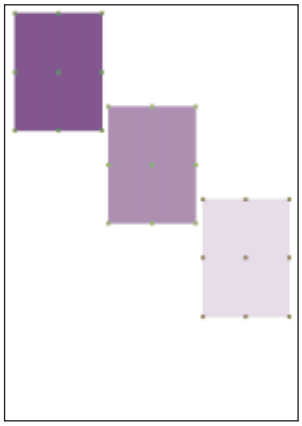
In the example below we have selected four copies with an end opacity of 15 percent and an end scale of 25 percent.



8. The Distance option controls the distance from the center of the object you have selected to the center of the last object created in the replication.

The Distance option is ignored if you are using the cursor to specify the distance of the replication.

Key in a distance in the X and Y edit boxes.



In the example above we have selected two copies with an end opacity of 15 percent and a distance of 130 mm in both the X and Y axis.

Therefore the distance between the center of the original object and the center of the last object is 130mm.

9. There are now three ways of applying the replication with the values set as explained above to selected object(s). You can either:

- Hit the Replicate key on the Replicate tool modifier ribbon.

Your object(s) will now be replicated.

OR

- With your cursor click anywhere on the selected object and drag your cursor to where you want the center of your last replicated object to be positioned.

Your object(s) will now be replicated.

Using this method you can see a readout in the Distance edit boxes of the position of your cursor as you drag it on your page.

OR

- With your cursor click where you want the center of your last replicated object to be positioned.

Your object(s) will now be replicated.

Editing Vector objects

Each Vector object is made up of a list of points that define the object's outline. Internally, the points are stored as Bezier segments. The points or nodes defining the Vector object's outline may be edited through the Bezier tool. Nodes may be moved, deleted or converted to different types.

Each node has two control points attached that control the shape of the path.

Vector objects can be filled by any paint style and may optionally have a stroke of any paint style. The stroke is controlled by the Pen Style palette. A stroke follows the object's outline and has a certain thickness. The stroke may be on top or below the main Vector object.

The Bezier tool

The **Bezier** tool allows you to alter the shape of any Vector object.

When you have a Vector object selected, selecting the Bezier tool from the tool palette displays nodes along the path of your object and the bezier tool modifiers are displayed.

You can select to view small or large nodes. Small nodes is selected by default or to display large nodes you can click on the 'Show large nodes' checkbox on the Bezier tool modifier ribbon.

Bezier tool modifiers

There are several options to control the positioning of your nodes and control points when you are moving them. You can select to snap your nodes and control points to either rulers or guides or both.

To view large nodes:

1. Select the bezier tool from the tool palette.

2. Check Show large nodes from the Bezier tool modifier ribbon.

Large nodes will now be displayed.

To view small nodes:

1. Select the Bezier tool from the tool palette.

2. Uncheck Show large nodes from the Bezier tool modifier ribbon.

Small nodes will now be displayed.

To snap nodes to rulers:

1. Choose Guides > Show rulers.

(Ctrl + Alt + R)

2. Select the Bezier tool from the tool palette.

3. Check Snap nodes to rulers from the Bezier tool modifier ribbon.

When you move your nodes they will now snap to the increments on your rulers. This option will be grayed out if you don't have your rulers showing.

To snap nodes to guides:

1. Select the Bezier tool from the tool palette.

2. Check Snap nodes to guides from the Bezier tool modifier ribbon.

When you move your nodes they will now snap to any guides that you have showing. The tolerance for the snapping distance is set in File > Preferences > Guides.

To snap control points:

1. Select the Bezier tool from the tool palette.

2. Check Snap control points from the Bezier tool modifier ribbon.

If you have Snap nodes to rulers selected your control points will now snap to rulers.

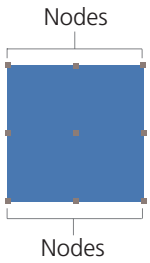
If you have Snap nodes to guides selected your control points will now snap to guides.

This option is grayed out if you don't have Snap nodes to rulers or Snap nodes to guides selected.

To edit a node in a Vector object:

1. Select a Vector object.

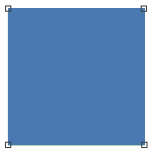
Handles appear around the object.



2. Select the bezier tool from the tool palette.

Nodes appear as keylined squares. In the object selected above there are four nodes, one for each corner of the square.

If you were editing a Vector object that had been plotted there would be a node at every point that was plotted.



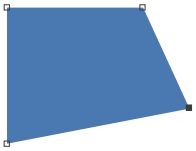
3. As you position your cursor over a node, the cursor changes from a keyline black arrow to a filled in black arrow.

Select the node you wish to edit by clicking on it. We have selected the bottom right node.

When selected, a node is solid and its control points (if it has any) are displayed.

To select more than one node, use the Bezier tool to drag a selection box enclosing the nodes to be selected, or hold down the Shift key as you click on each node.
When multiple nodes are selected, you can drag one node to move it and the other selected nodes will move with it.

4. Drag the node to a new position to change the shape of the object.



To select a node:

To select a node you have to be in the bezier tool.

- Click on the node.

The node is now selected.

OR

- Drag a selection box enclosing the node to be selected.

The node is now selected.

OR

1. Place the cursor over the node you wish to select.

The cursor changes from a keyline black arrow to a filled in black arrow.

2. Right mouse-click on the node.

A drop down menu appears.

3. Scroll down and click on Select This Node.

The node is now selected.

To select all nodes:

To select nodes you have to be in the bezier tool.

- Drag a selection box enclosing all of the nodes.

OR

1. Right mouse-click anywhere on the screen.

A drop down menu appears.

2. Scroll down and click on Select All Nodes.

All the nodes are now selected.

OR

- Choose Edit > Select All. (Ctrl + A)

To deselect a node:

To deselect a node you have to be in the bezier tool.

- Click anywhere away from the node.

The node is now deselected.

OR

1. Place the cursor over the node you wish to deselect.

The cursor changes from a keyline black arrow to a filled in black arrow.

2. Right mouse-click on the node.

A drop down menu appears.

3. Scroll down and click on Deselect This Node.

The node is now deselected.

To deselect all nodes:

To deselect nodes you have to be in the bezier tool.

- Click anywhere on the screen away from the nodes.

OR

1. Right mouse-click anywhere on the screen.

A drop down menu appears.

2. Scroll down and click on Deselect All Nodes.

All the nodes are now deselected.

OR

- Choose Edit > Select None.

(Ctrl + Shift +A)

To add a node:

To gain greater control of your Vector object you can add nodes.

1. Move your cursor over the path you are working on.

The cursor changes from a keyline black arrow to an arrow with a line through it.

2. Double click on the path.

A new node is added and is selected.

To delete a node:

1. Select the node(s) you wish to delete.

The selected node(s) are solid.

2. Hit the Delete key on your keyboard.

The selected node(s) are deleted.

OR

1. Place the cursor over the node you wish to delete (the node does not have to be selected).

The cursor changes from a keyline black arrow to a filled in black arrow.

2. Right mouse-click on the node.

A drop down menu appears.

3. Scroll down and click on Delete This Node.

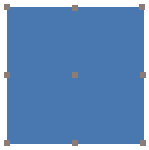
The node is now deleted.

If all the nodes in an object are selected and you hit the delete button the whole object will be deleted.

To create a curved line from a straight line in a Vector object:

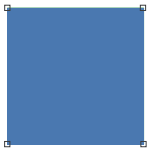
1. Select a Vector object.

Handles appear around the object.



2. Select the bezier tool from the tool palette.

Nodes appear as keylined squares.



3. As you position your cursor over a node, the cursor changes from a keylined black arrow to a solid black arrow.

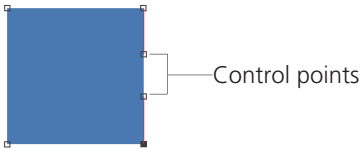
Select the node you wish to edit by clicking on it. We have selected the bottom right node.

When selected, a node is solid and its control points (if it has any) are displayed.

4. From the Bezier tool modifier select the Curve Line style radio button.

The selected node will now display a control point to the left of the node. The node to the left of the selected node will display a control point to its right.

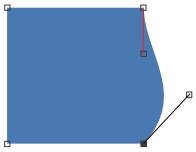
When we are talking about the left and right of nodes, this is visualized from inside the object looking out.



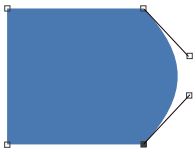
The path to the left of the selected node is the path that will become a curve.

5. Click and drag on the control point of the selected node (bottom right).

As you position your cursor over a control point, the cursor changes from a keylined black arrow to an arrow with a circle inside it.



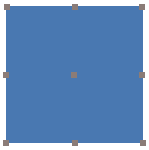
6. Click and drag on the control point of the top right node.



To create a rounded corner from a straight corner in a Vector object:

1. Select a Vector object.

Handles appear around the object.



2. Select the bezier tool from the tool palette.

Nodes appear as keylined squares.

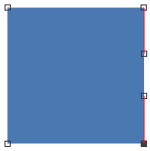
3. As you position your cursor over a node, the cursor changes from a keylined black arrow to a solid black arrow.

Select the node you wish to edit by clicking on it. We have selected the bottom right node.

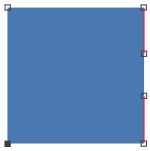
When selected, a node is solid and its control points (if it has any) are displayed.

4. From the Bezier tool modifier ribbon select the Curve Line style radio button.

The selected node will now display a control point to its left. The node to the left of the selected node will display a control point to its right.



5. Select the node to the left of the node you originally selected



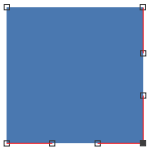
6. From the Bezier tool modifier ribbon select the Curve Line style.

The selected node will now display a control point to the left of the node. The node to the left of the selected node will display a control point to its right.

7. Select the original node (bottom right).

The bottom right node now has control points coming out both the left and right sides. The node to the left has a control point to its left and the node at the top right has a control point to its right.

This now allows you to control the curve of the node you have just selected.

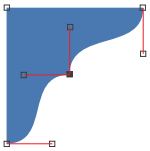


8. Select the node style you require. The Node style is Cusp as default.

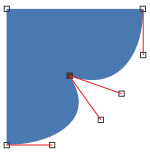
The Node styles available are:

Cusp: the control points move independently of each other. This means the curve can bend sharply.

In the example below we have pushed the node in towards the center of the square.

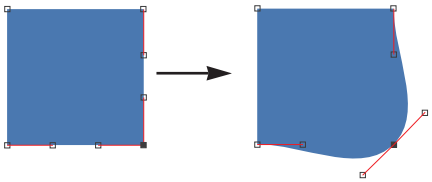


Click and drag on each control point separately to turn the curve around (as shown below).



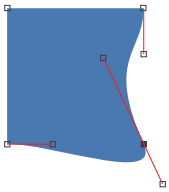
Smooth: the two control points move in unison with each other, but the control point you are moving adjusts in length whereas the other control point stays the same length. This can give you a different curve on each side of the node.

In the example below we have changed from the Cusp Node style (no control points moved) to the Smooth Node style.



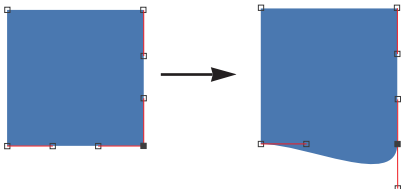
We have now moved the right control point. See that one control point is longer than the other.

The control point that you moved can change in length but the other control point stays the same length.

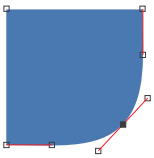


Symmetrical: the two control points move in unison with each other and the control points stay the same length. This gives you the same curve on both sides of the node.

In the example below we have changed from the Cusp Node style (no control points moved) to the Symmetrical Node style.



We have now moved the right control point. but both the control points stay the same length.



To convert Line styles from lines to curves on multiple selected nodes:

1. Multiple select the nodes with a line style that you wish to change to a Curve line style.

2. Right mouse-click anywhere on the screen.

A drop down menu appears.

3. Scroll down and click on Convert Lines to Curves.

All the selected nodes will now have a Curve line style.

To convert Line styles from curves to lines on multiple selected nodes:

1. Multiple select the nodes with a Curve line style that you wish to change to a Line style.

2. Right mouse-click anywhere on the screen.

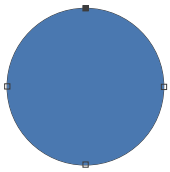
A drop down menu appears.

3. Scroll down and click on Convert Curves to Lines.

All the selected nodes will now have a Line styles.

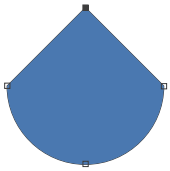
To convert a node to a corner:

1. Select the node you wish to change to a corner.



2. Click on the Make Corner button on the Bezier tool modifier ribbon.

The selected node will now be a corner.



To move a line segment:

1. Select a Vector object.

Handles appear around the object.

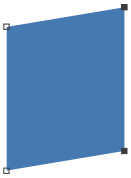
2. Select the bezier tool from the tool palette.

Nodes appear as keylined squares.

3. Position your cursor over the path. The cursor changes from a keylined black arrow to an arrow with a line through it.

4. Click on the line and drag the line segment to the position you require.

When you click on the line the two nodes on either side of the nodes are selected and move as you move the line.



To create a curve from a line segment:

1. Select a Vector object.

Handles appear around the object.

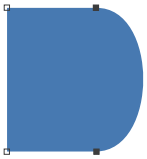
2. Select the bezier tool from the tool palette.

Nodes appear as keylined squares.

3. Position your cursor over the path and hold down the Alt key. The cursor changes from a keylined black arrow to an arrow with a keylined half circle inside it.

4. Click on the line and drag the curved line segment to the position you require.

When you click on the line the two nodes on either side of the nodes are selected and move as you move the line.



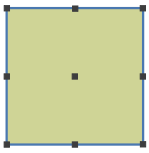
Breaking a path

The Break option on the Bezier tool modifier ribbon allows you to open a closed path at any point along the path.

To break a closed object:

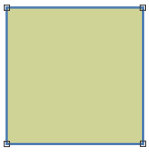
1. Select the Vector object you wish to break.

Handles appear around the object.



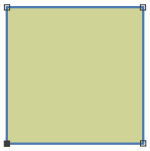
2. Select the bezier tool from the tool palette.

Nodes appear as keylined squares.



3. Click on a node to select it at the point where you want to break the object.

To break your object at a point where there is not a node, double click on the path to create a node and then click on it.

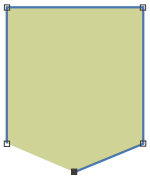


4. Click on the Break button on the Bezier tool modifier ribbon.

The object will now be broken at the point you selected and there will be two nodes overlapping each other at this point.

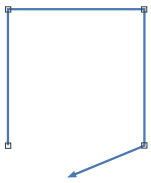
5. Select one of the nodes and move it to a different position.

If the node you select is not the node you require (as they are overlapping), click on the Reverse button on the Bezier tool modifier ribbon to reverse the path. The other node will now be on top.



You can now see that there is a break in the object.

If the object has a stroke and no fill, the broken object will now be a path.



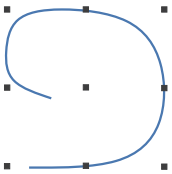
Joining a path

An open path Vector object can be closed at any time.

To close an open path:

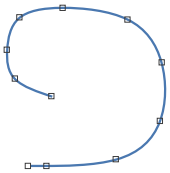
1. Select your open path Vector object.

Handles will appear around the object.

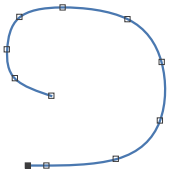


2. Select the bezier tool from the tool palette.

Nodes appear as keylined squares.



3. Select one of the end nodes.

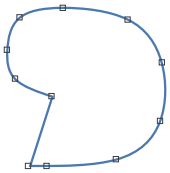


4. Right mouse-click on the other end node.

A drop down menu will appear.

5. Scroll down the menu and select Join to Current Node.

The two end nodes of the open path will now be joined to create a closed path.



Splitting a path

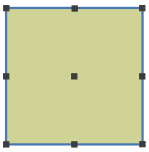
The Split option on the Bezier tool modifier ribbon allows you to split a path to create two separate objects.

To be able to split a path you have to break the object twice, unless the object is a path and then you only have to break the object once.

To split an object into two objects:

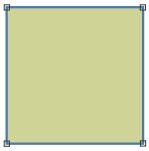
1. Select the Vector object you wish to split.

Handles will appear around the object.



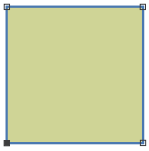
2. Select the bezier tool from the tool palette.

Nodes appear as keylined squares.



3. Click on a node to select it at the point where you want to break the object.

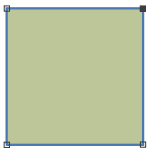
To break your object at a point where there is not a node, double click on the path to create a node and then click on it.



4. Click on the Break button on the Bezier tool modifier ribbon.

The object will now be broken at the point you selected and there will be two nodes overlapping each other at this point.

5. Click on another node to select it at the point where you want to break the object for a second time.



6. Click on the Break button on the Bezier tool modifier ribbon.

The object will now be broken at the point you selected and there will be two nodes overlapping each other at this point.

7. Click on the Split button on the Bezier tool modifier ribbon.

The objects have now been split into two separate objects.

This can be seen by moving the two objects apart as shown below.

To recombine the objects:

Objects that have been split can be recombined. This combines the objects into one object but it does not move them back together.

See: '**Combining objects**' in this chapter on page 215.

Reversing a path

The Reverse option in the Bezier tool modifier ribbon changes the direction of a path in Vector objects.

The path direction is initially set by the order in which you place the first two points on a path, but you can change the direction any time after you have drawn the path.

A path can run clockwise or anticlockwise. The direction of a closed path drawn when you create a rectangle, ellipse, straight polygon or curved polygon is clockwise.

To reverse the direction of a path:

1. Select the Vector object.

2. Select the Bezier tool from the tool palette.

3. Click on a node to select it at the point where you want reverse the direction of the path.

4. Click on the Reverse button on the Bezier tool modifier ribbon.

The path will now be reversed.

The Pen Style palette

The Pen Style palette controls the attributes of Strokes on Vector and Text objects.

You can set the Pen Style palette up before you create your Vector object and when you apply a stroke in the Paint Style palette the stroke will be created to these specifications.

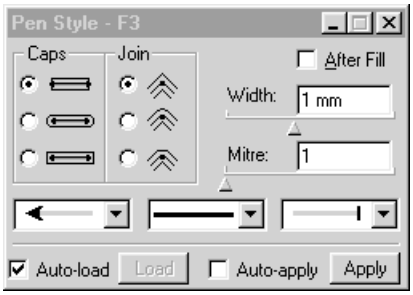
OR

You can create your Vector object and then set the controls for the stroke in the Pen Style palette and apply these to your object.

To set Stroke attribute options:

1. Select the Vector or Text object.

2. Choose Windows > Palettes > Pen Style. (F3)



The Pen Style palette will display.

3. The Caps option controls the shape of the end of the stroke.

Select the Caps option you require.

Butt: is square and finishes flush with the end of the path.

Round: is rounded and extends beyond the end of the path by one-half of the stroke width.

Square: is square and extends beyond the end of the path by one-half of the stroke width.

4. The Join option controls the shape of the corners.

Select the Join option you require.

Sharp corners: gives you a sharp corner as long as the miter length is proportional to the width of the stroke.

Rounded corners: gives you rounded corners.

Bevelled: gives you corners that have been cut off.

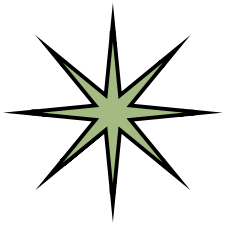
5. The Width option specifies the thickness of the stroke which straddles the path.

Enter a width value in the edit box OR click on the triangle and move the slider to the width you require

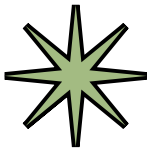
Right mouse-clicking on the Width edit box will give you the following measurement options: Application Default, mm, cm, Inches, Points and Pixels.

6. The Miter limit controls when the program switches from a mitered (pointed) join to a beveled (squared off) join. The default miter limit is 10, which means when the length of the point reaches ten times the line width, the program switches from a miter join to a bevel join.

Enter a miter value in the edit box OR click on the triangle and move the slider to the miter you require.



Miter value - 10



Miter value - 5

7. The Scaled option controls the width of the stroke if you apply a scale factor to the object that contains the stroke.

Check the Scale option if you want the stroke of an object scaled in proportion to the scale factor you may be applying to the object.

If the Scale option is not checked, the stroke of an object will stay the same width when you scale the object.

The 'Scale strokes' checkbox in the Select tool modifier ribbon has a number of uses:

- It shows you if you have selected this option from the Pen Style palette for the object you have selected.

- If you want scaled strokes and you haven't selected it in the Pen Style palette you can select this from the Select tool modifier ribbon for the object you have selected.

- If you have objects grouped with some having scaled strokes and others not having scaled strokes you can select for all of them to have their strokes scaled or not scaled.

8. The After Fill option controls where the stroke sits in relation to the fill.

Check the After Fill option if you want your stroke to sit above your Fill.

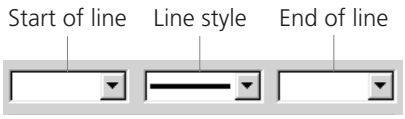
If the After Fill option is not checked, the stroke will lie behind the fill.

9. An object that has a Stroke and no Fill is considered to be a Line.

The three combo boxes towards the bottom of the Pen Style palette control the style of a Line.

The first combo box controls the start of the line, the middle combo box controls the line style and the third combo box controls the end of a line.

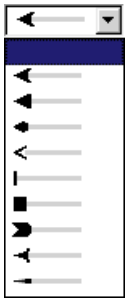
If an object has a Fill the start and end line styles are ignored.



Start of line: Click on the arrow to the right of the first combo box, scroll down the list and select the option you require.

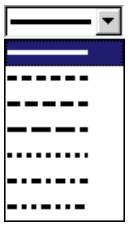
If you don't want to have a style at the beginning of your line leave this option blank as shown above.

The available styles are:



Line style: Click on the arrow to the right of the second combo box, scroll down the list and select the option you require.

The available Line styles are:

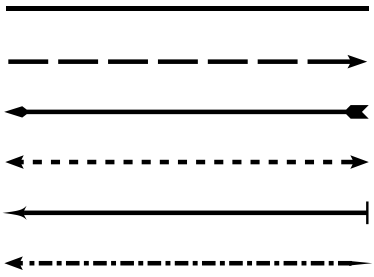


End of line: Click on the arrow to the right of the third combo box, scroll down the menu and select the option you require.

If you don't want to have a style at the end of your line leave this option blank

The available styles are:

Example of lines are:



10. The Auto-load option loads the values of a stroke into the Pen Style palette each time you select a new object.

If this option is unchecked the Pen Style palette will not be updated each time you select a new object.

11. The Auto-apply option applies the values from the Pen Style palette to your selected object as you enter the values.

If this option is unchecked you have to click on the Apply button to update your selected object.

To save a Pen style:

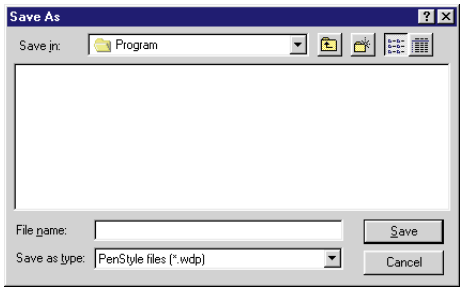
1. Right mouse-click anywhere inside the Pen Style palette.

A drop down menu will appear.

2. Scroll down the menu and select Save Pen Style.

The Save As dialog box will open. The original default folder path will be the the Wright Design 'Program' folder.

The default folder path from then on is the path that you used when you last opened or saved a pen style.



3. If the default folder path is not the path you require, click on the arrow to the right of the "Save in" combo box and select a new folder path.

4. The icons across the top of the dialog box are general Windows functions.

5. Enter a name in the File name edit box.

6. The type of file you will be saving is a PenStyle file (.wdb).

7. Click Save. Your pen style will now be saved with the file name you specified, to the folder you specified.

To load a Pen style:

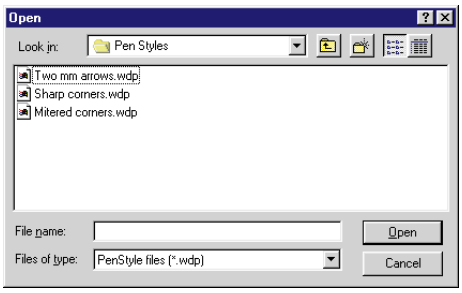
1. Right mouse-click anywhere inside the Pen Style palette.

A drop down menu will appear.

2. Scroll down the menu and select Load Pen Style.

The Open dialog box will open. The original default folder path will be the the Wright Design 'Program' folder.

The default folder path from then on is the path that you used when you last opened or saved a pen style.



5. If the default folder path is not the path you require, click on the arrow to the right of the "Look in" combo box and select a new folder path.

6. The icons across the top of the dialog box are general Windows functions.

7. Select the file you wish to open.

8. Select the type of file you wish to view. You can view Wright Design Pen Style files (.wdp) or All files.

9. Click Open. Your Pen Style will now be loaded into the Pen Style palette.

Editing Bitmap objects

As discussed previously, Bitmap objects are made up of pixels and therefore have a resolution.

There are a few editing tools in Wright Design that can only be used to edit Bitmap objects. They are: Invert and Grow.

Inverting objects

Inverting objects actually turns the object inside out.

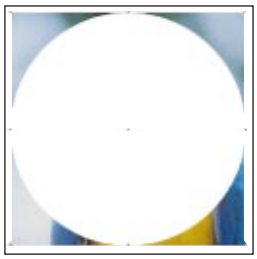
The area that is being masked by the object becomes white and the area that was white inside the handles then becomes the masked area.

To invert object(s):

1. Select the object(s) you want to invert.

2. Choose Object > Invert. (Ctrl + I)

Your selected object(s) will now be Inverted.



Growing objects

The Grow control can be used to grow, shrink or outline Bitmap objects by a specified amount.

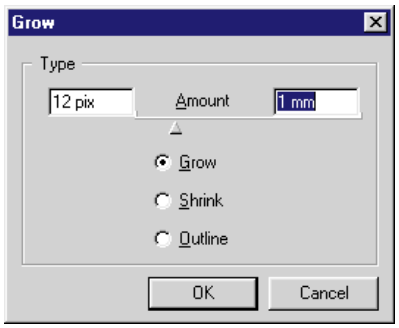
The Outline option produces a keyline around your object.

To grow object(s):

1. Select the object(s) you wish to Grow.

2. Choose Object > Grow. (Ctrl + B)

The Grow dialog box will open.



3. To set the growth measurement you can either:

- Key in the number of pixels by which you want your object to grow in the edit box to the left of the Amount slider.

OR

- Click and drag on the triangle underneath the Amount slider.

As you move the slider the values in the two edit boxes will update.

OR

- Key in the distance in which you want to grow your object in the edit box to the right of the Amount slider.

Right mouse clicking on the Amount measurement edit box to the right will give you the following measurement options: Application Default, mm, cm, Inches and Points.

4. Select the Grow radio button.

5. Click on the OK button.

The Grow dialog box will close and the Task Manager will open showing you the object is Growing.

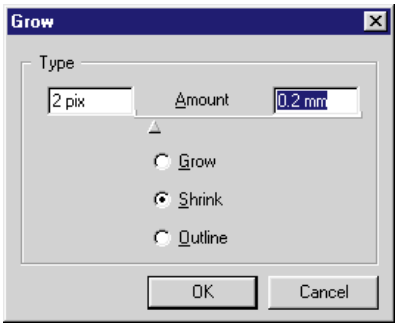
After the file has finished processing the Task Manager will close and the object with the grow applied will display on your page.

To shrink object(s):

1. Select the object(s) you wish to Shrink.

2. Choose Object > Grow. (Ctrl + B)

The Grow dialog box will open.



3. To set the shrink measurement you can either:

- Key in the number of pixels by which you want your object to shrink in the edit box to the left of the Amount slider.

OR

- Click and drag on the triangle underneath the Amount slider.

As you move the slider the values in the two edit boxes will update.

OR

- Key in the distance by which you want to shrink your object in the edit box to the right of the Amount slider.

Right mouse clicking on the Amount measurement edit box to the right will give you the following measurement options: Application Default, mm, cm, Inches and Points.

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4. Select the Shrink radio button.

5. Click on the OK button.

The Grow dialog box will close and the Task Manager will open showing you the object is Shrinking.

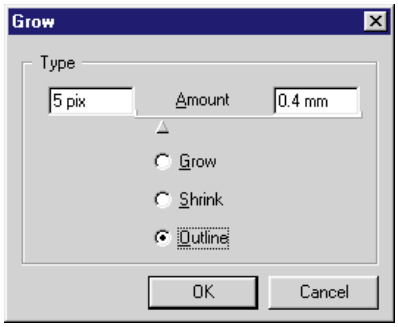
After the file has finished processing the Task Manager will close and the object that has been shrunk will display on your page.

To outline object(s):

1. Select the object(s) you wish to Outline.

2. Choose Object > Grow. (Ctrl + B)

The Grow dialog box will open.



3. To set the outline measurement you can either:

- Key in the number of pixels you want the thickness of your outline to be in the edit box to the left of the Amount slider.

OR

- Click and drag on the triangle underneath the Amount slider.

As you move the slider the values in the two edit boxes will update.

OR

- Key in the thickness you want your outline to be in the edit box to the right of the Amount slider.

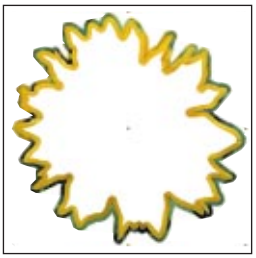
Right mouse clicking on the Amount measurement edit box to the right will give you the following measurement options: Application Default, mm, cm, Inches and Points.

4. Select the Outline radio button.

5. Click on the OK button.

The Grow dialog box will close and the Task Manager will open showing you the object is outlining.

After the file has finished processing the Task Manager will close and the object that has been outlined will display on your page.



Editing picture objects

As we said before, a Picture object behaves like a Bitmap object, in that you can airbrush into it, do pixel cloning or apply a color mask but it is otherwise quite limited.

You can transform a Picture Object but you cannot transform the Shape or Layer.

A Picture object is really just 'waiting' to become either a Vector object or a Bitmap object.

To crop a picture object:

1. Open a picture or place a picture onto your page.

2. Select the picture object you wish to crop by clicking on it, or select it from your object list.

3. From the tool palette select the vector rectangle tool or the bitmap rectangle tool .

If you crop a Picture object with a Bitmap tool, the cropped object becomes a Bitmap object. If you crop a Picture object with a Vector tool, the cropped object becomes a Vector object.

The tool modifier ribbon will now show the tools that are connected to either the vector or bitmap tools, whichever you have selected.

4. Select the crop tool from the tool modifier ribbon.
The cursor will display showing the crop icon to the bottom right of the cursor.

If you are cropping using the bitmap rectangle tool, you can set a resolution and select anti-aliasing for the cropped object.

5. Click and drag over the area you wish to crop.

The object will now be cropped.

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Chapter 8 - Painting and Cloning

The painting tools provided in Wright Design allow you to brush any paint style from the Paint Style palette to create an object. You can brush a Tint, a Picture or even a Filter paint style.

The painting tools available are the Brush tool and the Clone tool. All objects created using the Brush and Clone tools are Bitmap objects.

The Brush tool

The **Brush** tool creates a Bitmap object when you paint onto the page containing the paint style that is set in the Paint Style palette.

You can modify the Brush type, Shape, Size, Hardness, Spacing, Opacity, Angle, Texture, Fade, Resolution and Cursor display from the Brush Tool Modifiers in the Tool Modifier ribbon.

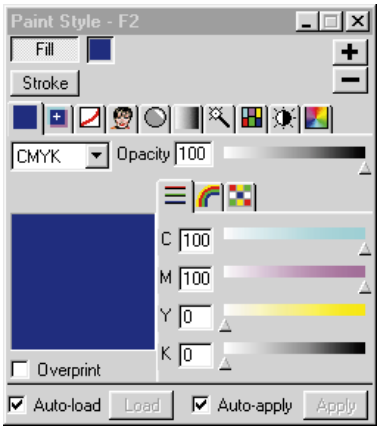
These settings can be saved as brushes to the Brush Gallery.

To set up a brush style:

1. Set up a Fill paint style in the Paint Style palette.

As an example we are selecting a Tint paint style.

For more information on paint styles see **Chapter 6** - Filling Objects with Layers, 'The Paint Styles' on page 136.



2. Select the Brush tool from the tool palette.

The Tool Modifier ribbon will show the Brush Tool Modifiers.

We will now go through the controls on the Brush Tool modifier.

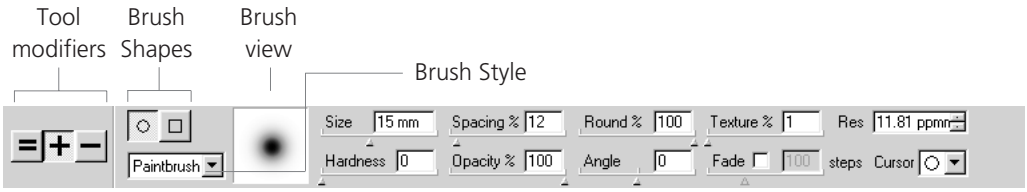
3. From the Brush Tool Modifier select a Brush style.

The Brush styles are:

Paintbrush:

Airbrush:

Chalk:



Brush tool modifiers

Charcoal:

Crayon:

Splatter:

Hold down the arrow to the right of the combo box, scroll down and select the Brush style you require.

4. To select the shape of your Brush select either the Round brush ○ or Square Brush □ button.

Round brush *Square brush*

5. To set the Cursor shape hold down the arrow to the right of the cursor combo box, scroll down and select the cursor you require.

If you are using the circle cursor it may turn back to a cross-hair when your brush is too big or too small. This depends on the operating system you are using. Windows NT supports larger brush sizes than Windows 95.

6. To set the size of your Brush, key in a number in the Size edit box or click and drag on the slider to enter a value.

Right mouse clicking on the Size edit box will give you the following measurement options: Application Default, mm, cm, Inches, Points and Pixels.

7. The Hardness controls the size of the hard center of the brush.

To set the hardness, key in a number in the Hardness edit box or click and drag on the slider to enter a value.

At zero the brush is feathered from 0% opacity at the edge of the brush to 100% opacity at the center of the brush.

At 100 the brush is fully opaque.

0% Hardness

100% Hardness

8. The Spacing controls the distance between the brush dabs in a brush stroke.

To change the spacing key in a number in the Spacing edit box or click and drag on the slider to enter a value that is the percentage of the brush diameter.

50% Spacing

15% Spacing

9. The Opacity controls the opacity of the brush from 0 % to 100% where 100% is fully opaque.

To change the opacity key in a number in the Opacity edit box or click and drag on the slider to enter a value.

30% Opacity

100% Opacity

10. The Round/Square value controls the aspect ratio of your brush.

If you have a Round brush selected this control will be 'round'. If you have a Square brush selected this control will be 'square'.

To change the aspect ratio key in a number in the Round/Square edit box or click and drag on the slider to enter a value that is a percentage of the brush diameter.

10% 50% 100% Round ratio

10% 50% 100% Square ratio

The brushes above may show a different angle depending on the angle value you have set.

11. The Angle control specifies the angle by which the brush's long axis is offset from the horizontal.

To change the angle, key in a number in the Angle edit box or click and drag on the slider to enter a value in degrees.

0° 63° 90° Angled Round brush

0° 63° 90° Angled Square brush

The angle of the brush can also be changed by clicking and dragging on the Brush preview.

12. The Texture control changes the grain size of the texture in a brush.

To change the texture, key in a number in the Texture edit box or click and drag on the slider to enter a value.

Texture has no effect on the Paintbrush brush style.

1% *40%* *Texture splatter brush*

13. The Fade option controls the rate at which the brush stroke fades out to simulate actual brush strokes

To activate the Fade control click on the Fade checkbox.

Enter a number in the Steps edit box or click and drag on the slider to enter the number of steps of the fade.

The steps range from 1 to 300. Steps are individual brush dabs that make up a brush stroke (See 'Spacing').

With Fade

Without Fade

14. The Resolution option controls the resolution of the Brushed Bitmap object.

To set the resolution, key in a number in the Resolution edit box or click on the spin dials to enter a value.

Right mouse-clicking on the Resolution edit box will give you the following measurement options: Pixels/mm, Pixels/cm and dpi.

To paint using your brush style:

1. Set up your brush style.

2. Select the Tool modifier you require from the top left of the Brush tool modifier ribbon.

New modifier tool: creates a new independent object every time you create a brush stroke.

Add modifier tool: adds the brush stroke to the Bitmap object that you have selected.

If you don't have a Bitmap object selected when you create an object using the Add tool modifier a new object will be created.

Subtract modifier tool: subtracts (erases) the brush stroke from the Bitmap object that you have selected.

3. Start brushing your object.

4. After you have created your brush stroke you can edit the object using the Add and Subtract modifier tools.

Remember that brush strokes are also objects. Therefore you can edit the shape of the object using the transform modes or the fill of the object using the Paint Style palette.

The Brush Gallery palette

The Brush Gallery palette allows you to save Brush styles you have created.

From the Brush Gallery palette you can then save galleries of Brush styles to a file.

To display the Brush gallery palette:

- Choose Window > Palettes > Brush Gallery. (F4)

The Brush Gallery palette will display whilst you are in the Brush tool but will disappear when you select a different tool.

To display the Brush Gallery palette at all times:

- Select the 'Show gallery always' button at the top left of the Brush Gallery palette.

The Brush Gallery palette will now stay displayed even when you select a different tool.

The only way of closing the Brush Gallery palette is to select the cross at the top right of the palette.

To automatically activate the Brush tool:

If you have the Pin button selected to display the Brush Gallery palette at all times you can check the 'Activate tool' checkbox to activate the Brush tool when you select a brush gallery.

1. Click on the Activate tool checkbox in the Brush Gallery palette.

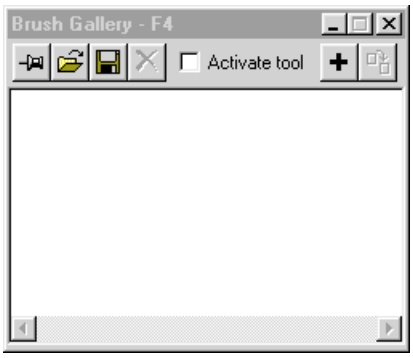
2. Select a brush style from the Brush Gallery palette.

The Brush tool is now automatically selected from the tool palette.

To save a brush style to the Brush Gallery palette:

1. Choose Window > Palettes > Brush Gallery. (F4)

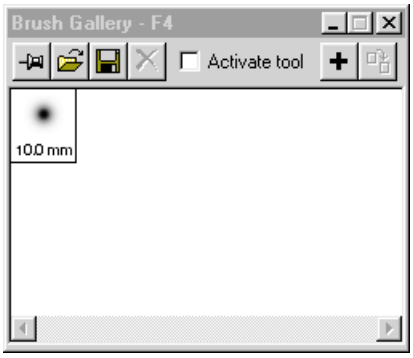
The Brush Gallery palette will display.



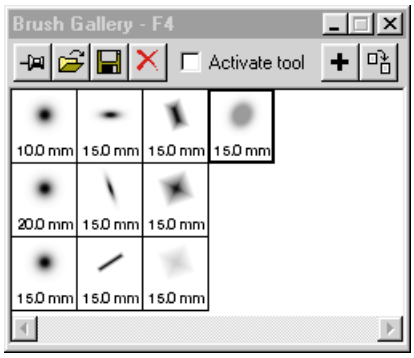
2. Set up a Brush style as explained on page 257.

3. To save the brush style that is set in the Brush Tool modifier click on the plus button + at the top right of the Brush Gallery palette.

A thumbnail will display showing you the size of the brush you have just saved.



4. Keep following the procedure above to add more brush styles to the Brush Gallery palette.



To use a brush style from the Brush Gallery palette:

1. Click on the thumbnail of the brush style you wish to use.

This brush style will load into the Brush tool modifier ribbon.

To delete a brush style from the Brush Gallery palette:

1. Click on the thumbnail of the brush style you wish to delete.

The thumbnail will now be highlighted with a thick black keyline.

2. Click on the Delete button ✕ in the Brush Gallery palette.

The selected brush style will now be deleted.

To replace a brush style in the Brush Gallery palette:

1. Select the brush style in the Brush Gallery palette that you wish to replace.

This brush style will load into the Brush tool modifier ribbon.

2. Adjust the brush style setting in the Brush tool modifier.

3. Click on the replace button in the Brush Gallery palette.

The selected brush style will now be replaced.

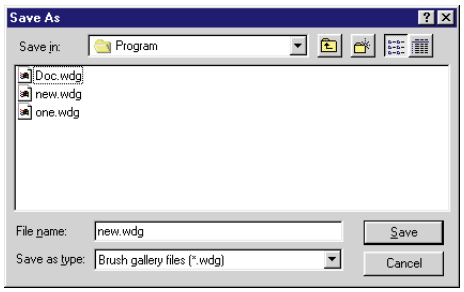
The Brush Gallery palette will now display till you select the Pin button or you close the palette.

To save a brush gallery from the Brush Gallery palette to a file:

1. Click on the Save gallery button in the Brush Gallery.

The Save As dialog box will open. The original default folder path, will be the the Wright Design 'Program' folder.

The default folder path from then on is the path that you used when you last opened or saved a brush gallery.



3. If the default folder path is not the path you require, click on the arrow to the right of the "Save in" combo box and select a new folder path.

4. The icons across the top of the dialog box are general Windows functions.

5. Enter a name in the File name edit box.

6. The type of file you will be saving is a Brush gallery file (.wdg).

7. Click Save.

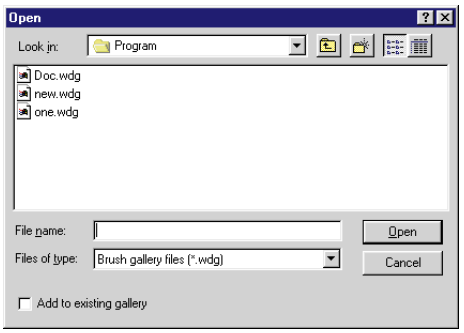
Your brush gallery will now be saved with the file name you specified, to the folder you specified.

To load a brush gallery file into the Brush Gallery palette:

1. Click on the Load gallery button in the Brush Gallery.

The Open dialog box will display. The original default folder path will be the the Wright Design 'Program' folder.

The default folder path from then on is the path that you used when you last opened or saved a brush gallery.



3. If the default folder path is not the path you require, click on the arrow to the right of the "Look in" combo box and select a new folder path.

4. The icons across the top of the dialog box are general Windows functions.

5. Select a file and it will display in the File name edit box.

6. The type of file you will be opening is a Brush gallery file (.wdg).

7. If you want to **add the gallery** you are opening to a gallery that is already displayed in the Brush Gallery palette click on the 'Add to existing gallery' checkbox.

If you want the gallery you are loading to **replace the gallery** that is displayed in the Brush Gallery palette make sure the 'Add to existing gallery' checkbox is not checked.

8. Click Open.

The brush gallery you opened will now display in the Brush Gallery palette.

Adding and Subtracting from Bitmap or Picture objects

All objects created using the Brush tool are Bitmap objects therefore you can use the Brush tool to add to or subtract from (erase) existing Bitmap or Picture objects.

To add and subtract from a Bitmap or Picture object:

1. Select the Bitmap or Picture object you want to edit.

2. Select the Brush tool from the tool palette.

The Tool Modifier ribbon will show the Brush tool modifiers.

3. Select the Subtract modifier tool from the Brush tool modifier ribbon.

The Subtract tool modifier will brush away from your selected object.

4. Set your brush style using the controls in the Brush tool modifier ribbon..

This is explained on page 257.

5. Start to brush away from your selected object.

6. Select the Add modifier tool from the Brush tool modifier ribbon.

The Add tool modifier will add to your selected object.

If you are frequently adding and subtracting from your selected object you can hold the Shift key down to reverse the Tool modifier that you have selected.
For example: If you have the Add modifier tool selected you can hold the Shift key down and the brush will switch to the Subtract modifier tool.

The Clone tool

The **Clone** tool takes a sample of a picture which you then paint over another picture or part of the same picture.

The most common use for Cloning is removing imperfections or blemishes in a picture. This is done by sampling adjacent areas and copying this over the imperfections and blemishes.

There are two types of cloning:

Flat-plane cloning: works with a single picture. It lets you paint a copy of a picture into the same picture. You have the option of saving a copy of the picture under a new filename or updating the original picture.

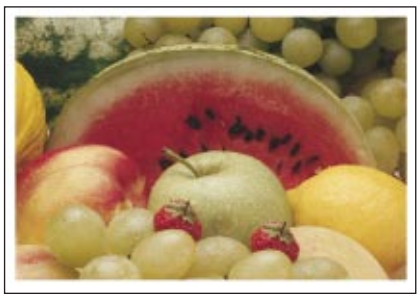
Object-based cloning: works with objects. The original selected object is cloned to create one or more new objects anywhere on your page.

The clone tool consists of two brushes. You have the Source brush (a cross hair) and the Destination brush (displayed according to your cursor setting in the Brush tool modifier ribbon).

To flat-plane clone:

1. Select the object you wish to clone.

The object you select can be a Vector, Bitmap or Picture object but it must have a Picture paint style (layer).



2. Select the Clone tool from the tool palette.

The Tool Modifier ribbon will show the Clone tool modifiers.

3. Set your brush style using the controls in the Clone tool modifier ribbon.

Clone tool modifiers

This is explained on page 257.

4. To flat-plane clone select the 'Update Picture' button at the top right of the Clone tool modifier ribbon.

If you don't select this button you will be in Object-based cloning mode.

5. To reset your Clone tool select the 'Reset tool offset' button on the Clone tool modifier ribbon.

Your source brush and destination brush will now be at the same position.

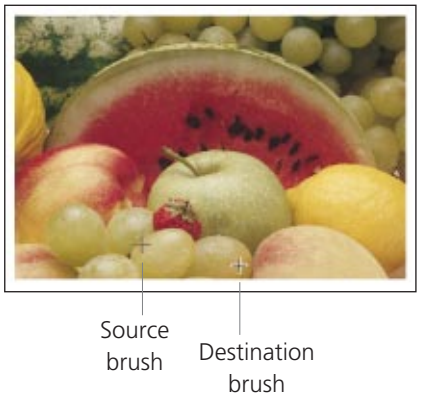
You don't have to reset the tool offset but it makes it easier to locate your source and destination brushes.

6. Move the source brush to the point where you want to start cloning.

7. Hold down the Alt key to anchor your source brush and move the destination brush to the point where you want your clone to go.

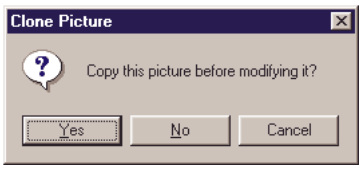
8. Let go of the Alt key.

You can now see the two brushes set apart from one another.



9. Start painting.

A dialog box will open asking you if you want to copy the picture before modifying it.



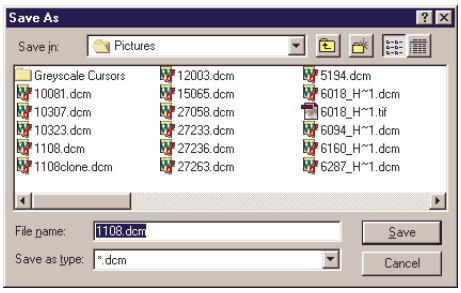
10. Select the option you require.

If you select No the cloning you apply to the picture will modify the original picture.

If you select Yes the Save as dialog box will open.

The original default folder path will be the the Wright Design 'Program' folder.

The default folder path from then on, is the path that you used when you last opened or saved a picture.



11. If the default folder path is not the path you require, click on the arrow to the right of the "Save in" combo box and select a new folder path.

12. The icons across the top of the dialog box are general Windows functions.

13. Enter a name in the File name edit box.

14. The type of file you will be saving is a DCM file (.DCM).

15. Click Save.

Your picture will now be copied.

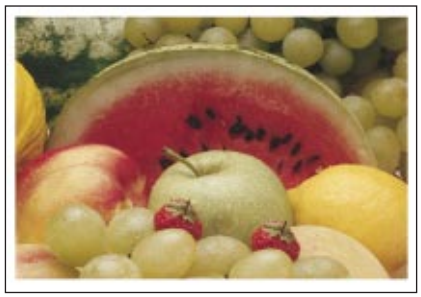
The 'Picture' paint style will now update with the new picture.

This can be seen by the filename that is displayed for the 'Picture' paint style in the Paint Style palette.

16. Start painting.

You will see the picture is being copied from the source brush to the destination brush.

In the example below we have copied two grapes and a strawberry at the center bottom of the picture.



17. When you are flat-plane cloning the tool modifiers react in the following way.

The **New** and **Add** modifier tools from the Clone tool modifier ribbon add the clone to your picture.

The **Subtract** modifier tool from the Clone tool modifier ribbon is used to subtract from your picture the clone or part of the clone you have applied .

You can hold the Shift key down to change between the **Add** and **Subtract** tool modifier that you have selected. For example: If you have the Add modifier tool selected you can hold the Shift key down and the brush will switch to the Subtract modifier tool.

To object-base clone:

1. Select the object you wish to clone.

The object you select can be a Vector, Bitmap or Picture object but it must have a Picture paint style (layer).

2. Select the Clone tool from the tool palette.

The Tool Modifier ribbon will show the Clone tool modifiers.

3. Set your brush style using the controls in the Clone tool modifier ribbon.

This is explained on page 257.

4. Make sure the 'Update Picture' button at the top right of the Clone tool modifier ribbon is not selected.

If this button is selected you will be in Flat-plane cloning mode.

5. To reset your Clone tool select the 'Reset tool offset' button on the Clone tool modifier ribbon.

Your source brush and destination brush will now be at the same position.

You don't have to reset the tool offset but it makes it easier to locate your source and destination brushes.

6. Move the source brush to the point where you want to start cloning.

7. Hold down the Alt key to anchor your source brush and move the destination brush to the point where you want your clone to go.

8. Let go of the Alt key.

You can now see the two brushes set apart from one another.

9. Start painting.

You will see the picture is being copied from the source brush to the destination brush.

With object-based cloning the cloned area is a new object.

The object can then be moved, scaled or transformed in any way.

10. When you are object-based cloning the tool modifiers react in the following way.

The **New** modifier tool from the Clone tool modifier ribbon creates a new object every time you use the clone tool.

An object you create when using the Clone tool is automatically a child object of the original object you are cloning from.

Objects that have child objects connected to them display with bold letters in the Object List when you have 'Grouped objects together' selected from the Object List.
If you are cloning using the New tool modifier and you have 'Grouped objects together' set from the Object List, the objects that you are cloning are found within the original object in the Object List as they are child objects of the original object.

The **Add** modifier tool from the Clone tool modifier ribbon keeps adding to the first cloned object.

The **Subtract** modifier tool from the Clone tool modifier ribbon is used to subtract from the clone or part of the clone you have applied .

You can hold the Shift key down to change between the **Add** and **Subtract** tool modifier that you have selected. For example: If you have the Add modifier tool selected you can hold the Shift key down and the brush will switch to the Subtract modifier tool.

In the example below the cloned object has been rotated, scaled moved and had its opacity changed.

You can ungroup the cloned object from the original picture by using the Object > Ungroup command or Ctrl+U.

9
painting
text
filters
CMYK, HSV, R
NW
NNW
WNW
W
WSW
SW
SSW
S
SSE
SE
ESE
E
ENE
NE
NNE

Chapter 9 - Text

Wright Design provides you with standard text formatting and editing features.

This chapter will explain how to create and edit text, how to exchange text with other programs and how to use the word processing features. We will go through the features that enable you to make precise typographical adjustments to the text in your document.

Also included will be the capabilities of fitting text to a curve, around an object and/or inside a text container.

Text objects and text

In Wright Design you can either enter or import text into text objects. The Text tool allows you to create text objects and there is no limit to the number of text objects that you can create in the one document.

Once you have created a text object in your page or on the pasteboard you can move, duplicate, delete and/or modify it. The ability to modify text objects as well as the text that is contained in the text object provides a flexible method of arranging text on a page.

When you create a text object or select an existing one, the box becomes active and is displayed on-screen by a cyan keyline. You can enter text into, reposition or modify an active text object.

You must select the Text tool before you can enter, import or edit text in an active text object. When the Text tool is selected the arrow cursor changes to the text insertion bar when you move it over an active text object. To establish a new text insertion point, click the text insertion bar at the position where you want to enter or import text. The text insertion point is indicated by a blinking text insertion bar.

Any font resident on your system may be used in any combination, size, style or color.

As with Vector objects, Text objects are resolution independent. They are more closely related to Vector objects than to any other type. In fact, you can convert Text objects into vector objects and bitmap objects.

Text objects can be automatically or manually linked to each other. Text that has been applied to a text object can be converted to a text container therefore allowing you to type within the outline of the original text.

To create a text object:

1. Make sure you have a document open.
2. Select the Text tool from the Tool palette.

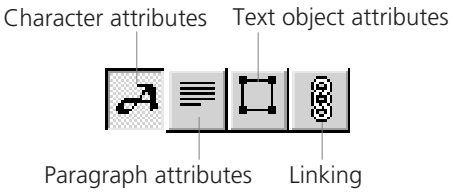
The Text tool modifiers will display in the Tool modifier ribbon.

Text tool modifiers

The tool modifier ribbon will show the Character attributes when you first start the application (as shown above).

From then on the last used text attribute will be the one that displays in the tool modifier ribbon.

The Text attributes are:



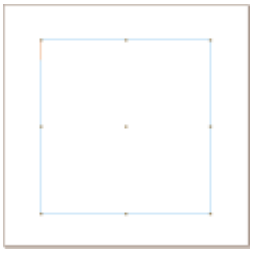
Shown above are the four text attribute modifier buttons that are used to control text objects and the text inside the objects.

2. Position your cursor at the point where you would like to start your text object.

3. Click and drag the cursor to where you want the opposite corner of your text object to be.

4. Release the mouse and your text object is created.

By default, a cyan keyline will appear around the outside of the text object showing you the text object outline.



To display the text object without an outline choose Text > Draw Outlines (the check-mark to the left of the Draw Outlines option will now disappear).

The next text object you create or if you deselect and select the text object you are working on will no longer display the cyan outline

5. The red flashing bar indicates the text insertion point where text is placed when you enter or import it.

To activate an existing text object:

- If you are in the Select tool click on the existing text object.
- If you are in the Text tool hold down the Ctrl key and select the text object.

An active text object is displayed with a cyan keyline and handles at each corner and at the center of each edge and the center of the object.

The cyan keyline is not displayed if you don't have Draw Outlines selected from the Text menu.

To enter text in a text object:

1. Make sure you have a document open.

2. Create a text object as explained above.

The text insertion bar will be positioned inside the text object at the top left.

3. Select 'Tint' paint style in the Paint Style palette.

4. Start keying in your text.

To resize a text object:

1. Make sure the text object you wish to resize is selected and you are in the Text tool .

2. Place your cursor over one of the handles and when it turns into a double-headed arrow click and drag it to the required size.

The corner handles will resize the object proportionally and the center edge handles will affect either the width or height of the object.

3. You can resize text interactively by holding down the Ctrl key, placing your cursor over one of the handles and when it turns into a double-headed arrow click and drag it to the required size.

The corner handles will resize the object and text proportionally and the center edge handles will affect either the width or height of the object and text.

You can interactively rotate the text and text object whilst in the Text tool. Hold down the Ctrl + Shift key, move the cursor over one of the corner handles till you get a circular arrow and click and drag.

You can interactively shear the text and text object whilst in the Text tool. Hold down the Ctrl + Shift keys, move the cursor over one of the middle edge handles till you get a double-sided arrow and click and drag.

Text can be transformed the same as any other object (except perspectively transformed). To see how to transform objects see **Chapter 7** - 'Editing Objects and/or Layers' - 'Transforming Objects' on page 223.

Editing text

When you enter or import text, characters are entered at the text insertion point. When a text box is active the text insertion point is indicated by the blinking text insertion bar. If a range of text is highlighted, characters you enter or import replace the highlighted range. Editing text requires moving the text insertion bar within a Text object.

Wright Design provides two methods for doing this. You can click the text insertion bar at the place you want to insert text or you can use keyboard options to move the text insertion bar.

To replace, cut, copy or delete text you must highlight it first. To highlight text you can click and drag the text insertion bar or use keyboard combinations.

To edit text:

1. Select the text object containing the text you wish to edit.

2. Select the Text tool from the Tool palette.

3. To **insert** text place the text insertion bar at the point where you want to insert the text. Make sure the letters 'INS' appear in the left most indicator at the bottom right of your screen.

To **replace** text highlight the text that you wish to replace. Make sure the letters 'INS' appear in the left most indicator at the bottom right of your screen.

To **overwrite** text select the Insert key on your keyboard and the letters 'OVR' appear in the left most indicator at the bottom right of your screen.

Place your text insertion bar at the point you want to start overwriting your text.

4. Type in your new text.

Inserted the word 'the'.

Replaced 'Editing' with Replacing'.

Replaced 'Replacing' with 'Overwriting'.

There is a range of shortcut keys that enable you to move the text insertion bar around your text object and highlight text. These can be found at the end of this chapter.

Importing text

You can generate text using a stand alone word processing program and import it into Wright Design. To do this you cut/copy the text from the word processing program and paste it into a text object in a Wright Design document.

ASCII format is a widely used text format however it does not contain any character attributes or paragraph format information.

RTF (rich text format) preserves character attributes such as fonts, size, type style (bold, italic, etc) and paragraph alignment.

To import text into a text object:

1. Cut/copy the text from a word processing program.
2. Select the text object that you wish to contain the imported text.
3. Select the Text tool from the Tool palette.
4. Place the text insertion bar at the point where you want to import the text.
5. Choose Edit > Paste. (Ctrl + V)

The text will now display in the selected text object.

Exporting text

Text that has been generated in Wright Design can be exported to other stand alone word processing programs. To do this you cut/copy the text from Wright Design and paste it into the other program.

To export text:

1. Select the text object that you wish to use to export the text.

2. Select the Text tool from the Tool palette.

3. Highlight the text that you wish to export.

4. Choose Edit > Cut (to cut the text from Wright Design). (Ctrl + X)

OR

Edit > Copy (to copy the text from Wright Design). (Ctrl + C)

The text will now be copied to the paste-board and you can paste it into any program that supports ASCII or RTF (rich text format) text.

Character Attributes

The first text button in the Tool modifier ribbon contains the Character Attributes.

These controls enable you to change the font type, size, horizontal scale, style, leading, tracking, shift and kerning.

Character attributes can be set before you key in your text or they can be applied to highlighted characters.

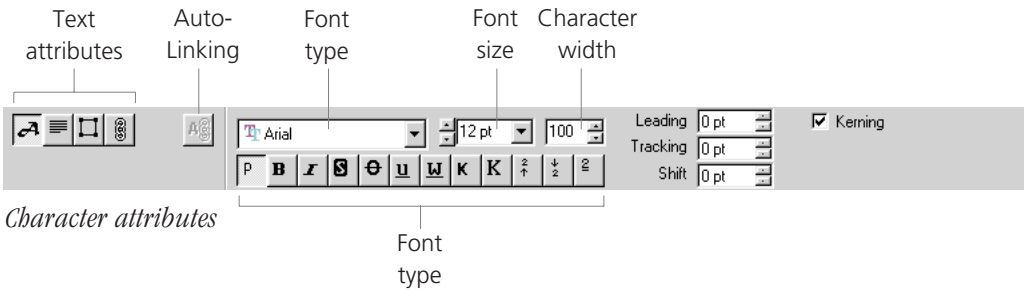
To apply character attributes:

1. Select the text object of which you wish to apply or edit the character attributes.

2. Select the Text tool from the Tool palette.

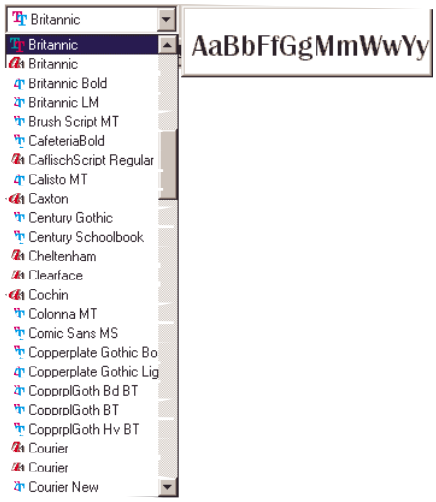
3. Select the Character attributes button from the Tool modifier ribbon if it is not already selected. (Ctrl + Shift + F1)

4. Place the text insertion bar at the point where you want the character attributes to start or highlight the text whose character attributes you wish to change.



Font Type

To apply a new font to highlighted characters or at the text insertion point click on the arrow to the right of the Font type combo box and select the font from the drop down list.



A preview of each font as you highlight it is displayed at the top right of the font type combo box.

The preview can be turned off by choosing File > Preferences > Text and unchecking the 'Enable font previews checkbox'.

The selected font will display in the Font type combo box.

The fonts available in the Font type drop down list are those fonts that you have installed on your computer. Wright Design supports Type 1 and True Type fonts. The symbol to the left of the font shows you the type of font it is.

Font Size

To change the size of highlighted characters or characters entered at the text insertion point:

- select the arrow to the right of the Font size combo box and select a size from the drop down list.

OR

- key in a value in the Font Size combo box

OR

- click on the up and down arrows in the spin controls to the left of the Font size combo box.

Right mouse-clicking on the Font size combo box will give you the following increment settings: Increment 10, Increment 1, Increment 0.1 and Increment 0.01. These settings control the increments between values when using the spin controls no matter what measurement option you have selected.

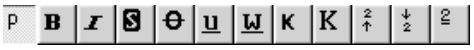
Right mouse-clicking on the Font size combo box will give you the following text measurement options: Points, mm, Inches, Picas and Ciceros.

Font Style

To apply a new type style to highlighted characters or at the text insertion point click on the font style button(s) in the Tool modifier ribbon.

You can select a combination of these attributes at the one time. For example, you may want Bold, Italic type.

Some attributes cannot be applied in combination (for example, Superscript and Subscript and All caps and Small Caps).



Plain

Bold

Italic

Shadow

~~Strikeout~~

Underline

Word Underline

SMALL CAPS

ALL CAPS

Superscript^{2} (where the '2' has Superscript style applied to it)

Subscript$_{2}$ (where the '2' has Subscript style applied to it)

Superior^{2} (where the '2' has Superior style applied to it)

Character Width

To change the width of highlighted characters or characters entered at the text insertion point as a percentage:

- key in a value in the Width of Character combo box.

OR

- click on the up and down arrows in the spin controls to the right of the Width of Character combo box.

Leading

Leading enables you to change the amount of space between lines of text.

To change the leading of highlighted characters or characters entered at the text insertion point:

- key in a value in the Leading combo box.

OR

- click on the up and down arrows in the spin controls to the right of the Leading combo box.

Right mouse-clicking on the Leading combo box will give you the following measurement options: Auto, Points, mm, Inches, Picas and Ciceros, Percent and Lines.

Right mouse-clicking on the Leading combo box will give you the following increment settings: Increment 10, Increment 1, Increment 0.1 and Increment 0.01. These settings control the increments between values when using the spin controls no matter what measurement option you have selected.

Tracking

Tracking enables you to adjust the space between highlighted characters and words.

You can use negative tracking values to decrease the space between highlighted characters or positive values to increase the space.

To change the tracking amount of highlighted characters or characters entered at the text insertion point:

- key in a value in the Tracking combo box.

OR

- click on the up and down arrows in the spin controls to the right of the Tracking combo box.

Right mouse-clicking on the Tracking combo box will give you the following increment settings: Increment 10, Increment 1, Increment 0.1 and Increment 0.01. These settings control the increments between values when using the spin controls no matter what measurement option you have selected.

Right mouse-clicking on the Leading combo box will give you the following measurement options: Points, mm, Inches, Picas, Ciceros, Percent and Ems.

Shift

Baseline shift enables you to move characters above or below their baselines without affecting a paragraph's line spacing. You can use Shift to raise or lower a single character or a range of highlighted characters.

To change the baseline shift of highlighted characters or characters entered at the text insertion point:

- key in a value in the Shift combo box.

OR

- click on the up and down arrows in the spin controls to the right of the Shift combo box.

Right mouse-clicking on the Shift combo box will give you the following increment settings: Increment 10, Increment 1, Increment 0.1 and Increment 0.01. These settings control the increments between values when using the spin controls no matter what measurement option you have selected.

Right mouse-clicking on the Shift combo box will give you the following measurement options: Points, mm, Inches, Picas, Ciceros, Percent and Lines.

Kerning

Kerning is the adjustment of space between character pairs. Wright Design provides automatic kerning based on the font's built in kerning table.

To select automatic kerning of highlighted characters or characters entered at the text insertion point:

- check the Kerning check box.

To turn automatic kerning off:

- uncheck the Kerning check box.

Paragraph Attributes

The second text button in the Tool modifier ribbon contains the Paragraph Attributes.

Paragraph attributes are the stylistic specifications you apply to paragraphs. These include Paragraph alignments, First line, Left indent, Right indent, Space above, Space below, Keep lines together, Keep with next and Drop caps.

Paragraph attributes can be set before you key in your text or they can be applied to a paragraph that has the text insertion bar placed within it or part or all of the paragraph is highlighted..

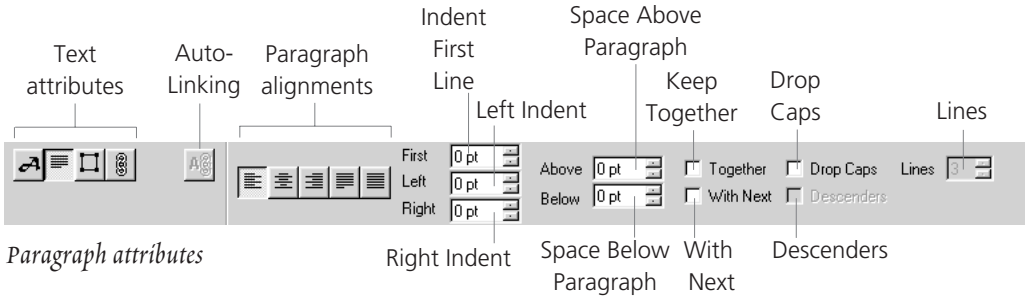
To apply paragraph attributes:

1. Select the text object of which you wish to apply or edit the paragraph attributes.

2. Select the Text tool from the Tool palette.

3. Select the Paragraph attributes button from the Tool modifier ribbon if it is not already selected. (Ctrl + Shift + F2)

4. Place the text insertion bar within the paragraph or highlight some or all of the text in the paragraph whose attributes you wish to change.



Paragraph attributes

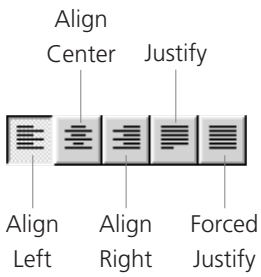
Paragraph alignments

Wright Design has five paragraph alignments: Left, Centered, Right, Justified and Forced Justified.

A left-aligned paragraph has a straight left margin and a ragged right margin, like the text on this page. The text in a center-aligned paragraph is centered between the paragraph's indents; both its left and right margins are ragged. A right-aligned paragraph has a straight right margin and a ragged left margin.

A justified paragraph has straight margins on both the left and right sides. When a paragraph is justified, word and character spacing are adjusted so that the text on each line extends from the left indent to the right indent. When a paragraph is forced, space is added between characters and words in all lines in the paragraph - including the last, possibly incomplete line, so that the text spans the distance between the left and right indents.

To apply a paragraph alignment to highlighted characters or at the text insertion point select the alignment button you require.



OR

Apply the appropriate shortcut key:

Align Left:	Ctrl + Shift + L
Align Center:	Ctrl + Shift + C
Align Right:	Ctrl + Shift + R
Justify:	Ctrl + Shift + J
Forced justify:	Ctrl + Alt + Shift + J

Indent First Line

To apply a first line indent to a paragraph where you have highlighted some text or placed the text insertion bar within the paragraph:

- key in a value in the First combo box.

OR

- click on the up and down arrows in the spin controls to the right of the First combo box.

If you have a left or right indent set then this is added to the First Line Indent.

Right mouse-clicking on the First combo box will give you the following measurement options: Points, mm, Inches, Picas and Ciceros.

Left Indent

To apply a left indent to a paragraph where you have highlighted some text or placed the text insertion bar within the paragraph:

- key in a value in the Left combo box.

OR

- click on the up and down arrows in the spin controls to the right of the Left combo box.

Right mouse-clicking on the Left combo box will give you the following measurement options: Points, mm, Inches, Picas and Ciceros.

Right Indent

To apply a right indent to a paragraph where you have highlighted some text or placed the text insertion bar within the paragraph:

- key in a value in the Right combo box.

OR

- click on the up and down arrows in the spin controls to the right of the Right combo box.

Right mouse-clicking on the Right combo box will give you the following measurement options: Points, mm, Inches, Picas and Ciceros.

Space Above Paragraph

To change the amount of space above a selected paragraph where you have highlighted some text or placed the text insertion bar within the paragraph:

- key in a value in the Above combo box.

OR

- click on the up and down arrows in the spin controls to the right of the Above combo box.

The sum of the Space Above and the Space Below values determines the total amount of space between paragraphs.

Right mouse-clicking on the Above combo box will give you the following measurement options: Points, mm, Inches, Picas and Ciceros.

You cannot change the space above the first paragraph in your text object.

Space Below Paragraph

To change the amount of space below a selected paragraph where you have highlighted some text or placed the text insertion bar within the paragraph:

- key in a value in the Below combo box.

OR

- click on the up and down arrows in the spin controls to the right of the Below combo box.

The sum of the Space Above and the Space Below values determines the total amount of space between paragraphs.

Right mouse-clicking on the Below combo box will give you the following measurement options: Points, mm, Inches, Picas and Ciceros.

Keep Together

The Keep Together control will keep all lines of a selected paragraph in the same column or on the same page.

To keep all lines together where you have highlighted some text or placed the text insertion bar within the paragraph:

- check the Together checkbox.

With Next

The With Next control prevents a one-line paragraph at the bottom of a column or page from becoming separated from the paragraph that follows.

To keep a paragraph with the next paragraph where you have highlighted some text or placed the text insertion bar within the paragraph:

- check the With Next checkbox.

Drop Caps

A drop cap is the first letter of a paragraph that is enlarged.

To apply a drop cap to a paragraph where you have highlighted some text or placed the text insertion bar within the paragraph:

1. Click on the Drop Caps checkbox.

The first letter of the paragraph is now enlarged. The Descenders checkbox and Lines edit box will become available.

2. Key in the number in the Lines edit box to specify the number of lines you want the character to drop.

3. If the first letter of your paragraph has a descender (for example the letter 'g' where character flows under the baseline of the font) you can click on the Descender checkbox and the letter will be scaled to fit.

Text Object Attributes

The third text button in the Tool modifier ribbon contains the Text Object Attributes.

These controls enable you to align your text vertically, create columns within your text objects and fit text to a curve.

Text Object attributes can be set before you key in your text or they can be applied to the text object that is selected.

To apply text object attributes:

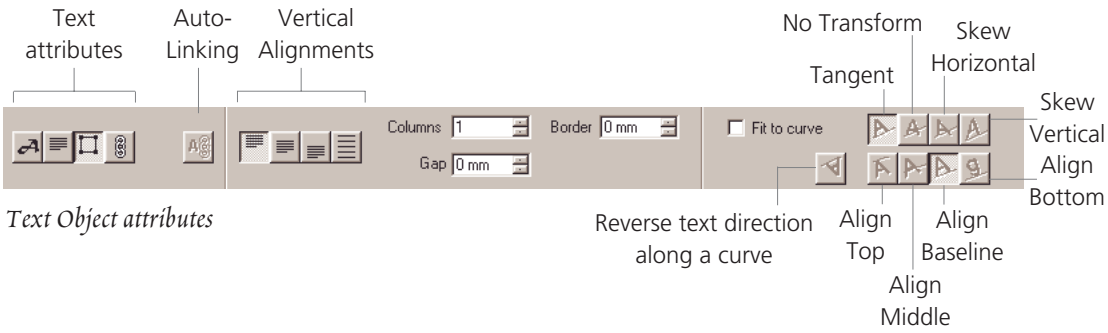
1. Select the text object of which you wish to apply or edit the text object attributes.

2. Select the Text tool from the Tool palette.

3. Select the Text Object attributes button from the Tool modifier ribbon if it is not already selected. (Ctrl + Shift + F3)

Aligning Text Vertically

Wright Design gives you four options for positioning lines of text vertically within text objects: Top, Center, Bottom and Forced Justify.



Text Object attributes

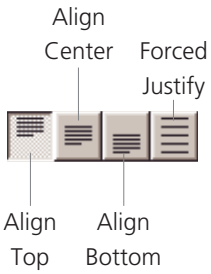
In text objects specified as top-aligned, lines of text are positioned in the object with the top of the first line positioned at the top of the text object.

In text objects specified as center-aligned, lines of text are centered between the top and bottom of the text object.

In text objects specified as bottom-aligned, the last line of text is positioned at the bottom of the text object. The object is filled from bottom to top as text is entered.

In text objects specified as forced justify, lines of text are positioned in the box with the first line positioned at the top of the object, the last line positioned at the bottom of the object and the remaining lines spaced evenly in between.

To apply vertical alignment to the text object that is selected select the alignment button you require.



Columns

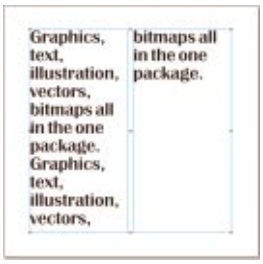
Columns are vertical divisions in text objects. The maximum number of columns in a single text object is ten.

To apply columns to the text object that is selected:

- key in a value in the Columns combo box.

OR

- click on the up and down arrows in the spin controls to the right of the Columns combo box.



Two columns

Gap

The gap is the space between the columns.

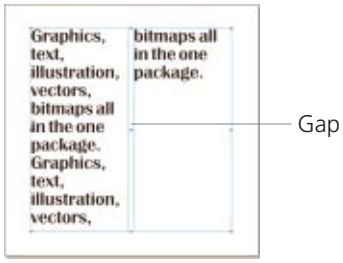
To apply a gap to the text object that is selected:

- key in a value in the Gap combo box.

OR

- click on the up and down arrows in the spin controls to the right of the Gap combo box.

If you have your gap set to zero but you have more than one column you cannot see the dividing line for your column(s).



Right mouse-clicking on the Gap combo box will give you the following measurement options: Application default, Auto, mm, cm, Inches, Points and Pixels.

Border

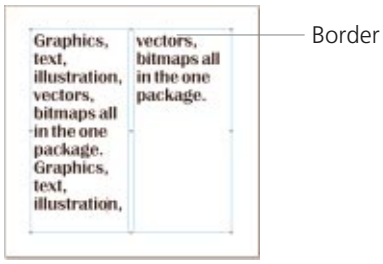
The border is the space between the inner edge of a text object and the area that the text can occupy. A border can be applied with or without columns. The border value must be less than one half the width of the text object (if you don't have columns) or less than one half the width of each column (if you do have columns).

To apply a border to the text object that is selected:

- key in a value in the Border combo box.

OR

- click on the up and down arrows in the spin controls to the right of the Border combo box.



Right mouse-clicking on the Border combo box will give you the following measurement options: Application default, Auto, mm, cm, Inches, Points and Pixels.

Fit text to a Curve

Wright Design allows you to fit text to a curve. You can create type that follows an open or a closed path. You first need to create a path and convert the path to a text container. The path can be regularly or irregularly shaped.

The text can be created Tangent to or Skewed horizontally or vertically to the path. You can also create text along a path without a transform.

The text can be aligned to the top, middle, baseline or bottom of the path.

To create an open path:

1. Select the Vector Curved polygon tool from the tool palette.

2. Set the Paint Style palette 'Fill' to have no paint style and the 'Stroke' to have a 'Tint' paint style (the color does not matter).

3. Plot your curve by selecting points and to complete the open path hit the Enter key.

For information on using the Vector Curved polygon tool see **Chapter 5** - Creating Objects - 'The Curved Polygon Vector Tool' on page 97.

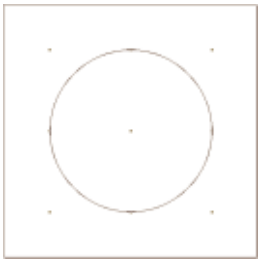
To create a closed path:

1. Select the Vector tool you require for the shape you want from the Tool palette.

2. Set the Paint Style palette 'Fill' to have no paint style and the 'Stroke' to have a 'Tint' paint style (the color does not matter).

3. Plot your shape.

For information on using the Vector tools see **Chapter 5** - Creating Objects - 'Vector Objects' on page 94.



To convert the vector object to a text container:

1. Make sure the object you have just created is selected.

2. Choose Object > Convert. (Ctrl + T)

The Convert dialog box will display.

3. Select the Text Container tab.

4. Select the Delete selection and click OK.

The Vector object will now be a Text container.

For information on using Convert Objects see **Chapter 5** - Creating Objects - 'Converting Objects' on page 124.

To enter type along path:

1. Make sure the object you have just converted is selected.

2. Select the Text tool from the Tool palette.

The text path will display if you have Text > Draw Outlines selected. If not the Text object handles will display with the flashing text insertion bar.

3. Set the Character attributes for your text. You can also set or alter these after you have entered the text.

Character attributes are explained earlier in this chapter.

4. Select the Text Object attributes button and check the 'Fit to curve' checkbox.

We will use the default 'Fit to curve' settings which are 'Tangent' and 'Align Baseline'.

The options available to you for fitting text to a curve are shown at the end of this section.

4. Set the Paint Style palette 'Fill' to the paint style you require for your text. You can also apply a 'Stroke' paint style if required.

You can select any paint style to be applied to your text but you cannot move the paint styles within the text (i.e. you cannot move a picture around inside a Text object).

For the full control of any paint style that you want to transform within text you should convert the Text object to a Vector object.

5. Enter your text.

To reverse the direction of type along a path:

1. Select the text if it is not already selected.

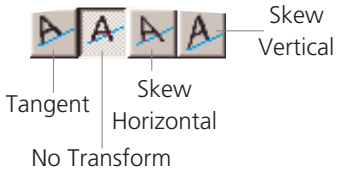
2. Click on the 'Reverse text direction along a curve' button.

The text has now changed direction.

The effect of reversing the direction of type along a path will depend on what options you have selected on the top row of the 'Fit text to curve' options.

Fit text to curve options

The 'Fit to curve' options are as follows. You select one button from the top row and one from the bottom row.



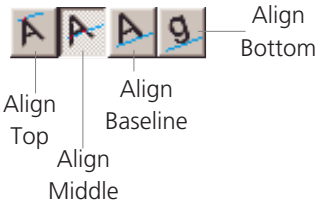
'Tangent' *to the path*

'No transform'

'Skew horizontal' *to the path*

'Skew Vertical' *to the path*

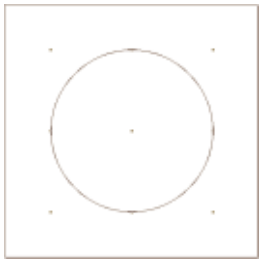
The bottom row of the 'Fit to curve' options consists of the following:



To create text above and below a circle:

1. Select the Vector ellipse tool from the Tool palette.
2. Set the Paint Style palette 'Fill' to have no paint style and the 'Stroke' to have a 'Tint' paint style (the color does not matter).
3. Plot your circle.

For information on using the Vector ellipse tool see **Chapter 5** - Creating Objects - 'The Ellipse Vector Tool' on page 97.



4. Select the Bezier tool from the tool palette.

5. Select the node on the right side of the circle and click on the 'Break' button on the Bezier tool modifier ribbon.

6. Select the node on the left side of the circle and click on the 'Break' button on the Bezier tool modifier ribbon.

7. Select the 'Split' button on the Bezier tool modifier ribbon.

The circle has now been split into two objects.

8. Click on the Select tool from the tool palette.

9. Select the object for the top half of the circle.

10. Choose Object > Convert. (Ctrl + T)

The Convert dialog box will display.

11. Select the Text Container' tab.

12. Select 'Delete selection' and click OK.

The Vector object will now be a Text container.

For information on using Convert Objects see **Chapter 5** - Creating Objects - 'Converting Objects' on page 123.

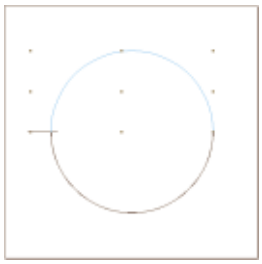
13. Select the object for the bottom half of the circle.

Follow steps 10 to12 to convert this object to a text container.

14. Select the object for the top half of the circle.

15. Select the Text tool from the Tool palette.

The text path will display if you have Text > Draw Outlines selected. If not the Text object handles will display with the flashing text insertion bar.



16. Set the Character attributes for your text. You can also set or alter these after you have entered the text.

Character attributes are explained earlier in this chapter.

17. Select the Paragraph attributes button and select the center paragraph alignment button.

The text will now flow from the top center of the circle.

18. Select the Text Object attributes button and check the 'Fit to curve' checkbox.

Select the 'Tangent' and 'Align Baseline' options.

19. Set the Paint Style palette 'Fill' to the paint style you require for your text. You can also apply a 'Stroke' paint style if required.

You can select any paint style to be applied to your text but you cannot move the paint styles within the text (i.e. you cannot move a picture around inside a Text object).

For the full control of any paint style that you want to transform within text you should convert the Text object to a Vector object.

20. Enter your text.

21. Select the bottom Text object.

22. Select the Paragraph attributes button and select the center paragraph alignment button.

The text will now flow from the bottom center of the circle.

23. Select the Text Object attributes button and check the 'Fit to curve' checkbox.

Select the 'Tangent', 'Align Top' and the 'Reverse text direction along a curve' options.

24. Set the Paint Style palette 'Fill' to the paint style you require for your text. You can also apply a 'Stroke' paint style if required.

25. Enter your text.

Linking Attributes

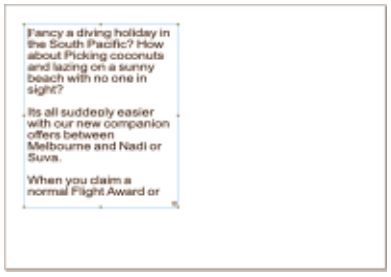
The fourth text button in the Tool modifier ribbon contains the Linking Attributes.

These controls enable you link Text objects so that text automatically flows from one text object to another.

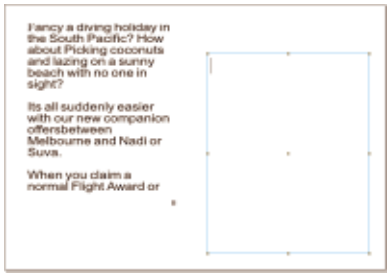
Linking attributes can be set whenever you have more than one Text object in your document.

To manually link text boxes:

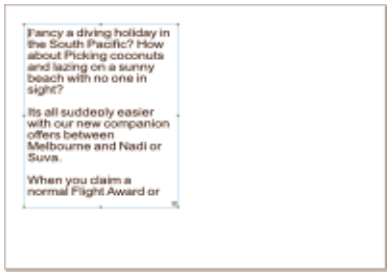
1. Create a text object.
2. Enter text in your text box.



3. Create a new Text object.



4. Select the original Text object.



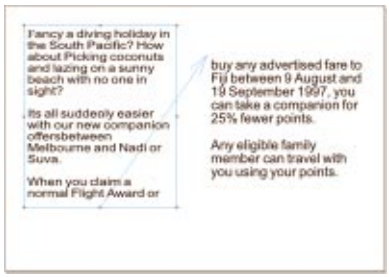
5. Select the Linking attributes button from the Tool modifier ribbon if it is not already selected. (Ctrl + Shift + F4)

6. Click inside the selected text object and a cyan line with an arrowhead will display. Whilst still holding down the cursor drag the cyan arrowhead to the top of the object you want to link to and let go.

You cannot see the object but your cursor will snap to the object.

If you had text overflowing from your original object, this text will now flow into the linked object.

If you didn't have text overflowing you can keep keying in text into the original object and when you reach the bottom of this object the text will automatically flow into the linked object.



To see Text objects that have been linked, select the Linking attribute button from the Tool modifier ribbon and a cyan line with an arrowhead will display, showing you the objects that are linked.

To automatically link text boxes:

1. Create a text object.

2. Select the Auto-linking button from the Text modifier ribbon.

Every Text object you create whilst you have this button selected will be linked.

To cancel the Auto-linking click on the Auto-linking button from the Text modifier ribbon.

Filling text with layers

Any paint style can be applied to text. You can apply a 'Fill' paint style and/or a 'Stroke' paint style to text.

The paint style can be set in the Paint Style palette before you create your text or you can highlight existing text and change the paint styles in the Paint Style palette.

For more information on paint styles see **Chapter 6** - Filling Objects with Layers, 'The Paint Styles' on page 136.

You can select any paint style to be applied to your text but you cannot move the paint styles within the text (i.e. you cannot move a picture around inside a Text object).

For the full control of any paint style that you want to transform within text you should convert the Text object to a Vector object.

For information on using Convert Objects see **Chapter 5** - Creating Objects - 'Converting Objects' on page 124.

Wrapping text around an object

In Wright Design you can make text wrap around any object. The Text object that contains the text to be wrapped around an object cannot have columns.

To wrap text around an object:

1. Create your text object(s) and key the required text into the text object(s).

You can also key in the text after you have created the object to run around.

2. Create the object(s) that you wish to run your text around.

3. Select the text object.

4. Select the Bezier tool from the tool palette.

The Text object nodes will display.

5. We now need to add nodes to the Text object and then move these nodes to edit the shape of the Text object and therefore wrap the text around the object.

We will set up some guides and then so we can snap the nodes we create to the guides.

6. Add four nodes on the right side of the Text object by double-clicking on the Text object path.

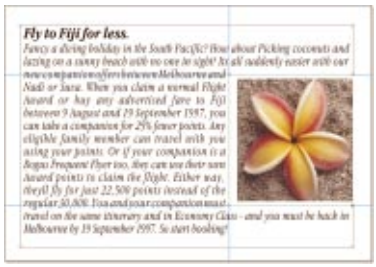
7. Check the 'Snap nodes to guides' checkbox on the Bezier tool modifier ribbon.

8. Leave the top and bottom nodes that you have created where they are as they will form the side of the wrap around.

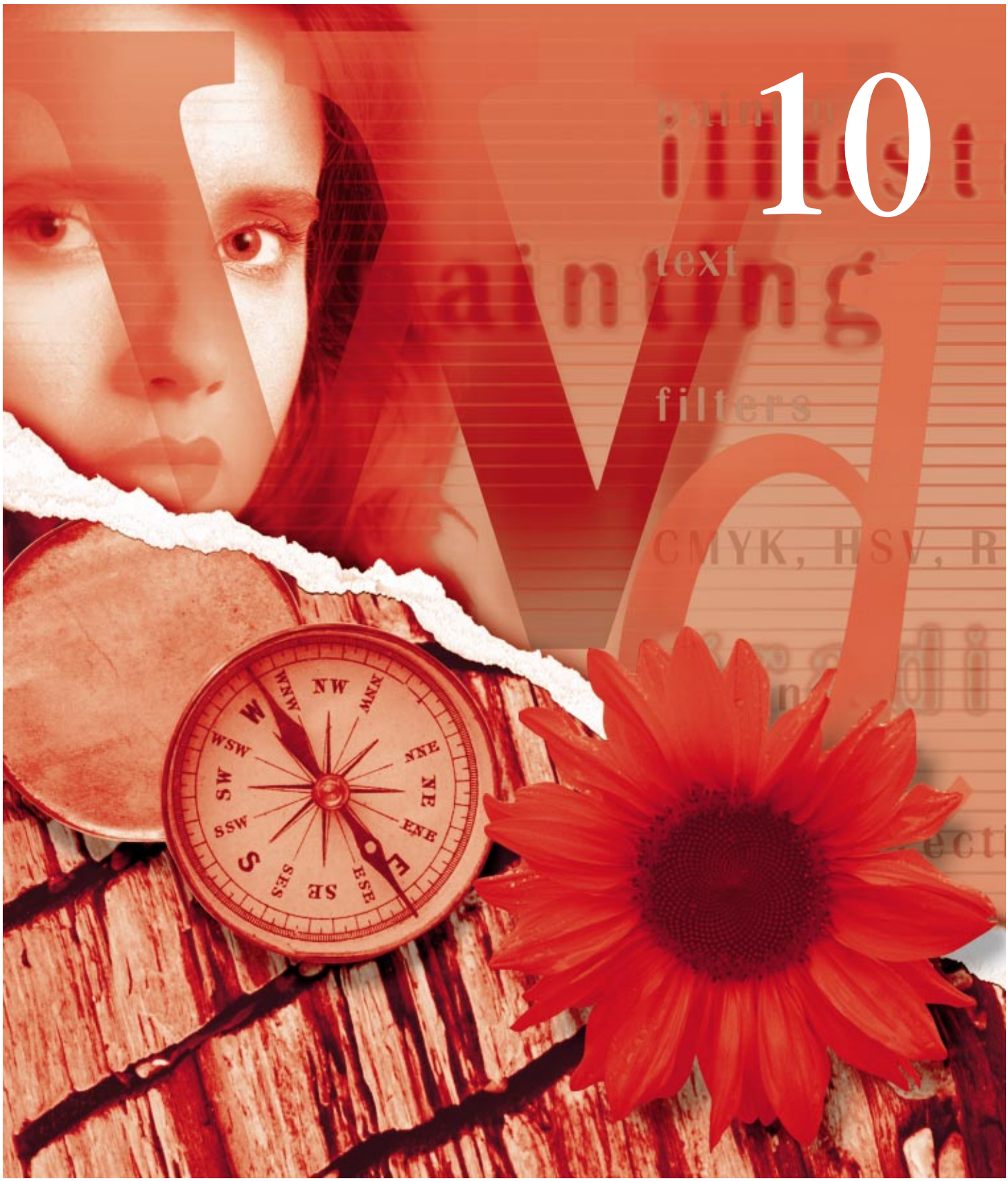
You can move these at a later date if you wish.

Click on the second node that you created and move it to snap to the guides that have been created to the top left of the picture object.

9. Click on the third node that you created and move it to snap to the guides that have been created to the bottom left of the picture object.



You have now wrapped the text around the object.


10
text
filters
CMYK, HSV, R

Chapter 10 - Printing and Exporting

Printing

Wright Design allows you to print to either Postscript or non-Postscript devices. PostScript devices are typically high resolution imagesetters that output film. Non-PostScript devices are usually desktop color or black and white printers. Of course, desktop devices may also be PostScript capable.

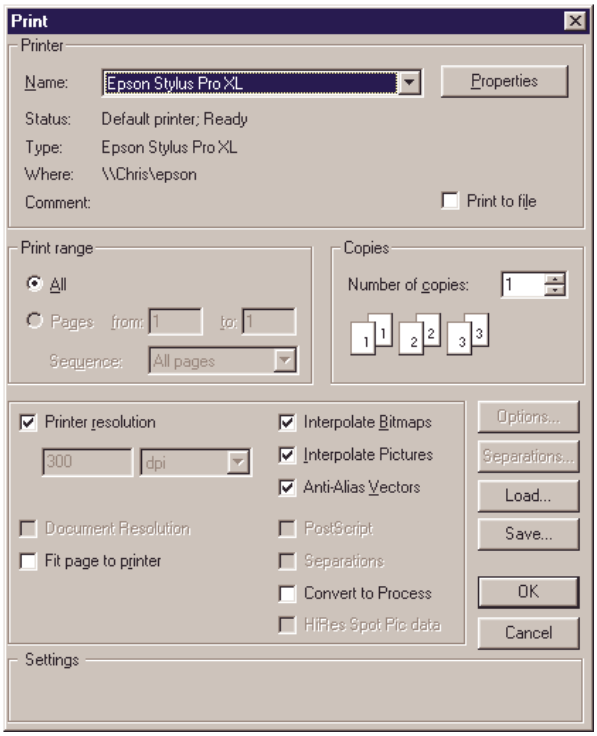
In Wright Design a document comprises a page which is defined on-screen by a rectangular border and shadow. When a document is printed, everything contained within this area will be printed. Objects laying outside the page area will be ignored.

We will go through the procedure used to print a document. The steps marked with a **(PS)** refer to Postscript printing only.

To print a file:

1. Choose File > Print. (Ctrl + Shift + P)

The Print dialog box will display.



2. Select the device you want to print to from the 'Name' combo box.

Click on the arrow to the right of the 'Name' combo box and select the device from the drop down list.

Wright Design distinguishes between PostScript and non-PostScript devices. If the PostScript checkbox is enabled the selected printer can print PostScript. If the PostScript checkbox is disabled (grayed), then the printer is not capable of printing PostScript.
Certain print options are unavailable for non-PostScript printers. These options will be disabled when a non-PostScript printer is selected.

3. Click on the 'Properties' button to set various attributes for the currently selected printer.

A dialog box for the currently selected printer will display. The settings and options will differ depending on the printer selected.

Any changes you make from the Properties dialog will only be in effect for the document you are printing. To make permanent changes to your printer settings do so from the Control Panel.

4. Select the 'Print to file' checkbox if you want to print to a file and not the selected printer.

This file may be printed later by selecting File > Send to Printer.

Use this option if you are producing EPS files to be shared with other users and applications. To create an EPS file see the '**Options sub-dialog**' on page 303.

Note, if you don't have the PostScript checkbox checked you will be prompted with a dialog box to enter a destination filename, The destination folder will be the Print folder set in File > Preferences > Folders.

5. Enter the number of printouts you require in the 'Number of copies' edit box or click on the spin controls to the right of the edit box. This is set to one by default.

6. When printing a document, it is more than likely that it will contain some picture information. Even if you don't have a picture in your document, there may be bitmap objects or a picture may need to be generated as a result of the printing process.

All picture content must have a target resolution. This output resolution must be specified in one of three ways:

Printer Resolution checkbox - If checked, the selected printer's current resolution will be the resolution at which all picture data in the document will be ripped. Note that the resolution is displayed in the now disabled (grayed) resolution edit box.

Also, the Document Resolution checkbox is disabled.

Resolution edit box (not labelled) - Enter a custom resolution in the Resolution edit box and select the resolution units.

Document Resolution checkbox - If checked, the resolution set in your document setup is used for printing. Note that the resolution is displayed in the now disabled resolution edit box. Also, the Printer resolution checkbox is disabled.

A note on resolution. You rarely need to go beyond about 300 dpi for high quality work (particularly if your printer doesn't go that high!). The higher the resolution, the bigger your print file and the longer it will take to print. If you are after a quick, draft quality print, select a lower resolution, like 100 dpi. You can achieve some good results at a lower resolution if you select anti-aliasing and interpolation.

7. Check 'Fit page to printer' checkbox to ensure that your page will exactly fit the imageable area of your printer.

Most printers that use a particular page size, such as A4, cannot print over the whole area because there is usually a non-printable margin around the page. So, if you had an A4 page and printed it on an A4 printer and didn't check the Fit page to printer checkbox, your printed page would be partially cropped around the edges.

8. Check the 'Interpolate Bitmaps' checkbox to obtain the best quality for Bitmap objects. Interpolating bitmaps eliminates the stepped or blocky effect that you might otherwise get, particularly for low resolution bitmaps. Print times may be slightly longer with this option.

9. Check the 'Interpolate Pictures' checkbox to obtain the best quality for pictures in your document. Print times may be longer with this option.

10. Check the 'Anti-Alias Vectors' checkbox to smooth out the edges of all Vector objects. This effect will only come into play if a Vector object needs to be ripped into a bitmap as a result of the printing process.

For high quality work, it is recommended that the three checkboxes; Interpolate Bitmaps, Interpolate Pictures and Anti-Alias Vectors, be checked.

11. **(PS)** Check the 'Postscript' checkbox if you wish to print PostScript.

This option may not be available if the selected printer is not capable of printing PostScript. However, you can still produce a PostScript file by first checking the 'Print to file' checkbox.

12. **(PS)** Check the 'Separations' checkbox to print a color separated Postscript file.

This option is only available if 'PostScript' is checked.

By default, all separations in your document will be selected for printing. You can choose to print only a sub-set of separations (see Separations button).

13. Check the 'Convert to Process' checkbox if you have spot colors in your document but you want them to print as process colors.

Wright Design will automatically convert all spot colors to process colors.

14. **(PS)** The 'HiRes Spot Pic data' checkbox comes into play for spot colored pictures.

This checkbox is only available if 'PostScript' is checked and 'Separations' and Convert to Process are not checked. In other words, if we are PostScript printing non-separated (i.e.,Color or EPS) files and spot colors are not converted to process colors.

Because PostScript has no natural way of describing multi-channel spot colored pictures, Wright Design inserts two descriptions of such pictures.

One is a normal resolution version used for separated output from other applications, and the other version is CMYK, intended for use for color output from other applications.

By checking this checkbox, you are declaring that the CMYK version will be of normal resolution.

If the checkbox is unchecked, then the CMYK version will be of low resolution (72 dpi).

If all you are interested in is a draft quality color proof, then leave this option unchecked (saving on file size and print times).

15. **(PS)** The 'Options' button is only available if 'PostScript' is checked.

If you select the 'Options' button a dialog box will display.

For a detailed discussion of all the options, see Options sub-dialog on page 303.

16. **(PS)** The 'Separations..' button is only available if the 'PostScript' and 'Separations' checkboxes are checked.

If you select the 'Separations..' button a dialog box will display.

For a detailed discussion of all the options, see Separations sub-dialog on page 305.

17. Click OK.

Your document will now start printing. If you are printing to a file, an additional dialog box will pop up prompting for a filename.

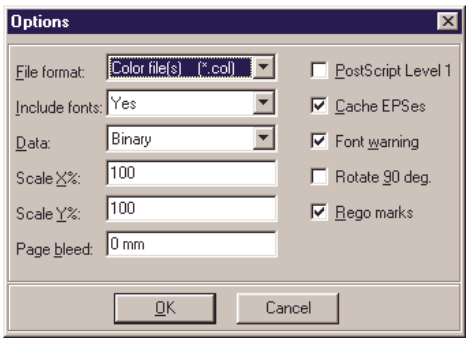
When the final dialog is dismissed, the print job will commence printing as a background task. The Task Manager will display the active print task(s).

Click on the Cancel button if you do not want to proceed with printing. Any changes to the dialog box settings will be disregarded.

The 'Settings' area summarizes the main dialog settings when Postscript is checked.

Options sub-dialog

Use this dialog to set various PostScript options.



File format: Click on the arrow to the right of the 'File Format' combo box and select the print file format you require.

If in the main print dialog box you have 'Separations' checked the only possible print file format is Separated file (*.ps).

If Separations is unchecked there are two possible formats: Color file(s) (*.col) and EPS file(s) (*.eps).

The **Separated** format produces a single file with the extension .ps and contains all the separations arranged in a sequential fashion.

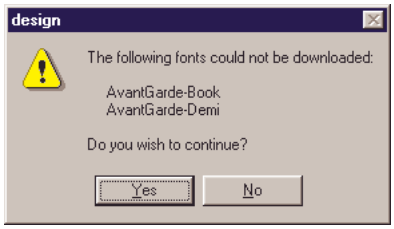
The **Color** format produces a single color (composite) file suitable for any color device. The file extension is .col. It is not meant to be shared with other users or applications and has no preview.

The **EPS** format produces a single color (composite) file with extension .eps. EPS files may be shared with other users and applications. They also have a low resolution TIFF preview.

Include fonts: Click on the arrow to the right of the 'Include fonts' combo box and select Yes or No.

Use this option to control whether or not fonts will be included in the PostScript file. If **Yes** is selected then all fonts used in the document will be downloaded. This also includes fonts used in EPS pictures.

If any fonts cannot be found on your system and you have the Font Warning checkbox checked you will be warned with the following dialog box:



You may then choose to continue with the print job by selecting Yes or cancel by selecting No.

Data: Click on the arrow to the right of the 'Data' combo box and select Binary, ASCII or RLE.

This refers to the way in which image data is encoded. The most common format is **Binary**.

However, some printers may not be able to handle binary data very well therefore you should try **ASCII**. Only use ASCII if you must, as the image data encoded in this way is twice the size of Binary. The **RLE** (run length encoding) format may be more compact than Binary, particularly for separated output. Use it if smaller file sizes are important to you.

Scale X% and Y%: By default, the value set in both edit boxes is 100%, or same size.

To change the size of your printed page in relation to your document type in a percentage value in the X% and Y% edit boxes.

Keying 50 will halve the page size, and 200 will double it. If you have different values for X% and Y%, the printed page will be distorted.

Page bleed: To set the page bleed type in a number in the edit box.

Page bleed is an extra margin around the page area. The extra area is marked by page trim marks sitting just outside the bleed area. Bleed is usually specified for film output and is set to 3 to 5 mm.

Right mouse-clicking on the Page bleed edit box will give you the following measurement options: Application Default, mm, cm, Inches, Points and Pixels.

PostScript Level 1: Check the 'Postscript Level 1' checkbox to generate PostScript Level 1 instructions, otherwise PostScript Level 2 instructions will be used.

Most PostScript devices these days are Level 2 compliant, however, if you're printing to an older generation device it may be Postscript Level 1.

Cache EPSes: Check the 'Cache EPSes' checkbox to reduce the size of your print file if it contains one or more EPS files.

When most applications print a page containing EPS files they include a copy of the entire EPS with each separation. If the EPS file is large, say 10 Mb, then for the four process separations you would get a print file which is 40 Mb in size. The file size balloons out further if you've got several such EPSes in your page and/or you're printing more than four separations.

Wright Design can drastically reduce print file sizes by including just one copy of each unique EPS and simply referring to it in each separation. In the above example, the size of the four color separated file would only be 10 Mb, one quarter the size. This technique is known as EPS caching and will take place when you check this checkbox.

If this option is not checked, then Wright Design will include a copy of each EPS in each separation.

EPS caching may not work with some printers, possibly due to their internal disk space restrictions. If you find this to be the case do not use this option.

Font warning: Check the 'Font warning' checkbox if you wish to be notified of missing fonts.

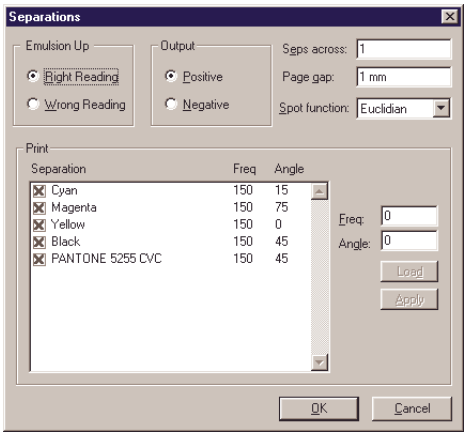
A font will be missing if you have chosen to include fonts in your print job but you do not have the font(s) installed on your system.

Rotate 90 deg: Check the 'Rotate 90 deg' checkbox' to rotate your printed page 90 degrees from its normal orientation.

Rego marks: Check the 'Rego marks' checkbox to allow printer's marks to appear on your output. These include trim marks, bleed marks, registration marks, color bar, filename and the date.

Separations sub-dialog

Use this dialog to set various PostScript options relating to separated output.



Right Reading/Wrong Reading: Select the Right reading or Wrong reading radio button.

This determines the page orientation relative to film emulsion. Wrong reading will produce a 'mirrored' or 'back-to-front' image, while Right reading will not mirror the output.

Positive/Negative: Select the Positive or Negative radio button.

Positive output means 0% dots will not mark the print media, while a 100% dot will appear as black. Negative is the reverse, a 0% dot will appear black, while a 100% will not mark the print media.

If for example you have selected Positive output but your job prints as Negative, its probably because the printer's Properties are set to Negative.
You should either change the printer's properties to Positive or select Negative in this dialog to cancel out the printer's Negative setting.

Seps across: Key in the number of separations you want to step across the printed page or film area.

This option can save you a lot of film or paper by positioning the specified number of separations across the printed page or film area. You must know the width of your output media and the size of the page being printed so that you can calculate how many separations will fit across.

Page gap: Key in a number in the 'Page gap' edit box to specify the gap between your separations if you are printing more than one separation across.

Right mouse-clicking on the Page bleed edit box will give you the following measurement options: Application Default, mm, cm, Inches, Points and Pixels.

Spot function: Click on the arrow to the right of the 'Spot function' combo box and select the dot shape you require.

The spot function is what the PostScript interpreter uses to create a halftone dot. There are many ways in which this may be done, each with pros and cons.

Wright Design offers six choices: Default, Euclidean, Square, Circle, Ellipse and Line.

The Default option does not set a spot function. It uses whatever is set inside the PostScript interpreter at the time. Do not use this option unless you are confident in what you are doing.

Some PostScript devices don't allow you to set a custom spot function. They use their own internal spot functions, optimized for their particular usage. If this is the case the specified spot function will simply be ignored.

Print listbox: This listbox contains the names of all separations found in your page. Additional information included is the screen frequency and angle for each separation.

By default, all separations are marked for printing.

If you wish to print just a single separation, simply click on that separation, it will remain checked while all others become unchecked.

If you wish to add another separation for printing hold down the Ctrl key down and click on that separation.

To prevent a single separation from printing hold down the Ctrl key down and click on that separation.

You can also hold the Shift key down and click to select or de-select a range of separations.

You can change both the frequency and the angle of any separation.

You can have only one separation selected so that the Load and Apply buttons become enabled.

Hit the Load button and the selected separations frequency and angle will be loaded into the Freq & Angle edit boxes.

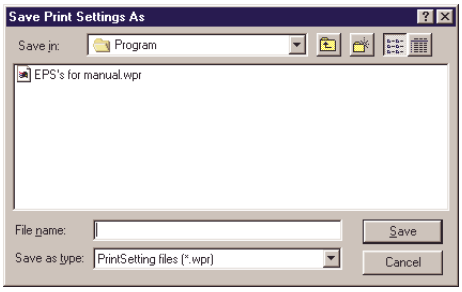
Key in a number in the edit boxes. Hit the Apply button to update the selected separation in the listbox. You may apply the same values to other separations.

To save a Print setting file:

1. Make sure the Print dialog box is open.
2. Select the 'Save' button.

The 'Save Print Settings As' dialog box will open. The original default folder path will be the the Wright Design 'Program' folder.

The default folder path from then on is the path that you used when you last opened or saved a print setting file.



3. If the default folder path is not the path you require click on the arrow to the right of the "Save in" combo box and select a new folder path.

4. The icons across the top of the dialog box are general Windows functions.

5. Enter a name in the File name edit box.

6. The type of file you will be saving is a PrintSetting file (.wpr).

7. Click Save. Your print setting file will now be saved with the file name you specified to the folder you specified.

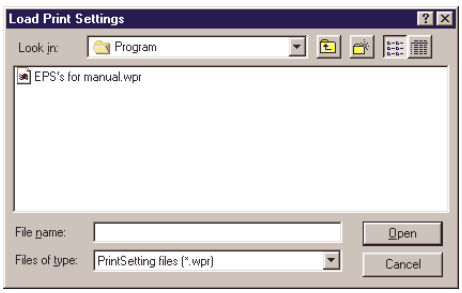
To load a Print setting file:

1. Make sure the Print dialog box is open.

2. Select the 'Load' button.

The 'Load Print Settings' dialog box will open. The original default folder path will be the the Wright Design 'Program' folder.

The default folder path from then on is the path that you used when you last loaded or saved a print setting file.



3. If the default folder path is not the path you require click on the arrow to the right of the "Look in" combo box and select a new folder path.

4. The icons across the top of the dialog box are general Windows functions.

5. Select the file you wish to load and the filename will display in the File name edit box.

6. The type of file you will be loading is a PrintSetting file (.wpr).

7. Click Open. Your previously saved print setting file will now be loaded into the Print dialog box.

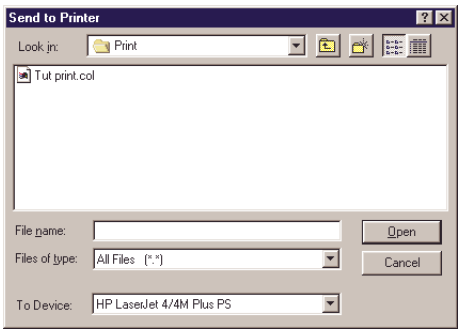
Sending files to a printer

Wright Design allows you to send printer files that you have previously created to a printer.

To send a printer file:

1. Choose File > Send to printer.

2. The 'Send to printer' dialog box will open. The original default folder path will be the Wright Design 'Program' folder.



The default folder path from then on is the path that you used when you last sent a file to a printer.

3. If the default folder path is not the path you require click on the arrow to the right of the "Look in" combo box and select a new folder path.

4. The icons across the top of the dialog box are general Windows functions.

5. You can select to view All files (*.*), Separation files (*.ps?), Color files (*.col) or EPS files (*.eps).

6. Select the file that you wish to print and the filename will display in the File name edit box.

The size of the file you have selected to print will display at the bottom right of the dialog box.

7. Click on the arrow to the right of the 'To device' combo box and select the device you wish to print to.

8. Click Open.

The 'Send to Printer' dialog box will close and the Task Manager will display the progress of the file.

Inline Proof

The inline proof command is used to obtain a color proof from ripped separations. This form of proofing is the most accurate because the proof is generated from final separations that will be used in the printing process.

Most other proofs are generated from the document, which is a different process compared to the one used in making separations.

In order to use this type of proofing, you must have access to a rip which can produce separated and screened image files that will be used by an imagesetter to expose film. The file data must be of type Bitmap (one bit per pixel) and in a format recognized by Wright Design.

To create an inline proof:

1. Choose File > Inline Proof.

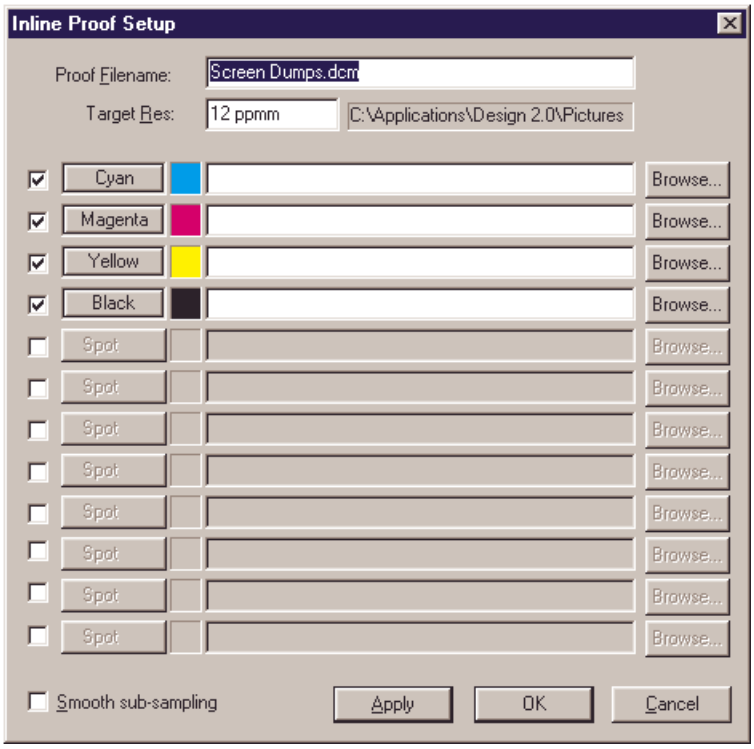
The Inline Proof Setup dialog box will display.

2. The Proof Filename edit box by default, displays the name of your current document.

Enter a filename for the proof file you are going to generate.

The proof file will be placed in your current File > Preferences > Folders > Picture folder which is displayed to the right of the Target Res edit box.

3. The Target res edit box specifies the resolution of the generated proof file.



The default resolution is 12ppmm (or 304.8 dpi). You may change this to whatever you like by keying in a value in the Target Res edit box, though higher resolutions than the default will not necessarily generate better results.

Right mouse-clicking on the Target Res edit box will give you the following measurement options: Pixels/mm, Pixels/cm and dpi.

4. In total there are twelve separations that you can compose into the color proof file. Four are reserved for the process colors cyan, magenta, yellow and black and you can assign up to eight special or spot colors to the other separations.

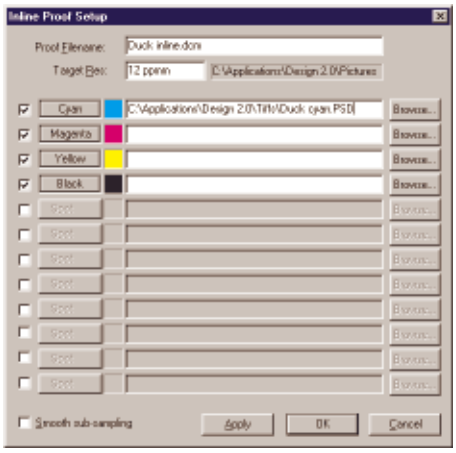
Each line consists of a checkbox which determines whether the separation will be used or ignored, a colored square representing the color of the separation and the separation location and name.

5. Select the Browse button to the very right of the Cyan separation.

The File Open dialog box will display.

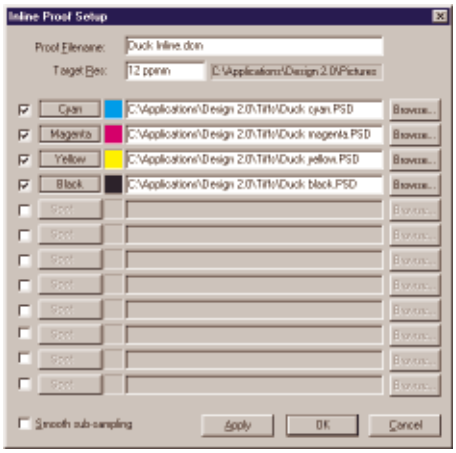
6. Find and select the ripped cyan separation and click on the Open button.

The folder path you have selected will display to the right of the Cyan button.



Once you have located the first separation the folder will be remembered so that the next time you browse for a different separation you will be in the correct folder.

7. Follow steps 5 and 6 for the Magenta, Yellow and Black separations.



8. If you have any spot color separations you need to identify which spot color will be used.

To do this you click on the checkbox to the left of the first Spot button and then select the 'Spot' button.

The Select PANTONE® Color dialog box will open.

9. Select the PANTONE® color you require and click OK.

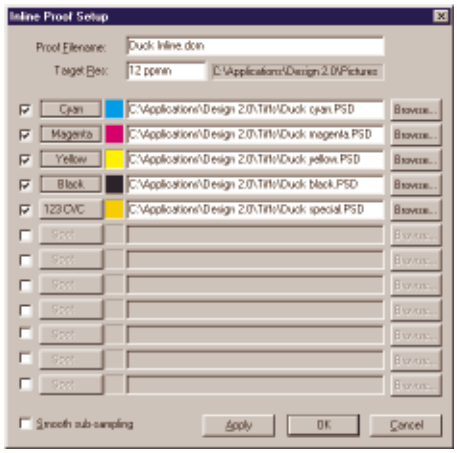
For more information on selecting spot/ PANTONE® colors see page 144.

The spot color name will now appear on the button and its color will be displayed in the color square.

10. Select the Browse button to the very right of the Spot separation.

The File Open dialog box will display.

11. Find and select the ripped spot separation and click on the Open button.



12. 'Smooth sub-sampling' - Typically, the separation files you have selected will be large both in pixel width and height and in resolution. To make a colorproof file at the much lower resolution (set in the Target Res edit box), the separation files must be sampled down. This may be achieved in one of two ways, either throw away information between the samples or use it to achieve a much more accurate and smoother looking result.

Checking the 'Smooth sub-sampling' checkbox will use a more accurate method of sampling with the tradeoff of taking more time to complete.

If unchecked, a less accurate method will be used but will take less time to complete.

We recommend that you use the more accurate method.

13. If you wish to proof other files hit the Apply button. This will set the proofing task off as a background process and the dialog will remain allowing you to setup the next job.

14. If you only need to do the one proof for now hit the OK button.

This will start your inline proof as a background task and the dialog box will close.

15. When the proof file has finished generating (Task Manager no longer displays the task) you may open the picture and print it on your color proofer.

The picture you have created using Inline Proof will display with a screened pattern.

Archiving

Wright Design provides an archiving control that copies the document and any necessary picture and EPS files to the drive and directory you specify.

You can archive to any drive your computer can see whether it be a network drive, external drive, to a drive on a server or your own computer.

You firstly create an archive folder. There is no limit to the amount of archive folders you create. You can then save to the archive folder(s) or load from the archive folder(s).

To create an archive folder:

1. Choose File > Archive.

2. The Archive dialog box will open. The original default folder path will be your desktop.

The default folder path from then on is the path that you last used to create an archive folder or to save or load an archived document.

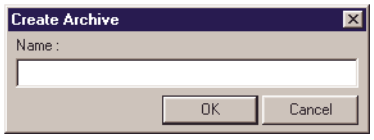
3. If the default folder path is not the path you require to archive to, click on the arrow to the right of the "Look in" combo box and select a new folder path.

4. The icons across the top of the dialog box are general Windows functions.

5. Now you create an archive folder to contain the documents that you wish to archive.

To create the folder click on the Create button.

The 'Create Archive' dialog box will open.



6. Type in a name for your archive folder in the 'Name' edit box and click OK.

7. The new archive folder icon and folder name will now display in the archive window.

There is no limit to the amount of archive folders that you create. It just depends on how you want to structure your archiving.

To save a document to an archive folder:

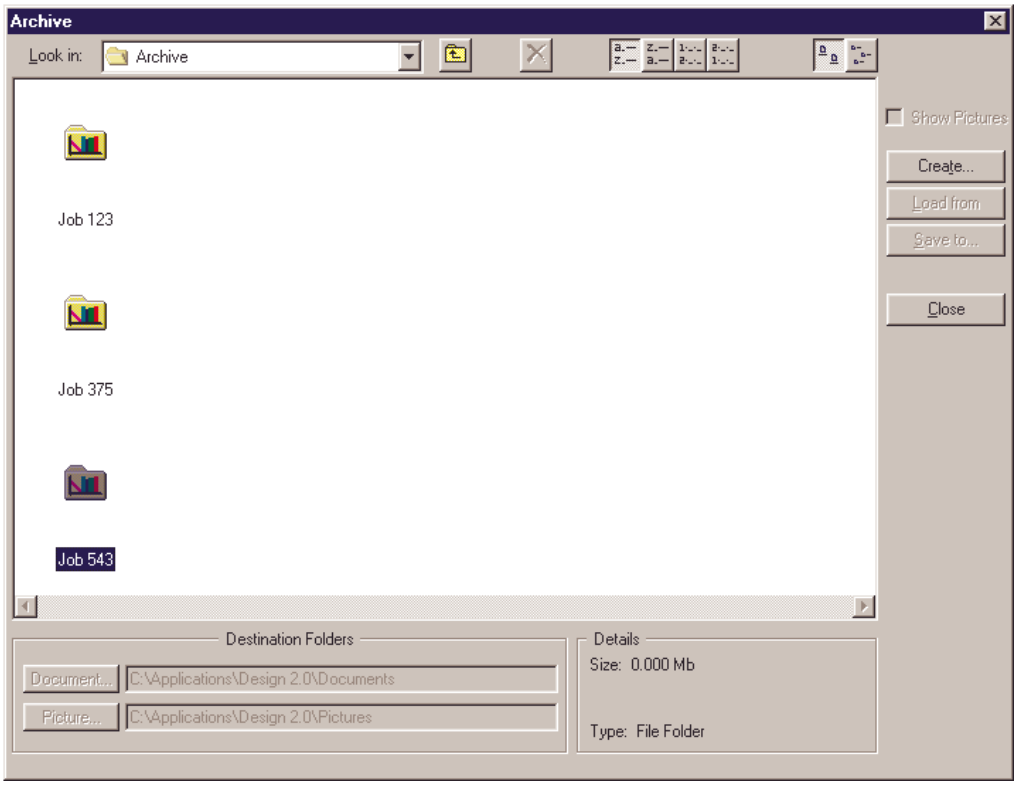
1. Choose File > Archive.

2. The Archive dialog box will open.

The default folder path is the path that you last used to create an archive folder or to save or load an archived document.

3. Double-click on the archive folder that you wish to use.

The selected archive folder will now display in the 'Look in' combo box and the 'Save to' button on the right of the 'Archive' dialog box will become active.



Archive dialog box

4. Click the 'Save to' button.

The 'Open' dialog box will display. The default folder path will be the folder you have set up for your Documents in Preferences

(File > Preferences > Folders > Documents).

5. Select the document you wish to archive and click the Open button.

The Copying dialog box will display showing the files being copied.

The Copying dialog box will close when the files have finished copying and the new archived files will show in the 'Archive' dialog box window.

A warning dialog will display if you try to Archive a document that is open in Wright Design.

6. To view 'Pictures' and 'EPS files' check the 'Show Pictures' checkbox.

To view 'Documents' only uncheck the 'Show Pictures' checkbox.

The Details pane at the bottom right of the 'Archive' dialog box shows the details of the file you have selected.

The files with black filenames are 'Documents', the files with blue filenames are 'Pictures' and the files with red filenames are 'EPS files'.

To load a document back from an archive folder:

1. Choose File > Archive.

2. The Archive dialog box will open.

The default folder path is the path that you last used to create an archive folder or to save or load an archived document.

3. Double-click on the archive folder that you wish load an archive from.

The selected archive folder will now display in the 'Look in' combo box and the 'Load from' button on the right of the 'Archive' dialog box will become active.

4. Select the 'Document', 'Picture' and/or the 'EPS file' you wish to load.

If you load the 'Document' the 'Pictures' and 'EPS files' that are linked to the document are also loaded.

5. From the Destination Folders pane at the bottom left of the 'Archive' dialog box select the folder where your 'Document(s)' and 'Picture(s)' will be loaded.

If you are loading a 'Picture' or 'EPS file' the 'Document' button will be grayed out.

Click on the 'Load from' button.

6. The Copying dialog box will display showing the files being copied.

The Copying dialog box will close when the files have finished copying.

'EPS files' are loaded into the selected 'Picture' folder.

Save As Picture

Use this command when you wish to convert your page into a picture such as TIFF or JPEG so that it may be used by other applications that recognize these formats.

Saving as a picture involves ripping the page into a bitmap format.

This operation may take some time depending on the complexity of your page and the rip resolution, but as with all time intensive operations in Wright Design it is processed as a background task so you do not have to wait for it to complete before doing something else.

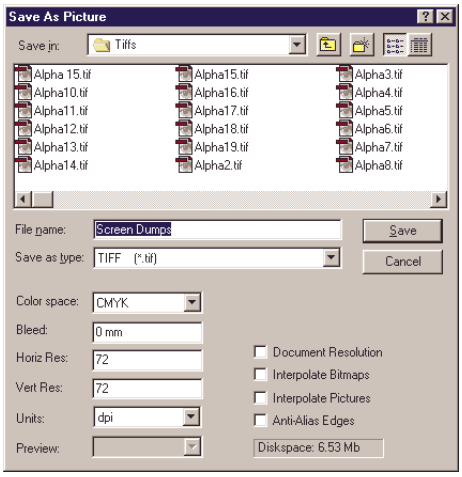
To save as a Picture:

1. Choose File > Save As Picture. (Ctrl + Alt + S)

The Save As Picture dialog box will open. The original default folder path, will be the path that is set for Pictures in your Folder preferences.

(File > Preferences > Folders > Pictures)

The default folder path from then on is the path that you used when you last opened or saved a picture.



2. If the default folder path is not the path you require, click on the arrow to the right of the “Save in” combo box and select a new folder path.

3. The icons across the top of the dialog box are general Windows functions.

4. Enter a filename for the picture you are saving in the ‘Filename’ edit box or highlight a file if you wish to that you wish to replace.

5. To select the file format you require for your picture click on the arrow to the right of the ‘Save as Type’ combo box and select a file format.

The export file formats supported by Wright Design are:

DCM (.dcm;.spl)

TIFF (.tif)

JPEG (.jpg)

EPS (.eps)

PNG (.png)

BMP (.bmp)

Targa (.tga, .vda, .vst,.icb)

Scitex CT (.sct)

Photoshop (.psd)

Compuserve GIF (.gif)

PICT (.pct, .pic)

The DCM (Digital Color Matrix) file format is Wright Design's native file format.

Most of the other picture formats are in popular general use. The format you decide on will depend on whom you wish to share the picture.

6. Select the color space you require by clicking on the arrow to the right of the 'Color Space' combo box and selecting the color space from the list displayed.

The selected color space will load into the 'Color Space' combo box.

Wright Design supports the following color spaces though not necessarily for each picture format:

HIFI

CMYK

RGB

Palette

Grayscale

BiLevel

CMYK Alpha

RGB Alpha

Palette Alpha

Grayscale Alpha

All picture formats have at least one color space. A color space is a means of defining how color data (or pixels) are to be interpreted.

For example, two common color spaces are CMYK and RGB. RGB has three color channels, Red, Green and Blue, while CMYK has four, Cyan, Magenta, Yellow and Black.

HIFI: This color space is only supported by Wright Design's native picture format DCM. A HIFI DCM picture may have process colors mixed with any number spot colors or it may have only spot colors and no process component.

This is what you will get if you select HIFI and your page contains objects with spot colors. If you want the spot colors to be converted to process colors select CMYK as the color space.

CMYK: Color space is used mainly for print applications where each color represents a colored ink used in the printing process. These are Cyan, Magenta, Yellow and Black.

RGB: This color space is usually used for non-print applications such as transparency generation, web and screen use, slide shows and CAD/CAM applications. It is the same color space used by your computer monitor and consists of Red, Green and Blue components.

Palette: The palette color space is a limited form of, usually, RGB data. The palette is usually a table of 256 RGB entries or indexes. Instead of describing each pixel as RGB (24 bits) an (8 bit) index is used into the table which contains the RGB data. This

scheme makes the picture size much smaller but you are limited to 256 different colors. Some form of dithering is usually used to improve the quality of the picture.

These color spaces are typically used for picture previews for such formats as EPS documents or for web use.

Grayscale: A grayscale picture has no color information. It consists only of shades of gray. Use this color model to create black & white pictures from color pictures.

BiLevel: A BiLevel picture contains no color information and it has no shades of gray. A pixel is either black or white.

BiLevel files are usually created by Rips used in imagesetters as a means of exposing film. These types of pictures can also be used for line art applications.

Alpha: The Alpha color spaces are the same as the non-Alpha color spaces described above except that they contain additional (Alpha) channels of information.

Exactly how these extra channels of information are interpreted is up to individual applications. The channels may be masks, or extra spot separations.

7. To add bleed to your page as it is being saved to a picture, key in a number in the 'Bleed' edit box.

Right mouse-clicking on the Bleed edit box will give you the following measurement options: Application Default, mm, cm, Inches, Points and Pixels.

Bleed is another word for an extra uniform margin around the page. So if you are saving as a picture an A4 (210 x 297 mm) page with a 5 mm bleed, the picture size will be 220 x 307 mm.

Bleed may also be a negative amount.

8. Select the resolution units of measurement by clicking on the arrow to the right of the 'Units' combo box and selecting one of the following: Pixels/mm, Pixels/cm, and dpi (dots per inch).

9. To set the horizontal and vertical resolution of your picture key in a value in the 'Horiz Res' edit box.

When you type something into the 'Horiz Res' edit box the same value will appear in the 'Vert Res' edit box.

This is because most applications expect the picture size to be square (horizontal resolution equal to vertical resolution).

On the rare occasion that you want non-square resolutions, simply type a different value in the 'Vert Res' edit box.

These two editboxes define the resolution that the page will be ripped at.

OR

Check the 'Document Resolution' checkbox to automatically set the resolution to be whatever your document resolution is.

The document resolution is set when you create a new document or when you change it using the Document Setup command.

If you created your document by using the Open Picture command the document's resolution will automatically be set to the picture's resolution.

10. To select a Preview file click on the arrow to the right of the 'Preview' combo box and select the type of Preview file you require.

The preview editbox provides an option to generate a preview or thumbnail of the picture so that it may be easily viewed by other applications.

Not all picture formats support previews and so this option may not be available. Formats like DCM for example, always have a preview and so the option is not available.

11. Check the 'Interpolate Bitmaps' checkbox to obtain the best quality for Bitmap objects.

Interpolating bitmaps eliminates the stepped or blocky effect that you might otherwise get, particularly for low resolution bitmaps.

12. Check the 'Interpolate Pictures' checkbox to obtain the best quality for pictures in your document.

13. Check the 'Anti-Alias Vectors' checkbox to smooth out the edges of all Vector objects. You can observe the effect in your document by choosing View > Anti-alias vectors.

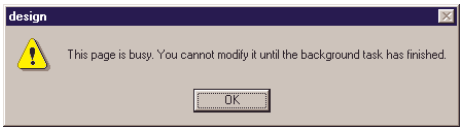
We strongly recommend that you use this option.

For high quality work, it is recommended that the three checkboxes; Interpolate Bitmaps, Interpolate Pictures and Anti-Alias Vectors, be checked.

14. Click the Save button.

Wright Design will start a background task which you will see in the Task Manager.

While the Save as Picture task is in progress you cannot make any changes to the page. If you try to do so, the following message box will appear:



You may, however, work on a different page whilst the task is in progress.

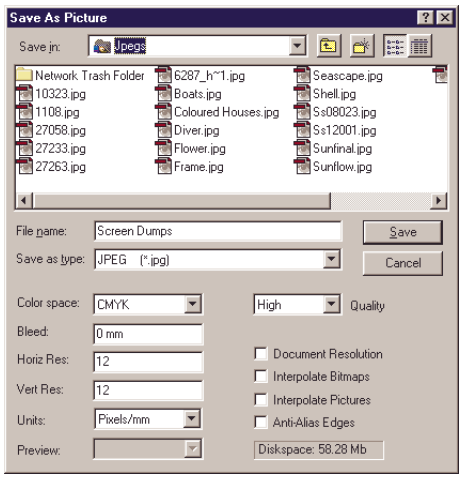
When the task is complete (no longer visible in Task Manager) you may continue working on the original page.

Saving as a JPEG file

If you have selected the JPEG picture format an additional combo box will appear next to the 'Color space' combo labelled 'Quality'.

Because JPEG uses compression you need to be able to specify the amount of compression you require.

Compression is related to picture quality. The higher the compression the smaller the picture file and the lower the quality. The lower the compression the bigger the picture file and the higher the quality.

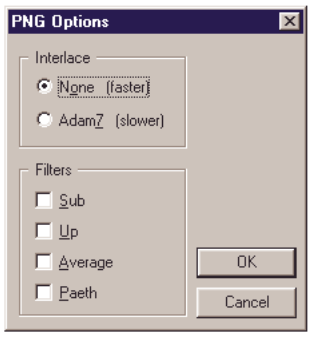


1. To select the level of quality you require for the compression of your JPEG, click on the arrow to the right of the 'Quality' combo box and select from the list.

There is a choice of five quality levels: high, medium high, medium, medium low and low.

Saving as a PNG file

When you click the Save button and you have selected the PNG picture format an additional dialog box will appear.



INTERLACING: Interlacing is used to provide a quicker view of the picture as it is being transmitted over a network (such as the World Wide Web).

PNG's two-dimensional interlacing scheme yields an initial image eight times faster than GIF and it also looks better because the horizontal and vertical resolution never differ by more than a factor of two. This avoids the odd "stretched" look seen when interlaced GIFs are filled in by replicating scanlines.

Currently, the only interlacing scheme available is Adam7.

FILTERS: PNG filters are used to prepare the picture data for optimum compression. Different types of picture content will respond better or worse to a particular filter. Feel free to experiment.

Filter Sub: The Sub filter transmits the difference between each byte and the value of the corresponding byte of the previous pixel.

Filter Up: The Up filter is just like the Sub filter except that the pixel immediately above the current pixel, rather than just to its left is used as the predictor.

Filter Average: The Average filter uses the average of the two neighbouring pixels (left and above) to predict the value of a pixel.

Filter Paeth: The Paeth filter computes a linear function of the three neighbouring pixels (left, above and upper left) then chooses as predictor the neighbouring pixel closest to the computed value. This technique is due to Alan W. Paeth.

To convert selected object(s) to a Picture

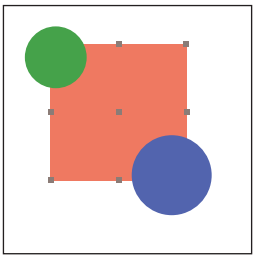
This command is very similar to the Save As Picture command. The difference is that instead of ripping the whole page into a picture, only the bounding box area of the selected object(s) is converted to a picture.

The new picture will contain all objects in the page that overlap the selected objects' combined bounding box area.

To convert selected object(s) to a Picture:

1. Select the object(s) that you wish to convert to a picture.

You must have at least one object selected to use this command.



2. Choose Object > To Picture > New Picture.

The New Picture dialog box will open.

This dialog box is the same as the 'Save As Picture' dialog box.

3. Select the settings you require in the 'New Picture' dialog box and click on the Save button.

To find out more information on saving your file as a picture see earlier in this chapter, '**Save As Picture**' on page 314.

You may frame a rectangular area of your page that you wish to convert to a picture by drawing a vector rectangle with no fill and no stroke layers. The rectangle will be invisible, but its bounds will define the new picture area.

Exporting a picture as an EPS with a clipping path

This command is used for exporting clipping paths to other applications. The picture format is EPS and can contain one or more clipping paths.

These clipping paths correspond to a Wright Design Vector object outline. Therefore it only works when a single Vector object is selected.

In all other respects it works like the New Picture command.

To export a picture as an EPS with a clipping path:

1. Select the Vector object that you wish to export with a clipping path.

You can only have one object selected.

2. Choose Object > To Picture > EPS Clippath.

The 'EPS Clipping Path' dialog box will open.

This dialog box is the same as the 'Save As Picture' dialog box.

3. Select the settings you require in the 'EPS Clipping Path' dialog box and click on the Save button.

To find out more information on saving your file as a picture see earlier in this chapter, 'Save As Picture' on page 314.

For example, you can use this command if you have done a close cut-out from a placed picture using the vector Curved Polygon Tool. After the command is complete, you will be able to place the resulting EPS file into another application so that only the cut-out shows without the background.

Exporting a picture with a TIFF Alpha Channel

This command is used for exporting bitmap masks to other applications. The picture format is TIFF containing an Alpha channel.

The Alpha channel corresponds to a Wright Design Bitmap object. Therefore, this command only works when a single Bitmap object is selected. In all other respects it works like the New Picture command.

Use this command to export Bitmap objects with feathered edges, or brush strokes. Note also, that if the Bitmap object contains spot colors, then the extra spot color channels will also be written to the TIFF as extra Alpha channels.

To export a picture with a TIFF Alpha channel:

1. Select the Bitmap object that you wish to export with a TIFF Alpha channel.

You can only have one object selected.

2. Choose Object > To Picture > Tiff Alpha Channel.

The 'Tiff Alpha Channel' dialog box will open.

This dialog box is the same as the 'Save As Picture' dialog box.

3. Select the settings you require in the 'Tiff Alpha Channel' dialog box and click on the Save button.

To find out more information on saving your file as a picture see earlier in this chapter, 'Save As Picture' on page 314.

This TIFF file can now be taken into another application and the Alpha channel used as a mask.

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