

iGrafX Image 1

Thank you for buying iGrafX Image from MicrografX. iGrafX Image is the fastest, easiest, and most powerful image editor for Windows 95. Combined with its Office interface, iGrafX Image offers powerful photo retouching, objects and layers, natural media brushes, over 130 effects, macros and wizards, and GIF and JPG support for the Web.

iGrafX Image offers full 32-bit programs, ensuring you benefit from all Windows 95 32-bit operating system attributes including long file names, multitasking, OLE 2.0, flat memory address support, and desktop shortcuts.

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[License Agreement Frequently Asked Questions](#)

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[How to Get Technical Support](#)

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For more information about Micrografx's licensing policies, please call Micrografx Customer Service at 214-495-4600, or write: Micrografx Customer Sales and Service, 505 Millennium Drive, Allen, Texas 75013, USA.

Revised 12/97

{button Related Topics,PI('`introduc_rtf_1049259')}

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[Uninstalling iGrafx Image](#)

[How to Get Technical Support](#)

[Troubleshooting](#)

License Agreement Frequently Asked Questions

What is the significance of the Micrografx software license agreement?

The license agreement is the document under which Micrografx grants you, the end user, the right to use the software product. In addition to the end user license agreement, your use is governed by the U.S. Copyright Act.

How has Micrografx changed its end user licensing policy?

Micrografx has changed its end user license agreement to simplify how its products are licensed for home, portables, and laptop use.

What does the license say?

The underlying principle of Micrografx's licensing policy is that each use of a Micrografx product requires a license. Each license grants you the right to use one copy of the software product on your computer. In addition, the license sets out the rules by which you may use the product on a computer network.

What defines "in use"?

- 1) Loaded on the hard disk.
- 2) A single computer accessing the product from a server.

How do I determine how many licenses I need for my company to comply with the Micrografx license agreement?

Starting with the principle that you need one license for each computer that uses the product, there are two basic rules that you need to follow in counting the number of "licenses" in your company. First, each copy of the product that is installed on a hard disk or other storage device of a computer is a "use" that requires one license. Second, if you plan to use the product on a computer network, and you have fewer licenses than the total number of workstations, then you need to determine the maximum number of computers that will use the product. The total number of "uses," arrived at by adding the number of copies that you will have installed on hard disk plus the maximum number of uses on a network, determines the number of licenses you need.

How do I determine the "maximum number of users" in my company's computer network?

To comply with the Micrografx license agreement, you must have adequate controls and mechanisms in place to ensure that you have at least as many licenses as you have users of the network. While there is no single method that Micrografx requires or prescribes, you must have electronic or manual controls or procedures to justify your calculation of the number of licenses. For example, there are electronic devices and software programs that limit access to particular products running off a network server that would comply with this requirement (see the next question about "electronic token" technologies).

If I load the product on the hard disk of every workstation on the network, can I still count the number of users so I don't have to purchase a license for every workstation? Is the answer different if I use the so-called "electronic token" technology to limit the actual number of users?

No. And no. Loading the product onto the hard disk or other storage device of a network workstation is a "use" that requires a license. It makes no difference if you have an "electronic token" system to regulate use. Of course, if you transfer or "download" the product from the server to a workstation's hard disk, which requires one license, you may later completely delete the product off that hard disk to free up that one license for use elsewhere.

Do I need a separate license for the copy of the product on the server?

No. You need not count the server as one "use," provided that the server copy is merely accessed by the workstations connected to it and not used separately.

If I have a Micrografx application loaded into the temporary memory (RAM) of my network, but it is iconized and not actively in use, is a license required?

Yes. We consider that you are "using" one of our products whenever it is loaded on your hard disk or in RAM. Thus, a program that is iconized requires a license because it was first loaded into memory, or RAM.

Does Micrografx continue to allow end users to make a second copy of its application for home and laptop use?

Yes. If you have a Micrografx product loaded on the hard disk or other storage device of your computer, then you may make a second copy for home and laptop use so long as the Software is not used on both computers at the same time. The principle here is to allow you to use the Micrografx product even when you are away from work, either at home or while traveling. However, this does not apply to products that are loaded on the network server. (Some companies have their own restrictions on home software use, so you may need to check with your systems administrator on this topic.)

Is this Micrografx license a site license? If not, how does it differ?

This Micrografx end user license is not a site license because each use requires a separate license.

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[Uninstalling iGrafx Image](#)

[How to Get Technical Support](#)

[Troubleshooting](#)

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CH-1211 Geneva 20

Switzerland

Tel. (+41) (0) 22 734 0150

Fax (+41) (0) 22 733 3843

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contact:

American National Standards Institute (ANSI)

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New York, NY 10036

Attn: Customer Services

Tel. (212) 642-4900

Fax (212) 302-1286

For IEC symbols in the United Kingdom,

contact:

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Linford Wood

Milton Keynes MK14 6LE

United Kingdom

Tel. 0908 221166

Fax 0908 322484

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[Uninstalling iGrafx Image](#)

[How to Get Technical Support](#)

[Troubleshooting](#)

Uninstalling iGrafX Image

You can uninstall Image from your hard drive.

- 1 Click the Start button and point to Settings.
- 2 Click Control Panel, and double-click the Add/Remove Programs icon.
- 3 Highlight Image.
- 4 Click Add/Remove and follow the instructions on your screen.

{button Related Topics,PI('introduc_rtf_1049491')}

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How to Get Technical Support

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Our technical advisory staff are specialists in the critical areas and applications important to you. You will receive 30 days of free support following your first call to our technical support staff. Thereafter, whether you want full-service coverage or occasional support for your Micrografx products, you will like the flexibility of choosing only those services you need.

You can receive technical support from a technical support specialist between the hours of 7 a.m. and 5 p.m. (Central Standard Time), Monday-Friday.

Complimentary Support

As a registered iGrafx Image customer, you will receive 30 days of complimentary support. Be sure to have your serial number (from the back cover of the user's guide) ready when you call. To contact technical support during this time, call (214) 495-4600.

Contact Micrografx through the Internet at www.micrografx.com.

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{button Related Topics,PI('','introduc_rtf_1049557')}

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[Uninstalling iGrafx Image](#)

Web Favorites

Use this command on the Help menu to access Micrografx's home page on the Web using your default Web browser. In addition, Micrografx has provided links and pointers to other Internet sites maintained by third parties relating to image editing. Highlight the home page you want to visit and click Go to Site.

To change an existing URL, click Edit. To add a new URL, click New. To remove an existing URL permanently, click Delete.

[Troubleshooting](#)

Troubleshooting

What Is the Problem?

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[Uninstalling iGrafx Image](#)

[How to Get Technical Support](#)

I can't find the icon. How can I run the program?

You can run iGrafx Image by clicking the Start button on the Windows 95 Taskbar. On the Start menu, point to Programs and then click the name of the program (Micrografx iGrafx Image).

You also can create a shortcut to the program. To learn how, click the Start button on the Windows 95 Taskbar. On the Start menu, click Help. In the Help Topics dialog box, click the Index tab and type the word "icon." In the second list, double-click "creating icons for your programs."

Why don't I have all the fonts?

To install individual features, choose the Custom Installation option. This option lists each feature such as filters, fonts, and Clip Art, which allows you to customize your software or to add features not previously installed.

You can install additional fonts, also, through Control Panel.

- 1 Insert the application CD-ROM in the drive.
- 2 Click Start, point to Settings and click Control Panel.
- 3 Double-click the Fonts icon.
- 4 On the File menu, click Install New Font.
- 5 Select your CD-ROM drive in the Drives drop-down list.
- 6 Double-click the Fonts folder in the Folders drop-down list.
- 7 Highlight the fonts you want to install or click Select All to choose all the fonts.
- 8 Click OK.

How do I permanently remove the iGrafx Image toolbar button from Word and Excel?

- 1 Remove the button from the Office applications through the Customize routine.
- 2 Delete the following installed executable files which install the buttons and process the pressing of the buttons:
Word (c:\msoffice\winword\startup if you installed to the default directory):
ppword.wll (iGrafx Image button)
Excel (c:\msoffice\excel\startup if you installed to the default directory):
ppworld.xla (iGrafx Image button)
- 3 Delete the following files installed in the Excel main directory
(c:\msoffice\excel if you installed to the default directory)
ppword.wll (iGrafx Image button)

Why is the iGrafx Image toolbar button still on the Excel toolbar after I uninstalled iGrafx Image?

There is a known problem with Microsoft Excel where toolbar buttons that are deleted by a program (like iGrafx Image's uninstaller) don't stay deleted. If you see the iGrafx Image button on the toolbar after uninstalling it, perform the following steps:

- 1 Run Microsoft Excel.
- 2 Place the cursor on the Excel toolbar and click the right mouse button.
- 3 Select the Customize menu item. The Customize dialog box displays.
- 4 Position the cursor over the button you want to delete on the toolbar.
- 5 Click the left mouse button and drag the button off the toolbar, releasing the left mouse button when the button outline is off the toolbar.
- 6 Repeat steps 4 and 5 for every button you want to delete.

Why isn't the Send option working in my application?

If you've installed MSMail 3.0 mail client software on your system after uninstalling Microsoft Exchange, you can't use the Send option in iGrafX Image 8. You should use Microsoft Exchange as the mail client software on your Windows 95 system rather than MSMail 3.0.

New Features and Enhancements

iGrafX Image 1.0 contains the following new features and enhancements:

- 16-bit per channel modes: Grayscale (16-Bit), RGB (48-Bit), CMYK (64-Bit)
- Individual Color Channel Editing
- An improved Object Manager and a new Channel Manager. Both are completely resizable, display larger thumbnails, and show the channels in color
- A channel mixer
- Multiple undo/redo options
- The ability to import and export the Photoshop file format (PSD) with layers
- Better text rendering at smaller point sizes
- Multiple probes with a new multi-probe tool
- A Measure Tool
- A detailed Information Palette
- Auto color probing
- A new Sizing wizard
- More new and improved interpolation methods
- More commands are re-editable through the command list
- A Path Tool
- The ability to paint from Snapshots
- Internal Memory Management (and tab in Tools/Options)
- Extensions in Tools Options to enable/disable grabbing of file extensions
- New Merge Modes
- The ability to preserve Transparency, Merge Modes, and other properties when going to the Clipboard
- You can now keep objects intact when copying or pasting multiple objects
- The ability to copy multiple objects to Media Manager, while keeping objects intact and preserving properties
- The Light Studio now supports Pentium III - Katmai Instructions
- Auto color correction with multiprobe tool and modify color maps and tone balance
- Purge Undo
- Purge Clipboard

Using the Image Window

The following sections describe the parts of the Image main window.

Control Menu Box

The icon, located in the upper left corner of a window, that opens the Control menu. This menu lets you restore, move, size, minimize, maximize and close the main window.

Menu Bar

The menus are in the menu bar at the top of the window, under the title bar. The menus are grouped by category. For example, the Mask menu contains commands that let you load, save, edit, and remove masks.

Minimize, Maximize, and Close Buttons

The buttons located in the upper right corner of each window that are used to reduce or enlarge the window. The left button minimizes Image. The center button maximizes the Image main window. The right button, which contains an X, lets you exit from Image.

Standard Toolbar

The area that displays various tools used with Image. The standard toolbar is dockable at the top, bottom, left, or right sides of the main window. It can also be made to float on the main window. To move the Standard toolbar, drag it to a location on the window and release the mouse button.

Ribbon

When you click a tool in the Main toolbar, the ribbon under the Standard toolbar changes to show options that let you specify how you want to use the tool. For example, if you want to change the mode for freehand masking, click the Mask tool on the Main toolbar, then click the Freehand Mask tool. The ribbon displays options for masking, including modes.

The ribbon is dockable at the top, bottom, left, or right sides of the main window. It can also be allowed to float in the main window. To move the ribbon, drag it to the location on the window and release the mouse button.

Main Toolbar

The Main toolbar contains tools that let you edit images. The toolbar contains the following tools: Selector, Selector Transform, View, Mask, Crop, Retouch, Filter, Fill, Draw, Text, Color Probe, and Color Swatch. The toolbar is dockable at the top, bottom, left, or right sides of the main window. It can also be allowed to float in the main window. To move the toolbar, drag it to the location on the window and release the mouse button.

You can also create customized toolbars that contain the tools you use frequently.

Title Bar

The bar across the top of a window that contains the program name (Image) or the filename. The title bar also contains the window's Control menu box, Minimize, Maximize and Close buttons.

Image Window

Different images appear in separate windows within the Image main window. You can display more than one image at a time, but only the active window receives the action. For example, when you save an image, only the one in the active window is saved.

Status Bar

The Status bar at the bottom of the main window gives a brief description of the object under the pointer. You can also determine the status of Image operations.

ToolTips

ToolTips display the name or function of the tool or button the pointer is over.

Object Manager

All objects that have been created on a base image are listed in the Object Manager window that floats on the image window. You use the Show Object Manager command on the View menu to show the Object Manager.

The Object Manager contains small image buttons for selecting or deselecting each object. An object that is selected appears with a highlighted background. Using the Object Manager, selected objects can be hidden, grouped, deleted, and moved forward or backward (in layers) on top of the base image. Objects can also be cropped, and they can have their alpha channels edited.

Color Palette Window

The Color Palette is a collection of colors grouped together for easy access. Image comes with many different palettes. You can also create your own. The default palette, called "Default Palette," contains many of the common colors such as red, green, blue, cyan, magenta, yellow, black, and white.

Image Info Window

This window displays information that helps you perform precise operations, such as aligning pixels and measuring sizes of areas within an image. The Info window also provides color (RGB or CMYK) values or grayscale values of the area under the mouse pointer, depending on the image type.

Image Properties Button

Opens the Image Properties dialog box. This dialog box shows information about the image type, size, number of objects, and color management.

Image Tools Toolbar

This toolbar displays buttons that let you quickly open a dialog box or enter a mode. For example, clicking the Ruby Overlay button enters Ruby Overlay mode. This toolbar includes the Mask Channel button, the Ruby Overlay button, the Show Object Manager button, the Anti-Alias button, the Edit Object Alpha button, the Show Rulers button, the Show Grid button, the Snap to Grid button, the Show Guides button, the Snap to Guides button, and the Lock Guides button.


Editing Screen Shots

Many desktop publishers have discovered that Image is an excellent tool for editing screen shots to place into brochures, artwork for boxes, or other production work. A screen shot is a "snapshot" of your computer screen that you can paste into Image.

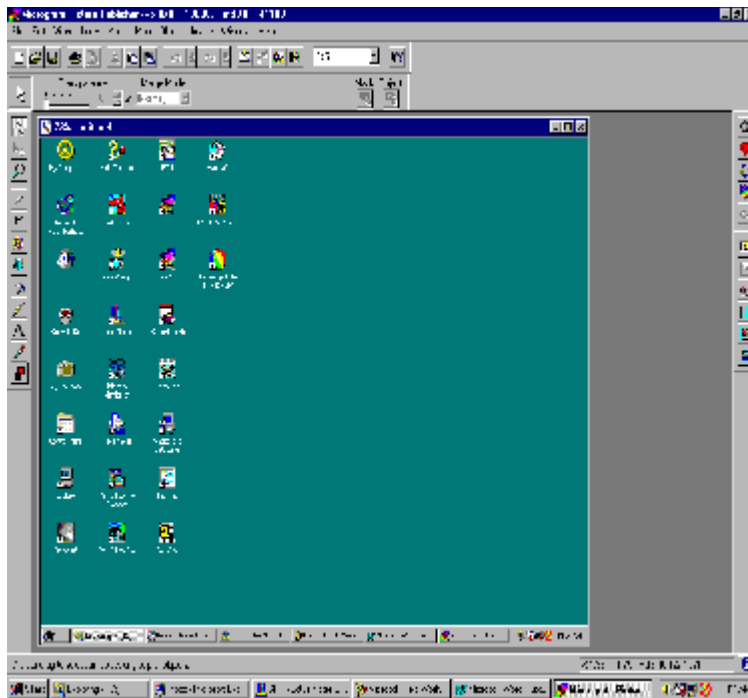
In this tutorial, you learn how to capture the entire contents of your desktop, capture a single window from your desktop, paste the screen shots into Image for editing, convert a screen shot to a grayscale image, and use a different palette.

Capturing Your Desktop

Windows has a built-in feature that lets you capture the content of your desktop and place a copy in the Windows Clipboard. You can then paste the contents of the Clipboard into Image and edit the image.

- 1 Minimize Image by clicking the Minimize button  in the top right corner of Image's window.
- 2 Press Print Screen. The contents of your desktop is placed into the Windows Clipboard.
- 3 Click Micrografx Image on the Windows taskbar to maximize Image.
- 4 On the Edit menu, click Paste As New Image. Image creates a new image window and pastes the screen shot of your desktop into the image window.

After a screen shot is pasted into Image, it becomes an image. You can edit it like any other image.



Fig_1


Converting to Grayscale

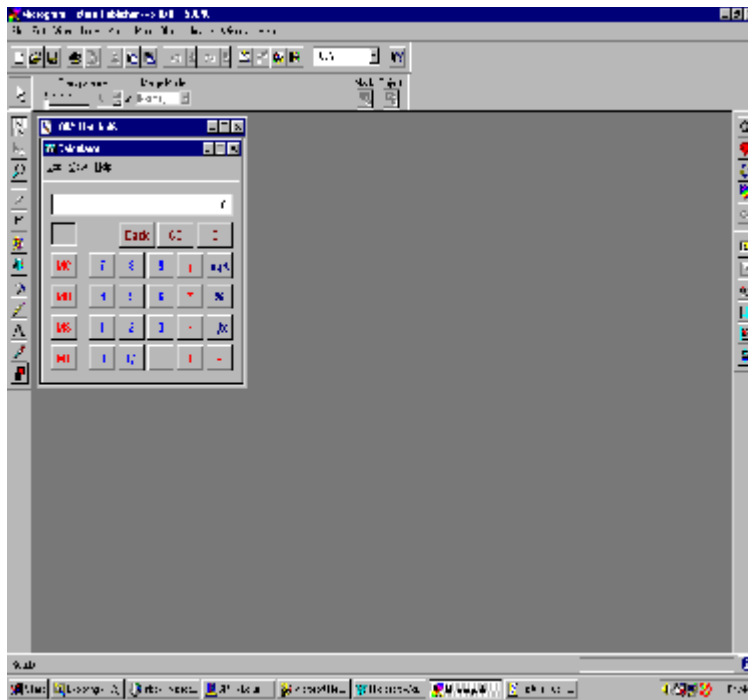
Desktop publishers often convert color images to grayscale images to save disk space. If the image will be used only in a one-color printing, the color can be removed from the image without any loss of information.

- 1 On the Image menu, point to Convert To, and click Grayscale. The image becomes a grayscale image.
- 2 On the File menu, click Close. Click No when prompted to save the image.

Capturing a Window

The Windows screen capture feature also lets you capture only the active window instead of the entire desktop. In this section, you capture a screen shot of the Windows Calculator and paste it into Image.

- 1 Minimize Image by clicking the Minimize button  in the top right corner of Image's window.
- 2 Open the Windows Calculator by clicking the Start button, pointing to Programs, Accessories, and clicking Calculator.
- 3 Press Alt+Print Screen. The contents of the active window are placed into the Windows Clipboard.
- 4 Click Micrografx Image in the Windows taskbar to maximize Image.
- 5 On the Edit menu, click Paste As New Image. Image creates a new image and pastes the screen shot of the Calculator into the image.



Fig_2

Using a Different Palette

Next, you load a different palette to remove the possibility of "dithering." Dithering can create undesirable "cross-hatch" patterns in screen shots.

Note

If the Edit Palette command below is unavailable, you must first convert the image to a palette color. On the Image menu, point to Convert To and click Palette Color. The Convert To Palette Color dialog box opens. Click Convert.

- 1 On the Image menu, click Edit Palette. The Palette Editor dialog box opens showing colors in the current palette.
- 2 Click Load. The Load Palette dialog box opens.
- 3 In the Select Palette Name box, select Default Palette.
- 4 Click Load. The Load Palette dialog box closes.
- 5 In the Dither box, select None.
- 6 Click OK. The Default palette is remapped to the image, removing any dithering patterns in the image.
- 7 On the File menu, click Close. Click No when prompted to save the image.



Smart Mask Tool

Image offers many ways to mask an area of your image. A quick and easy way to create a mask is to use the Smart Mask tool. It automatically draws a mask by sensing color differences within an image and masking between them.

In this tutorial, you use the Smart Mask tool to draw a mask around a flower and reduce the lightness around the flower to make it stand out of the image.



Using the Smart Mask Tool


- 1 On the File menu, click Open. The Open dialog box opens.
- 2 Double-click the file FLOWER.JPG located in the TUTORIAL folder of the Image folder. The file opens.
- 3 Click the Mask tool  in the Main toolbar.
- 4 Click the Smart Mask tool . The pointer changes to a magic wand.
- 5 Click inside the white area of the flower. A mask marquee appears around the flower. Because the inside of the flower is a different color, the mask did not draw around this area.
- 6 On the Mask menu, click Remove Holes. The unmasked area inside the mask is filled with a mask.



Fig_5

Expanding a Mask

When the Smart Mask tool draws a mask around an area, the masked area is based on the color you clicked with the magic wand. In this case, you want the mask to be slightly larger to capture more of the flower edge. To expand the mask range, use the Expand button in the ribbon.

- 1 In the Expand box in the ribbon, type 3.
- 2 Click the Expand button  in the ribbon. The range of the colors included in the mask area is increased by 3 percent.

Inverting a Mask

With an object masked, you can invert the mask so the area around the object is masked and the object is not.

- ▶ On the Mask menu, click Invert Mask. The mask is inverted.

Changing Saturation

- 1 On the Map menu, point to Contrast/Brightness, and click Joystick. The Contrast/Brightness dialog box opens.
- 2 In the Brightness box, type -20.
- 3 Click OK. The lightness is reduced in the masked area.
- 4 On the Mask menu, click Remove Mask. The mask is removed from the image.
- 5 On the File menu, click Close. Click No when prompted to save the image.



Fig_6



Using Merge Mask

The Merge Mask command is a powerful feature that lets you remove the portion of any selected object that is not inside the border of a mask. In this tutorial, you copy a sunset from an image, paste it over an image of the prehistoric Stonehenge monoliths, and merge the mask to make the sunset appear behind Stonehenge.



Copying Part of an Image

You begin by opening two images: one of Stonehenge and one of a sunset. After you copy part of the sunset image, you close it and work only with the Stonehenge image.

- 1 On the File menu, click Open. The Open dialog box opens.
- 2 Click the file STONE.JPG located in the TUTORIAL folder of the Image folder.
- 3 Press and hold Ctrl and click the file SUNSET.JPG located in the TUTORIAL folder of the Image folder. Release Ctrl.
- 4 Click Open. Both files open.
- 5 Click the Mask tool  in the Main toolbar.
- 6 Click the Shape Mask  tool. The pointer changes to a razor knife.
- 7 Drag a mask around the sky area of the sunset image. Do not include the mountains or water in the mask.

Tip

While the left mouse button is pressed, you can press and hold the right mouse button to move the mask. This facilitates moving a mask to the edges of an image.



- 8 On the Edit menu, click Copy. The masked portion of the image is copied to the Clipboard.
- 9 On the File menu, click Close. The sunset image closes.



Fig_9

Merging a Mask

You use the Smart Mask tool to select an area to be replaced with an image from the Clipboard.

- 1 Click the Mask tool  in the toolbox. The Mask tool set opens.
- 2 Click the Smart Mask tool . The pointer changes to a magic wand.
- 3 In the Wand Range box in the ribbon, type 20. This increases the area that will be masked.
- 4 Click numerous times in different areas of the sky until all of the sky area is masked. Also click the sky area between the stones.
- 5 On the Edit menu, click Paste. The area you copied from the sunset image is pasted over the Stonehenge.
- 6 Drag the pasted image upward until it touches the top of the Stonehenge image.
- 7 On the Object menu, click Merge Mask. The area outside the mask is deleted.
- 8 On the Object menu, point to Combine, and click All Objects With Base. The sunset object is combined into the Stonehenge image.
- 9 On the Mask menu, click Remove Mask.
- 10 On the File menu, click Close. Click No when prompted to save the image.



Fig_10


Using Chroma Mask

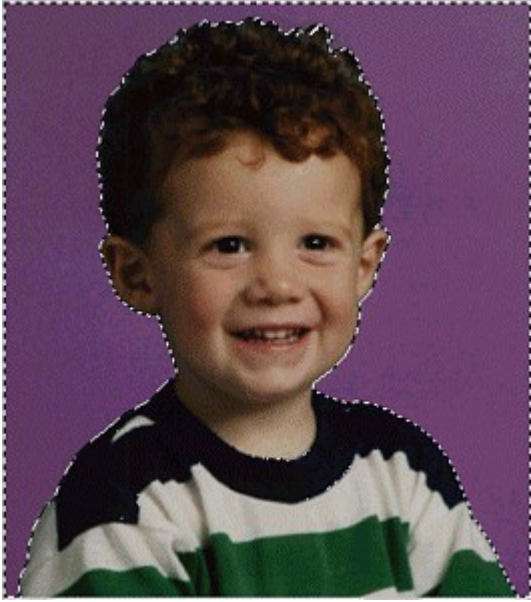
The Chroma Mask command in the Mask menu lets you select areas of an image (with a mask) based on their color. The Chroma Mask command is similar to the Color Shield except the Chroma Mask command lets you specify a "fade" along the edges of the mask so the end result looks more natural.

In this tutorial you use the Chroma Mask command to mask the background area surrounding a model and fill the background area with a texture.



Masking with the Chroma Mask



- 1 On the File menu, click Open. The Open dialog box opens.
- 2 Double-click the file MODEL.TIF located in the TUTORIAL folder of the Image folder.
- 3 On the Mask menu, click Chroma Mask. The Chroma Mask dialog box opens. (You may need to move the dialog box to see the image better.)
- 4 Click a Probe button  in the Chroma Mask dialog box. The pointer changes to a probe.
- 5 Move the pointer to the background area of the image and click the left mouse button.
- 6 In the Range box located next to the probe button you selected, type 27. This lets you mask a larger area.
- 7 In the Fade box, type 50. This increases the amount of fading along the edges of the mask.
- 8 Click OK. The Chroma Mask dialog box closes and the background area of the image is masked.



Fig_11

Filling an Area with a Texture

You can fill a masked area with a texture to change the appearance of an image.

- 1 Click the Fill tool  in the Main toolbar.
- 2 Click the Texture Fill  tool. The pointer changes to a paint bucket.
- 3 Click the Texture button in the ribbon.
- 4 Drag the scroll box and choose Pink Marble from the list of textures.
- 5 Click the pointer on any part of the image. The background area is filled with the Marble texture.
- 6 On the Mask menu, click Remove Mask. The mask is removed from the image.
- 7 On the File menu, click Close. Click No when prompted to save the image.

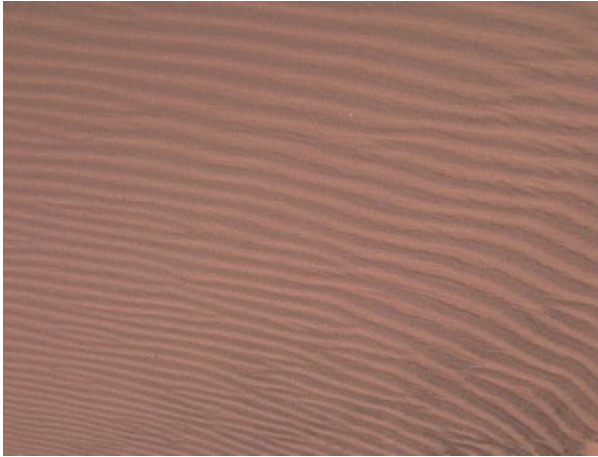
Notice that the Chroma Mask command lets you create a natural blending between the model's hair and the background.



Fig_12

Saving a Mask

Image lets you save masks so you can use them in other images. In this tutorial, you save a mask and use it in another image to create the effect of a palm tree casting its shadow over sand.





Opening Two Images

To work with two images, open both images at the same time. You can later use the Window menu to switch between the two windows.



- 1 On the File menu, click Open. The Open dialog box opens.
- 2 Click the file SAND.JPG located in the TUTORIAL folder of the Image folder.
- 3 Press and hold Ctrl and click the file TREE.JPG located in the TUTORIAL folder of the Image folder. Release Ctrl.
- 4 Click Open. Both files open.

Saving the Mask

- 1 Click the Mask tool  in the Main toolbar.
- 2 Click the Smart Mask tool . The pointer changes to a magic wand.
- 3 In the Wand Range box in the ribbon, type 25.
- 4 Click in the center of the blue sky area that surrounds the palm tree in the tree image. A mask marquee appears around the blue area.
- 5 On the Mask menu, click Invert Mask. A mask marquee appears around the tree.
- 6 On the Mask menu, click Save Mask. The Save Mask dialog box opens.
- 7 In the Enter Mask Name box, type Tree.
- 8 Click Save. The mask of the tree is saved.

Using a Mask to Create a Shadow

Now you move to the sand image, load the tree mask, feather the mask to make it look more natural, stretch the mask to make it look like a shadow, and darken the area inside the mask to make a shadow.

- 1 On the Window menu, click SAND.JPG. The file becomes the active image.
- 2 On the Mask menu, click Load Mask. The Load Mask dialog box opens.
- 3 In the Select Mask Name box, click Tree.
- 4 Click Load. The Tree mask appears over the sand image.
- 5 Drag the mask down until the bottom of the mask appears on the bottom of the sand.
- 6 Select Distort from the Transform Modes in the ribbon. This option lets you stretch the mask to make it look more like a shadow.
- 7 Individually drag the top corner handles of the mask upwards and to the right.
- 8 Double-click the left mouse button to anchor the mask. A marquee appears over the sand.
- 9 On the Mask menu, click Feather Mask. The Feather Mask dialog box opens.
- 10 In the Amount box, type 3.
- 11 In the Direction box, select Outside.
- 12 Click Feather. This feathers the mask so the shadow looks more natural.
- 13 Click the Filter tool  in the Main toolbar.
- 14 Click the Darken tool . The pointer changes to the brush size and shape selected in the ribbon.
- 15 In the Size box in the ribbon, type 50.
- 16 In the Pressure box in the ribbon, type 10.
- 17 Move the pointer over the mask, press and hold the left mouse button, and "paint" the masked area until it is completely darkened. Release the left mouse button. You can paint over the mask lines, and only the masked area is darkened.
- 18 On the Mask menu, click Remove Mask. The mask is removed and the shadow is complete.
- 19 On the File menu, click Close. Click No when prompted to save the image.



Fig_13



Fig_14

Creating Great Line Art

Line art images (also called monochrome or bi-level) are composed of only two gray values: black and white. Because they are easy to reproduce, line art images are used in many publications. Any image can be converted into line art using the Convert To submenu in the Image menu. However, you may not get the results you want if you do not process the image properly.

This tutorial shows you how you can process an image to create great line art from any image.



Normally the first step in creating line art is to convert a color image to a grayscale image using the Convert To Grayscale command in the Image menu. In this tutorial, the image is already converted for you.

The next step is to change the threshold of the image using the Threshold command in the Map menu. By changing the threshold, you control which areas in the image are black or white. You also mask part of an image to change the threshold of the masked area, then invert the mask and change the threshold by a different amount for the rest of the image.





Masking Part of an Image

- 1 On the File menu, click Open. The Open dialog box opens.
- 2 Double-click the file LINEART.JPG located in the TUTORIAL folder of the Image folder. The file opens.
- 3 Click the Mask tool  in the Main toolbar.
- 4 Click the Freehand Mask tool . The pointer changes to a knife.
- 5 Carefully drag a mask around the eyes, nose, and mouth area to mask off the face. Double-click the left mouse button. A mask is created around the face area.



Fig_17

Changing the Threshold of a Masked Area

You created a mask around the face area to change the threshold by a different amount from the rest of the image. If you did not do this, the face area would disappear when you change the threshold by the amount needed by the rest of the image.

- 1 On the Map menu, click Threshold. The Threshold dialog box opens.
- 2 Move the Threshold slider until it reads approximately 20%. The threshold of the image changes as you drag the slider.
- 3 Click OK. The Threshold dialog box closes and the threshold of the area inside the mask is changed.

Now you invert the mask and change the threshold of the rest of the image by a greater amount.

- 1 On the Mask menu, click Invert Mask. The mask is inverted.
- 2 On the Map menu, click Threshold. The Threshold dialog box opens.
- 3 Move the Threshold slider until it reads approximately 50%. The threshold of the image changes as you drag the slider.
- 4 Click OK. The Threshold dialog box closes and the threshold of the area outside the mask is changed.
- 5 Press Ctrl+R to remove the mask.

Converting an Image to Line Art

The image now looks like a line art image, but it is still a grayscale image and must be converted.

- 1 On the Image menu, point to Convert To, and click Line Art. The image is converted to a line art image even though it looks the same.
- 2 On the File menu, click Close. Click No when prompted to save the image.

Tip

Use the Retouch tools to remove unwanted black areas in the image.



Fig_18

Removing Red from an Eye

You can easily remove the red from a subject's eye caused by a camera flash. In this tutorial, you remove the red from a cat's eye by opening the image using FastBits and then painting over the red color to make it black.



Using FastBits

FastBits is a method of opening and editing only a portion of an image to make editing faster. Any changes you make to the edited portion of the image are applied to the entire image when you save.

Note

FastBits can only be used with TIFF files. For changes to affect the entire image, you must save the changes to the same filename as the original file.

- 1 On the File menu, click Open. The Open dialog box opens.
- 2 In the File of Type box, select TIF.
- 3 In the Mode box, select FastBits.
- 4 Double-click the file REDEYE.TIF located in the TUTORIAL folder of the Image directory. The FastBits Open dialog box opens.
- 5 Point above and to the left of the eye on the left.
- 6 Press and hold the left mouse button and drag to the lower right. As you drag, a grid pattern appears and changes size.

Tip

Press and the right mouse button to reposition the grid while drawing the grid.







- 7 Release the left mouse button. A grid appears over the image, and the area you selected with the pointer is inverted.
- 8 Click Lock Grid In Place in the FastBits Open dialog box. The grid is locked in place.
- 9 Click Open. The area you selected opens.



Fig_19

Removing the Red

Now you open the Color Palette, select the black color, and paint black over the red part of the eye. Usually, the part of the eye that reflects red should be black.

- 1 Click the Maximize button  located in the top right corner of the image window to maximize the window view.
- 2 Click the View tool  in the Main toolbar.
- 3 Click the Zoom In tool  and move the pointer over the image. The pointer changes to a magnifying glass.
- 4 Drag a rectangle around the red part of the eye. When you release the mouse button, the image zooms in so you can edit the eye.
- 5 Click the Color Palette button  on the Standard toolbar to open the Color Palette, if necessary. The Color Palette opens.
- 6 Click the black color in the Color Palette.
- 7 Click the Retouch tool  in the Main toolbar.
- 8 Click the Paint tool . The pointer changes to the brush size and shape selected in the ribbon.
- 9 In the Size box in the ribbon, type 2.
- 10 In the Transparency box in the ribbon, type 10.
- 11 Carefully paint over the red part of the eye to remove the red.
- 12 Click the View tool in the Main toolbar.
- 13 Click the Actual Size tool to see the results of your edit.
- 14 On the File menu, click Close. Click No when prompted to save the image.



Fig_20




Creating a Vignette

A vignette is where the edges of an image gradually blend into the background. You can easily duplicate this common photographic process by creating a mask directly on Image's mask channel. In this tutorial you create a vignette around an image of a dog.



Using the Mask Channel

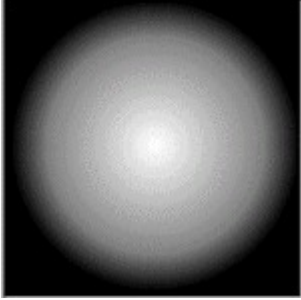
You begin by creating a gradient mask on the mask channel and inverting the mask to protect the inside area of the image.

- 1 On the File menu, click Open. The Open dialog box opens.
- 2 Double-click the file DOG.JPG located in the TUTORIAL folder of the Image folder. The file opens.
- 3 Click the Mask Channel button  on the Image Tools toolbar. The image becomes black.
- 4 Click the Fill tool  in the Main toolbar.
- 5 Click the Gradient Fill tool . The pointer changes to a paint bucket and crosshairs.
- 6 Click the Gradient Gallery button and select the Active to Alternate preset.
- 7 In the Type box in the ribbon, select Circular.
- 8 In the Midpoint box in the ribbon, type 75. This makes a sharper gradient.
- 9 Starting at a corner of the image, drag the pointer diagonally across the image to create a gradient on the mask channel.

Tip

Press and hold the right mouse button and move the mouse to reposition the mask while you are drawing it.





- 10 Click the Mask Channel button on the Image Tools toolbar to return to the image.
- 11 On the Mask menu, click Invert Mask. The gradient mask is inverted.



Fig_23

Filling the Masked Area

Now you fill the gradient mask with the background color to complete the vignette.

- 1 Click the Color Probe tool  in the Main toolbar.
- 2 Click the Dropper tool . The pointer changes to a probe.
- 3 Click the background color of the image with the probe. The background color is loaded into the active color swatch.
- 4 Click the Fill tool  in the Main toolbar.
- 5 Click the Color Tint Fill tool . The pointer changes to a paint bucket.
- 6 Click on any part of the image. The background color is filled around the dog's head.
- 7 On the Mask menu, click Remove Mask. The mask is removed from the image.
- 8 On the File menu, click Close. Click No when prompted to save the image.

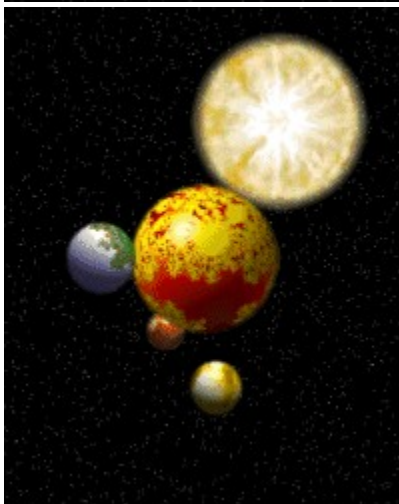
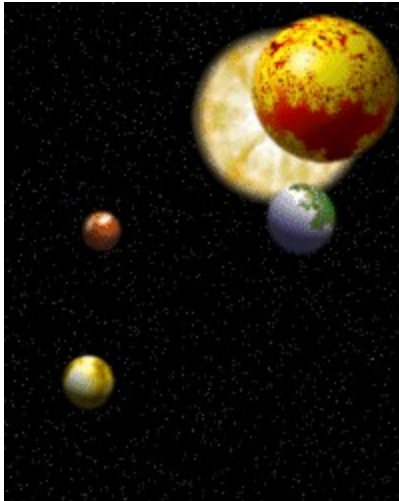


Fig_24

Aligning and Ordering Objects




You can align and change the order of Image objects in relation to other objects in an image. In this tutorial you align and order planets in an imaginary solar system.

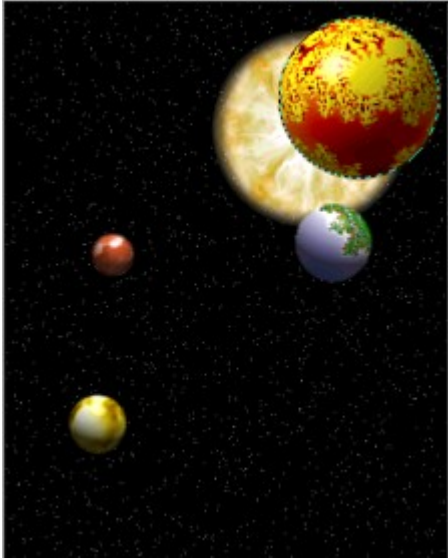
The image file used in this tutorial contains many objects and was saved in Image's native file format (PPF). The PPF and PP5 formats are the only formats in which Image can save objects.



Aligning to the Image

You can align objects in relation to each other or to the image. You use both alignment methods in this tutorial. First you select two objects (the top two) and align them to the image.




- 1 On the File menu, click Open. The Open dialog box opens.
- 2 Double-click the file SPACE.PPF located in the TUTORIAL folder of the Image folder. The file opens.
- 3 Click the Selector tool  on the Main toolbar.
- 4 Click the top right object. An object marquee appears around the selected object.
- 5 Press and hold Shift and click the blue planet. Both objects are selected. Release Shift.
- 6 On the Object menu, click Align. The Object Alignment dialog box opens.
- 7 Click the Horizontal Align to Center  and Vertical Align to Center  buttons in the Object Alignment dialog box. The icons in the Object Alignment dialog box move to the center.
- 8 Click OK. The two objects are aligned to the exact center of the image.



Fig_25

Aligning to Each Other

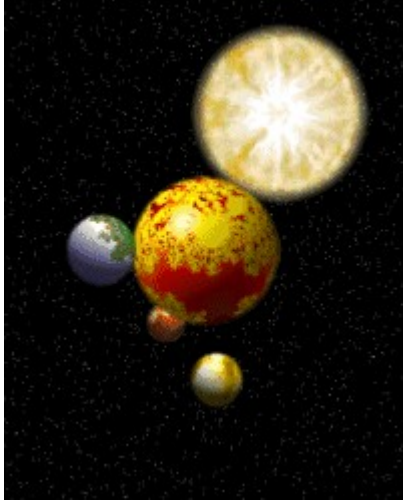
Now you align (distribute) some of planets in relation to each other.

- 1 Click the Selector tool  in the Main toolbar.
- 2 Click the bottom left planet. An object marquee appears around the selected object.
- 3 Press and hold Shift and click the smallest two planets. The blue, red, and yellow planets are selected. Release Shift.
- 4 On the Object menu, click Align. The Object Alignment dialog box opens.
- 5 In the Alignment Type box, select Object to Object.
- 6 Click the Horizontal  and Vertical Distribute  buttons in the Object Alignment dialog box.
- 7 Click OK. The three planets are distributed evenly.

Changing the Order of Objects

Objects are stored in the order they were placed. You can change this order by using the Order command on the Object menu, or by dragging objects in the Object Manager. In this section, you change the order of the blue planet by using the Object Manager.

- 1 On the View menu, click Object Manager. The Object Manager window opens.
- 2 Click the red planet once in the Object Manager to select it.
- 3 Drag the red planet to the bottom of the Object Manager. The red planet is moved behind the largest planet.
- 4 On the File menu, click Close. Click No when prompted to save the image.



Fig_26




Using the Command Center

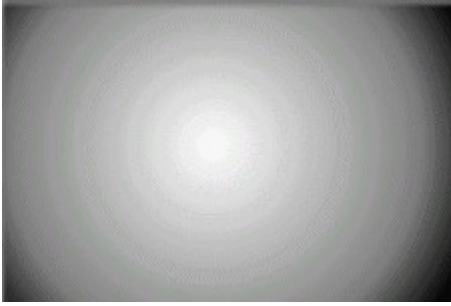
The Command Center is a record of all the actions performed in Image to make changes to an image. You can use the Command Center to move, add, or delete commands. The Command Center provides some powerful tools to help you organize commands and to create branches to allow you to do "What If?" editing of your image. Additional tools are provided to help you precisely locate commands of interest in the Command Center.

In this tutorial, you want to change an ordinary photograph of Texas Longhorn Cattle into a charcoal print that is blurred on the edges. To do this, you create a gradient mask by applying a gradient to the mask channel and then you apply an effect over the image. By filling the mask channel with a gradient, certain areas of the image are protected from the applied effect. You also discover that, in the process of changing the image, you forgot to issue an important command that changes the outcome of the effect. You then edit the Command Center to insert the missing command. First, you organize the commands so that future editing of the Command Center is easier. Next you locate the point in the Command Center where the command should be added and finally, you edit the Command Center to insert the missing command.



Applying a Gradient to the Mask Channel

- 1 On the File menu, click Open. The Open dialog box opens.
- 2 Double-click the file COMMAND.JPG located in the TUTORIAL folder of the Image folder. The file opens.
- 3 Click the Mask Channel button . The image turns black.
- 4 Click the Fill tool  in the Main toolbar.
- 5 Click the Gradient Fill tool . The pointer changes to a paint bucket and crosshairs.
- 6 Click the Gradient Gallery button and select the Active to Alternate preset.
- 7 In the Type box in the ribbon, select Radial.
- 8 Move the pointer to the center of the image, press and hold the left mouse button, and drag the pointer to a corner of the image. Release the left mouse button. The mask channel is filled with a gradient.
- 9 Click the Mask Channel button on the Image Tools toolbar. The image returns to normal.



Fig_27

Applying an Effect

Now you apply an effect to the image.

- 1 On the Effects menu, click EffectsBrowser. The EffectsBrowser dialog box opens.
- 2 Select Charcoal from the list of Artistic effects.
- 3 Move the Pressure slider until the value is approximately 50%.
- 4 Click Apply.
- 5 Click OK. The Charcoal effect is applied to the image.



Organizing the Command Center

The Command Center contains tools that let you organize the changes you make to an image so that the image can be edited later using the Command Center. Organization of the commands along with good descriptive labeling makes the task of finding and editing commands much easier.

- 1 On the Edit menu, click Command Center. The Command Center dialog box opens.
- 2 In the Commands area, select the first commands up to and including the EditMaskChannel command and then choose the Group button. The commands are placed inside a new untitled folder.
- 3 In the Commands area, select the remaining commands and choose the Group button. The commands are placed inside a new untitled folder.
- 4 Click a folder to select it.
- 5 Click the name of the first folder. The name editing box appears.
- 6 Type Create Gradient Mask Radial and then press Enter.
- 7 Repeat steps 3 through 5 for the second folder. In step 5, type Apply Charcoal Effect 50% Pressure.
- 8 Click OK.

Editing the Command List

Oops, the inside of the image is blurred instead of the outside of the image. The mask you created should have been inverted so that the inside of the image is in focus. You edit the Command Center to add the Invert Mask command to correct this problem.

- 1 On the Edit menu, click Command Center. The Command Center dialog box opens.
- 2 Click in the Insertion Pointer column  on the same line as the Create Gradient Mask Radial folder to move the Insertion Pointer next to the folder. Any new commands added are automatically listed below this folder.
- 3 If necessary, click the box to the left of the folder to close it. A + appears in the box. Since the folder is closed, commands will be inserted after the folder, rather than in it.
- 4 Click OK. The image is regenerated up to the creation of the radial mask channel.
- 5 On the Mask menu, click Invert Mask. The mask is inverted.
- 6 On the Edit menu, click Command Center. The Command Center dialog box opens showing the inserted command.
- 7 Click in the Insertion Pointer column  at the bottom of the Command List.
- 8 Click OK. The image is rebuilt with the Charcoal effect applied to the outside edges of the image.
- 9 Press Ctrl+R to remove the mask.
- 10 On the File menu, click Close. Click No when prompted to save the image.



Fig_28

Colorizing an Image

You can use Image's Hue Map command to colorize black-and-white (grayscale) images. In this tutorial, you colorize an old photograph of a boy.









Converting to RGB Color

Before you can colorize an image, you must convert the grayscale image to a color image.

- 1 On the File menu, click Open. The Open dialog box opens.
- 2 Double-click the file COLORIZE.JPG located in the TUTORIAL folder of the Image folder. The file opens.
- 3 On the Image menu, point to Convert To, and click RGB Color. The image becomes a color image even though it still appears as a grayscale image.

Using Hue Map to Colorize

The Hue Map command lets you put color back into a black-and-white image. First you mask an area to colorize.

- 1 Click the Maximize button  in the top right corner of the image window to maximize the window, if necessary.
- 2 Click the View tool  in the Main toolbar.
- 3 Click the Zoom In tool  and move the pointer over the image. The pointer changes to a magnifying glass.
- 4 Drag a rectangle around the face with the magnifying glass pointer. The image zooms to the face area.
- 5 Click the Mask tool  in the Main toolbar.
- 6 Click the Paint On Mask tool . The pointer changes to the brush size and shape selected in the ribbon. You may need to increase or decrease the brush size; use a size you feel comfortable with.
- 7 Move the pointer to the face area and carefully paint a mask over the face, ears, and neck of the boy. Don't worry if you make mistakes; you can correct them in the next two steps.
- 8 Click the Subtractive Mode button  in the ribbon.
- 9 Paint over the eye and mouth areas of the boy to remove the mask from these areas. You may have to reduce the size of the brush. Use this mode to correct any mistakes you made when creating the mask.
- 10 On the Map menu, click Hue Map. The Hue Map dialog box opens.
- 11 Move the Saturation Shift slider until it reads approximately 20%.
- 12 Move the first Hue slider down until the masked area becomes a flesh-tone hue.
- 13 Click OK. The masked area is colorized.
- 14 On the Mask menu, click Remove Mask. The mask is removed from the image.
- 15 Using the technique you just learned, you can colorize the other parts of the image. The jacket is a good place start. Don't forget about the boy's hair, lips, and eyes. You may also want to practice using other masking tools such as the Smart Mask tool with the ruby overlay.
- 16 On the File menu, click Close. Click No when prompted to save the image.



Fig_29



Fig_30

Retouching an Image

A common use for Image is restoring old photographs by retouching. In this tutorial, you learn how to retouch a damaged black-and-white photograph using the Clone tool.

While retouching an image is not difficult, it does require patience. You must proceed slowly and make changes to the image in small increments. Large changes often look unnatural and are difficult to control.

You use the QuickZoom window to move around quickly in the image and to view the changes on the entire image.

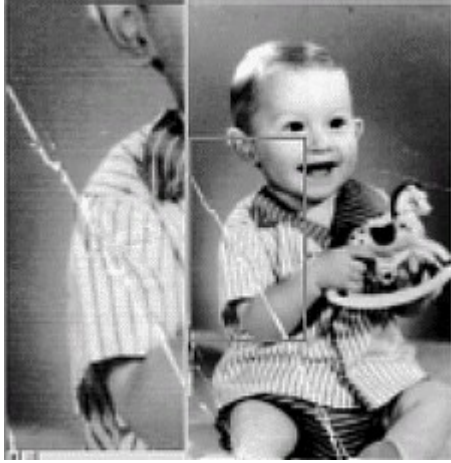


Opening the QuickZoom Window

- 1 On the File menu, click Open. The Open dialog box opens.
- 2 Double-click the file RETOUCH.JPG located in the TUTORIAL folder of the Image folder. The file opens.
- 3 On the View menu, click QuickZoom. The QuickZoom window opens.
- 4 Resize the QuickZoom window by dragging its bottom left corner until the QuickZoom window fills about one-quarter of the Image screen. The QuickZoom window always maintains the aspect ratio of the full image.
- 5 Move the pointer inside the QuickZoom window and drag a rectangle in a damaged area of the image. The image zooms into the area you selected. Press and hold the right mouse button to reposition the rectangle while drawing.

Tip

You can move quickly to another area in the image by clicking in the QuickZoom window, or you can drag another rectangle in the QuickZoom window to zoom in or out of the image.





Fig_31

Retouching with the Clone Tool

Now that you have zoomed into a damaged portion of the image, you can begin using the Clone tool to retouch the damaged area. The Clone tool lets you use adjacent areas to copy, or "clone," over the damaged areas.

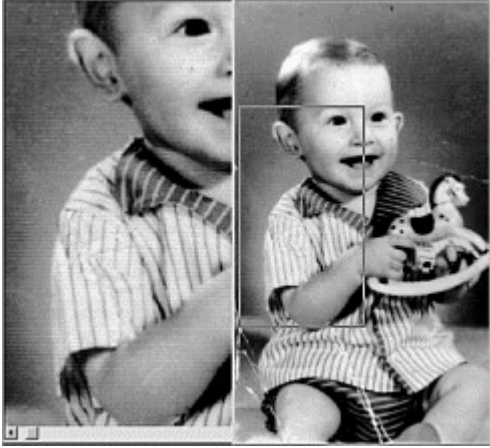
The Clone tool consists of two brushes: the source brush and the destination brush. The source brush, marked with an X, indicates the source of the clone and the destination brush indicates the location where the copy will be placed.

- 1 Click the Retouch tool  in the Main toolbar.
- 2 Click the Clone tool .
- 3 In the Feather box in the ribbon, type 100.
- 4 In the Transparency box in the ribbon, type 50.
- 5 Click the Source button in the ribbon.
- 6 Position the source brush close to the damaged area in the image and click the left mouse button to set its position.
- 7 Position the destination brush in a damaged area near the source brush and click the left mouse button. A small area from under the source brush is copied to the area under the destination brush.
- 8 Move the Clone tool a small distance and click the left mouse button to "dab" more of the adjacent area over the damaged area.
- 9 Press Shift to move the destination brush a small distance. Pressing Shift lets you move the destination brush without moving the source brush. Release Shift to continue cloning.
- 10 The secret to successful cloning is to clone in small increments while frequently changing the location of the source and destination brushes. Be sure to clone areas from both sides of the damaged area.
- 11 Click the left mouse button to clone another small area.
- 12 While moving throughout the image with the QuickZoom window, repeat steps 7 through 10 to remove the damaged areas in the image.
- 13 On the File menu, click Close. Click No when prompted to save the image.

Tip

If you have zoomed to a different location and the brushes are not visible, click the Source button again and click in the image. Then click to place the destination brush.

- The striped areas in the image can be cloned by placing the source brush over a "good" stripe and moving the destination brush over the area that should be striped. You may also have to change the size of the brushes to fit into "tight" areas of the image.
- The "fixed" image at the beginning of this tutorial was retouched using only the Clone tool. Depending on your success with the Clone tool, you may also have to retouch the image with other tools such as the Smear or Airbrush tools.



Fig_32

Menu Commands

- [File Menu](#) Contains commands that let you create, open, save, close, and print files. Additional commands let you add digital images using a scanner or video grabber; change the setup of your printer, scanner, or video grabber; send a file as e-mail; and close Image.
- [Edit Menu](#) Contains commands that undo operations and transfer images to and from the Clipboard.
- [View Menu](#) Contains commands that let you show or hide toolbars, rulers, and image information. The menu also contains commands that let you view the image at 1:1, fit it to the window size, or view the entire image in full screen mode.
- [Tools Menu](#) Contains commands that let you set up the operating environment of Image, including recording and playing macros, setting up options, saving positions, and customizing your menus and accelerator keys.
- [Mask Menu](#) Contains commands that work with the Mask tools to remove, load, and save masks. The menu also contains commands that let you manage the mask.
- [Map Menu](#) Contains commands that let you adjust the colors and intensities in an image. They include adjustments to contrast, brightness, color and tone balance, hue, and special effects, such as posterizing and thresholding. You can also adjust your monitor and compensate for scanning and printing imperfections, and edit the color palette.
- [Object Menu](#) Contains commands for aligning, positioning, and arranging objects; ordering objects; feathering objects; merging masks with objects; creating objects from masks; anchoring objects to the base image; deleting objects; selecting and deselecting objects; and hiding the marquee (mask border).
- [Image Menu](#) Contains commands that let you resize, rotate, flip, and invert (positive and negative) an image or portions of an image defined by a mask. You can also stitch two images together using the Stitch command.
- [Effects Menu](#) Contains commands that let you create special effects on an image or portions of an image defined by a mask.

File Menu

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

New	Creates a new image.
New Web Style	Automates the process of creating Web page elements.
Open	Opens a previously saved file.
Close	Closes the current image window.
Close All	Closes all the open image windows.
Save	Saves the file on which you are working, using the current filename.
Save As	Assigns a name to a file or makes a copy of the current file using a new name.
Revert To Saved	Closes the current edited file and opens the last saved version of the file.
Acquire	Opens the TWAIN interface for scanning in image.
Import	Imports an image file as an object into the active image.
Properties	Displays properties for the current image file.
Export	Exports an object, or group of objects, into a new image file. It also exports the active image to CompuServe GIF format or to the JPEG compression format.
Page Setup	Lets you choose the way you lay out your printed image.
Setup Printer Command	Sets up the printer.
Setup Scanner	Sets up the scanner.
Setup Monitor	Sets up the monitor.
Calibration	Lets you calibrate the scanner and printer.
Print	Prints your current image to the printer.
Send	Sends your current image as e-mail.

Recent File

Lists the last few files opened or saved. Lets you open these files quickly without using the Open command.

Exit

Closes Image.

Edit Menu

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

[Undo/Redo](#) Undo reverses the last edit or change to an image. Redo restores the most recent edit that has been undone.

[Command Center](#) Lets you edit the Command Center.

[Cut](#) Cuts the image area defined by a mask to the Clipboard.

[Copy](#) Copies the image area defined by a mask to the Clipboard.

[Copy To](#) Copies the image area defined by a mask to a user-defined Clipboard.

[Copy HTML](#) Saves the image area defined by a mask as an Internet-formatted image to a folder of your choice, and copies HTML-source information to the Clipboard.

[Paste](#) Pastes the Clipboard contents into the image.

[Paste As New Image](#) Pastes the Clipboard contents into a new image.

[Duplicate](#) Makes a copy of the selected object, mask, or the entire image.

[Clear](#) Clears the masked portion of an image from the window.

[Select All](#) Selects all the objects in the active image.

[ClipboardBrowser](#) Lets you manage and paste saved Clipboard images.

[Replace Image](#) Used during "in-place" editing, lets you replace the current image with a different image.

View Menu

The commands on the View menu let you view the image at 1:1, fit the image to the window size, or view the entire image in full screen mode. Additional commands let you show or hide the title bar and menu bar, show or hide the toolbars, show or hide windows, and show or hide rulers.

<u>Ruby overlay command</u>	Simulates the thin plastic sheets used to cut overlays on artwork.
<u>Full View</u>	Displays an image so that it all fits into the full screen.
<u>Color Palette</u>	Displays or hides the color palette.
<u>Object Manager</u>	Shows or hides the Object Manager window, containing object thumbnails and command buttons for manipulating objects.
<u>Web Pattern Viewer</u>	Lets you view the image as it would appear on an Internet web page as a background pattern.
<u>Visual Toolbar</u>	Lets you perform tasks without having to find tools on the menus, on the toolbars, or on the ribbons.
<u>Information</u>	Displays or hides the Info window. Used for precise operations such as aligning pixels, measuring sizes of areas within an image, and providing RGB values.
<u>Toolbars</u>	Displays the Toolbars dialog box, which lets you show or hide any of the toolbars, set toolbar options, create your own toolbars, and customize toolbars.
<u>Rulers</u>	Lets you show and hide vertical and horizontal rulers in the active image window.
<u>Fit in Window</u>	Displays an image so that it all fits into the window.
<u>QuickZoom</u>	Displays the QuickZoom window, which lets you zoom in and out on the active image.
<u>Actual Size (1:1)</u>	Displays an image at the actual physical size of the captured data.
<u>Full Workspace View</u>	Hides the title bar and the command menu so that an image can be edited using the maximum available screen.
<u>Color Shield</u>	Lets you choose which colors you want to edit.
<u>Mask channel</u>	The mask channel contains a grayscale image of

any mask you create with the Mask tools from the toolbar. You can work directly on the mask channel and edit the mask directly.

[GIF Animator](#)

Lets you edit or create your own animated GIFs.

[Object properties command](#)

Lets you assign properties to any objects on the base image.

[Task Manager](#)

Shows or hides the Task Manager.

[Grids](#)

Lets you snap to grids, show grids, and setup grids.

[Guidelines](#)

Lets you snap to guidelines, show guidelines, lock guidelines, and setup guidelines.

Tools Menu

The Tools menu commands let you save positions of your open windows, open a scratch pad so that you can test editing procedures before applying them to an image, record, edit, and play macros, customize toolbars, and set default options for the way Image functions.

[Save Positions](#) Saves the location of the active window and all other displayed windows.

[Create Scratchpad](#) Opens a blank image file.

[Macros](#) Lets you play a prerecorded macro.

[Wizard Browser](#) Opens the Wizard Browser dialog box where you can choose one of Image's 15 wizards.

[Customizing
Toolbars](#) Lets you create custom toolbars and add buttons and macros to existing toolbars.

[Options Command](#) Specifies default settings.

Mask Menu

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

<u>Undo/redo mask command</u>	Removes the last change made to a mask.
<u>Remove mask command</u>	Deletes all active masks.
<u>Load mask command</u>	Loads a previously saved mask and places it in the current image.
<u>Save mask command</u>	Saves masks for future use.
<u>Mask all command</u>	Creates a mask around the entire image.
<u>Chroma mask command</u>	Creates a mask based on color.
<u>Create mask from object command</u>	Creates a mask from a selected object.
<u>Size mask command</u>	Resizes a mask by changing the mask's width and height.
<u>Invert mask command</u>	Reverses the masked and unmasked areas.
<u>Feather mask command</u>	Smooths the edge transition between the masked and unmasked areas of an image.
<u>Remove holes command</u>	Removes holes from the inside of masks.
<u>Mask smoother command</u>	Smooths a mask.
<u>Crop Tool</u>	Cuts out unwanted portions of an image.
<u>Stroke mask command</u>	Draws a border outline under a mask.
<u>Hide/show mask command</u>	Hides or displays the mask's borders while keeping the mask in place.

Map Menu

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

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

Object Menu

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

Size	Lets you resize and scale objects.
Align	Lets you align objects.
Position	Lets you position objects in an image.
Arrange	Lets you group, ungroup, lock, and unlock objects.
Order	Lets you move an object up or down one level on the layers, or move an object to the front or back of all other objects.
Rotate	Rotates the object.
Crop	Lets you crop the selected object.
Drop Shadow	Lets you create a drop shadow on an object.
Combine All Objects with Base	Combines selected objects with each other or with the base image.
Feather Object	Lets you feather (anti-alias) the edges of the object.
Merge Mask	Combines the active mask with the object's mask channel.
Create Object from Mask	Lets you change a masked area into an object.
Delete Objects	Deletes the currently selected objects.
Edit Object Alpha	Lets you work directly on the alpha channel and edit the object directly.
Hide/Show Marquee	Hides the object marquee.

[What is an Object?](#)

[The Benefits of Saving a File in the PPF Format](#)

Image Menu

The Image menu contains commands that let you resize, rotate, flip, invert (positive and negative), and stitch together two images.

- [Size](#) Lets you redefine the size of an image without deleting (cropping) any portion of it.

- [Expand](#) Redefines the boundaries of an image without changing the original image.

- [Rotate](#) Rotates an entire image.

- [Flip](#) Flips an image horizontally, vertically, or diagonally.

- [Channels command](#) Lets you view and modify the individual color components of a color image, and recombine previously split images.

- [Convert To command](#) Lets you change the image type of any image.

- [Edit Palette command](#) Lets you edit the palette if the image was converted to palette color. Palette color images are images of 256 or fewer colors.

- [Invert command](#) Reverses the colors of an image or portions of an image (defined by a mask).

- [Stitch](#) Lets you stitch two images together.

Effects Menu

The Effects menu contains commands that let you create special effects on an image or portions of an image defined by a mask.

- [Light Studio](#) Lets you apply special lighting effects to an RGB or grayscale image.
- [Lens Flare](#) Simulates a lens flare on an image.
- [Camera Aperture](#) Lets you control the depth of field, or sharpness, in an image.
- [Bevel Factory](#) Lets you create three-dimensional bevel effects to an image.
- [Image Warp](#) Automatically applies a warp to an image using a grid.
- [Wizards](#) Lets you choose one of Image's 15 wizards.
- [Macros](#) Lets you choose one of Image's 72 predefined macros. There are seven submenus containing these macros according to their type.

Keyboard Shortcuts

F1	Opens context-sensitive help.
Shift+F1	Converts pointer to question mark. Click on an item to open help for the item.
F2	Purge Windows Clipboard.
Shift+F2	Inverts the current selection.
F3	Choose Full Workspace View on the View menu.
Shift+F3	Chooses Acquire on the File menu.
F4	Shows and hides the Main toolbar.
Shift+F4	Chooses the Selector tool in the Main toolbar.
Ctrl+F4	Chooses Close on the File menu.
Alt+F4	Chooses Exit on the File menu.
F5	Switches to the tool last used.
Shift+F5	Chooses the Smart Fill tool in the toolbar.
Ctrl+F5	Chooses Command Center on the Edit menu.
F6	Opens the View tool in the toolbar.
Shift+F6	Chooses the Draw Shape tool in the toolbar.
Ctrl+F6	Chooses the next image if there is more than one image open.
Ctrl+Alt+F6	Chooses Rotate Arbitrary Angle on the Image menu.
F7	Shows or hides the Color Palette.
Shift+F7	Chooses the Draw Freehand tool in the toolbar.
Ctrl+F7	Chooses Flip Horizontal on the Image menu.
Ctrl+Alt+F7	Chooses Rotate Arbitrary Angle on the Object menu.
F8	Shows or hides the Channel Manager.

Shift+F8	Chooses the Draw Polyline tool in the toolbar.
Ctrl+F8	Chooses Flip Vertical on the Image menu.
F9	Shows or hides the rulers.
Shift+F9	Chooses Expand on the Image menu.
Ctrl+F9	Chooses Flip Diagonal on the Image menu.
F10	Shows and hides the QuickZoom window.
Shift+F10	Accesses the Color Probe tool in the toolbar.
Ctrl+F10	Chooses Rotate 90 Clockwise on the Image menu.
Ctrl+Alt+F10	Chooses Rotate 90 Clockwise on the Object menu.
F11	Shows and hides the Info window.
Shift+F11	Enables and disables the Ruby Overlay in the status toolbar.
Ctrl+F11	Chooses Rotate 90 Counterclockwise on the Image menu.
Ctrl+Alt+F11	Chooses Rotate 90 Counterclockwise on the Object menu.
F12	Shows and hides the Object Manager.
Shift+F12	Enables and disables direct Mask Channel editing.
Ctrl+F1	Chooses Rotate 180 on the Image menu.
Ctrl+Alt+F12	Chooses Rotate 180 on the Object menu.
Ctrl+1	Chooses the Rectangular/Elliptical Mask tool.
Ctrl+Shift+1	Chooses the Texture Paint tool.
Ctrl+2	Chooses the Freehand Mask tool.
Ctrl+3	Chooses the Paint On Mask tool.
Ctrl+4	Chooses the Smart Mask tool.
Ctrl+Shift+4	Chooses the Sharpen Filter tool.
Ctrl+5	Chooses the Mask Transform Tool.

Ctrl+Shift+5	Chooses the Smooth Filter tool.
Ctrl+6	Chooses the Point Edit Mask tool.
Ctrl+Shift+6	Chooses the Lighten Filter tool.
Ctrl+7	Chooses the Crop tool.
Ctrl+Shift+7	Chooses the Darken Filter tool.
Ctrl+8	Chooses the Paint Retouch tool.
Ctrl+Shift+8	Chooses the Gradient Fill tool.
Ctrl+9	Flip Horizontal from the Image Menu.
Ctrl+Shift+9	Chooses the Texture Fill tool.
Ctrl+0	Chooses the Clone Retouch tool.
Ctrl+Shift+0	Chooses the Tint Fill tool.
Pause	Chooses Stop Macro on the Tools menu.
PgDn	Zooms out of the active image
PgUp	Zooms in on the active image.
Home	Chooses the View Entire Image tool in the View toolset.
Insert	Chooses Invert Mask on the Mask menu.
End	Chooses the Previous View tool in the View toolset.
Ctrl+A	Selects all objects.
Ctrl+B	Chooses Feather Object on the Object menu.
Ctrl+C	Chooses Copy on the Edit menu.
Ctrl+E	Chooses Effects Browser on the Effects menu.
Ctrl+F	Chooses Color Balance Joystick on the Map menu.
Ctrl+G	Chooses Color Balance Visual on the Map menu.
Ctrl+H	Chooses Hue Map on the Map menu.

Ctrl+I	Chooses Invert on the Image menu.
Ctrl+J	Chooses Contrast/Brightness Joystick on the Map menu.
Ctrl+K	Chooses Contrast/Brightness Visual on the Map menu.
Ctrl+L	Chooses Posterize on the Map menu.
Ctrl+M	Chooses Modify Color Maps on the Map menu.
Ctrl+N	Chooses New on the File menu.
Ctrl+O	Chooses Open on the File menu.
Ctrl+P	Chooses Print on the File menu.
Ctrl+Q	Chooses Tone Balance on the Map menu.
Ctrl+R	Chooses Remove Mask on the Mask menu.
Ctrl+S	Chooses Save on the File menu.
Ctrl+T	Chooses the Text tool.
Ctrl+U	Chooses Hue Shift on the Map menu.
Ctrl+V	Chooses Paste on the Edit menu.
Ctrl+W	Chooses Create Object From Mask on the Object menu.
Ctrl+X	Chooses Cut on the Edit menu.
Alt+Shift+Y	Chooses Crop To Mask on the Mask menu.
Ctrl+Z	Chooses Undo on the Edit menu.
Ctrl+Shift+Z	Chooses Mask Undo in the Mask Menu only when Mask Undo is enabled.
Ctrl+Home	Chooses Revert To Saved on the File menu.
Alt+Back	Chooses Undo/Redo on the Edit menu.
Delete Key	Deletes currently selected objects.
Ctrl+Delete	Chooses Clear on the Edit menu.
Shift+Delete	Chooses Cut on the Edit menu.

Insert	Chooses Invert Mask on the Mask menu.
Ctrl+Insert	Chooses Copy on the Edit menu.
Shift+Insert	Chooses Paste on the Edit menu.
Space	Repositions selections, lines, or masks while drawing.
Shift+Space	Chooses Additive Mask Mode.
Ctrl+Space	Chooses the Subtractive Mask mode.
Ctrl+Tab	Toggles between active and alternate colors.
Ctrl+Up	Increases brush size.
Ctrl+Down	Decreases brush size.
Shift+Up	Nudges a selected object up.
Shift+Down	Nudges a selected object down.
Shift+Right	Nudges a selected object right.
Shift+Left	Nudges a selected object left.
Up	Nudges Object Up in Object Transform Mode.
Down	Nudges Object Down in Object Transform Mode.
Left	Nudges Object Left in Object Transform Mode.
Right	Nudges Object Right in Object Transform Mode.
Ctrl+Shift+Left	Chooses Bring Object To Front on the Object menu.
Ctrl+Shift+Up	Chooses Bring Object Forward on the Object menu.
Ctrl+Shift+Right	Chooses Send Object To Back on the Object menu.
Ctrl+Shift+Down	Chooses Send Object Backward on the Object menu.
Ctrl+Shift+Tab	Makes the Color Swatch black and white.
Escape	Cancels the current action.
Shift+End	Shows and hides the Mask marquee.
Ctrl+End	Shows and hides the Object marquee.

Ctrl+Shift+A	Chooses Snapshot on the Edit menu.
Ctrl+Alt+A	Chooses Save As on the File menu.
Ctrl+Alt+M	Chooses Channel Mixer on the Map Menu.
Ctrl+Shift+B	Chooses Feather Mask on the Mask menu.
Ctrl+Alt+C	Choose Copy HTML on the Edit menu.
Ctrl+Shift+C	Chooses Copy To on the Edit menu.
Ctrl+Shift+E	Chooses Edit Macro on the Tools menu.
Ctrl+Shift+G	Chooses Mask Smoother on the Mask menu.
Ctrl+Shift+H	Chooses Histogram on the Map menu.
Ctrl+Shift+J	Chooses Stroke Mask on the Mask menu.
Ctrl+Shift+K	Chooses Chroma Mask on the Mask menu.
Ctrl+Shift+L	Chooses Load Mask on the Mask menu.
Ctrl+Shift+M	Chooses Merge Mask on the Object menu.
Ctrl+Shift+N	Chooses Paste As New Image on the Edit menu.
Ctrl+Shift+O	Chooses Align on the Object menu.
Ctrl+Shift+P	Chooses Play Macro on the Tools menu.
Ctrl+Shift+Q	Chooses Position on the Object menu.
Ctrl+Shift+R	Chooses Record Macro on the Tools menu.
Ctrl+Shift+S	Chooses Save Mask on the Mask menu.
Ctrl+Shift+T	Chooses Threshold on the Map menu.
Ctrl+Alt+U	Purge Undo
Ctrl+Shift+V	Chooses ClipboardBrowser on the Edit menu.
Ctrl+Shift+W	Chooses Play Batch Macro on the Tools menu.
Ctrl+Alt+W	Opens Wizard Browser.
Ctrl+Shift+X	Chooses Create Mask From Object on the Mask

menu.

Ctrl+Shift+Y	Chooses Size on the Image menu.
Ctrl+Shift+Z	Chooses Undo on the Mask menu.
Ctrl+Shift+F3	Chooses Properties on the File menu.
Ctrl+Shift+F4	Chooses Close All on the File menu.
Ctrl+Shift+F6	Chooses Arrange Group on the Object menu.
Ctrl+Shift+F7	Chooses Arrange Ungroup on the Object menu.
Ctrl+Shift+F8	Chooses Arrange Lock on the Object menu.
Ctrl+Shift+F9	Chooses Arrange Unlock on the Object menu.
Ctrl+Shift+F10	Chooses Create Scratchpad on the Tools menu.

Keyboard Shortcuts within Tools

General Shortcuts

Alt+Click+Zoom Tool	Keeps Zoom Tool in a Modal State.
Alt+Drag	Makes a copy of the current selection in any tool.
Left Click+Right Click+Drag on any Tool	Repositions selection rectangle while drawing.
Shift+Select image in Recall List in File Menu	Opens image in Fast Bits mode from Recall List area.
Ctrl+Shift+Select PPF in Recall List	Open PPF/FPX images in Low Resolution mode from Recall List area.
Shift+Select Open on the File Menu	Opens into currently active image's home directory. Useful for drag and dropped files on a network.

Ctrl+Opening PSD file Opens Photoshop PSD files flattened.

Left Mouse+Right Mouse+Drag Reposition Mask, line, or selection during the drawing process.

Selector Tool

Alt+Click on Object	Burrows to objects below other objects.
Ctrl+Drag	Makes a copy of the currently selected object.
Ctrl+Drag+Selector Tool	Retains aspect ratio while drawing select rectangle.
Shift+Drag+Selector Mask Tool	Draws selector rectangle from center origin.

Shape Mask Tool

Ctrl+Drag+Shape Mask Tool	Retains aspect ratio while drawing a mask.
Shift+Drag+Shape Mask Tool	Draws mask from center origin.
Ctrl+Shift+Shape Mask Tool	Draw mask from center origin, and retains aspect ratio when drawing shape.

Freehand Mask Tool

Shift+Drag+Freehand Mask Tool Makes Freehand Mask go into Auto-Mask mode temporarily.

Shift+Drag+Any Brush Tool Locks brush into a straight vertical line or horizontal line.

Path Tool

Shift+Click on Point On selected point enables "cusp" mode.

Alt+Click on Point On selected point disables "cusp" mode.

Control+Click on another point Snaps end of line to overlapping point.

Tab Selects all points.

Shift+Tab Deselects all points.

Arrow keys Nudge selected point(s).

Crop Tool

Ctrl+Drag+Shape Mask Tool Retains aspect ratio while drawing a mask.

Shift+Drag+Shape Mask Tool Draws mask from center origin.

Ctrl+Shift+Shape Mask Tool Draw mask from center origin, and retains aspect ratio when drawing shape.

Brush Tool

Ctrl+Horizontal Drag Locks brush stroke into a perfect horizontal line.

Ctrl+Vertical Drag Locks brush stroke into a perfect vertical line.

Clone Tool

Shift+Move Mouse Allows users to reposition the source brush from the destination brush.

Image Spray Tool

Ctrl+Horizontal Drag Locks brush stroke into a perfect horizontal

	line.
Ctrl+Vertical Drag	Locks brush stroke into a perfect vertical line.
Filter Tools	
Ctrl+Horizontal Drag	Locks brush stroke into a perfect horizontal line.
Ctrl+Vertical Drag	Locks brush stroke into a perfect vertical line.
Gradient Tool	
Ctrl+Vertical Drag	Locks gradient into a perfect vertical line.
Shift+Drag	Rotates Gradient Line on center axis.
Ctrl+Drag	Rotates Gradient Line axis on 45 degree increments.
Ctrl+Shift+Drag	Rotates Gradient Line on center axis and snaps to 45 degree increments.
Shape Draw Tool	
Ctrl+Drag+Shape Draw Tool	Retains aspect ratio while drawing a shape.
Shift+Drag+Shape Draw Tool	Draws shape from center origin.
Ctrl+Shift+Shape Draw Tool	Draw shape from center origin, and retains aspect ratio when drawing shape.
Text Tool	
Shift+Click+Text Tool	Repositions Text while typing.
Double-Click	Ends text editing session.
Double -Click on Active Color+Click on text	Changes color of text without having to leave the Text Tool.
MultiProbe Tool	
Arrow Keys	Nudge Probe Points.
Shift+Click	Moves currently selected probe, in lieu of normal behavior of creating a new one.

Delete Key	Deletes currently selected Multi-Probe.
Measure Tool	
Left Mouse+Right Mouse+Drag	Repositions Measure Tool as you are drawing it.
Ctrl+Drag	Snaps to 30 degree increments.
Shift+Drag	In two line mode, snaps line to perpendicular.
Shift+Control+Drag	Length and angle snap constraint.
Delete Key	Deletes currently selected Measure Tool point.
Channel Manager	
Alt+Click on Color Channel	Sends the color channel to the Mask Channel.
Light Studio	
Ctrl+Move Light	Copies and makes a new light based on selected one.
Ctrl+Shift+Move Light	Copies and makes a new light based on selected one and copies target location.
Mouse Wheel	Adjusts Light Distance setting.
Bevel Factory	
Shift+OK	Returns Grayscale Bump Map instead of bevel on object.

New

{button Tell me how...,PI(';',`file_rtf_1156037')}

You use the New command to create a new image in Image. There are four types of images you can create:

- Line Art--an image that uses only black and white; also called a bi-level image.
- Grayscale--an image that stores image data in varying shades of gray; also called a black-and-white image.
- RGB Color--a color image that stores image data in shades of red, green, and blue.
- CMYK Color--a color image that stores image data in shades of cyan, magenta, yellow, and black.

The default image type is RGB, the default width is 4 inches, the default height is 5 inches, and the default resolution setting is 100 pixels per inch. The default background color is white. Increasing the size or resolution of the image increases the amount of memory Image requires to create the image. Image displays the amount of memory required to create the image in the bottom of the dialog box.

[To create a new image](#)

To create a new image

- 1 On the File menu, click New.
- 2 In the Image Type box, select the type of image you want.
- 3 In the Width and Height boxes, enter the dimensions you want.
- 4 If you want a background color other than white for the image, click the Color button to open the Color Picker dialog box.
- 5 Click Create.

{button Related Topics,PI('file_rtf_1156055')}

New

New Web Style

{button Tell me how...,PI(';',`file_rtf_1156080')}

Image simplifies and automates the Web page creation process with the Web Styles wizard. This wizard helps you create contemporary Web page elements you can further customize easily.

A second, corresponding wizard--the Web Output wizard--outputs the active Web page image you created with the Web Styles wizard to HTML. For the neophyte Web page designer, these wizards make the complicated task of Web page creation simple and straightforward.

You can access the Web Styles wizard from three places:

- On the File menu, click New Web Style.
- On the Tools menu, click Wizard Browser. Highlight Web Styles and click OK.
- On the Effects menu, point to Wizards and click Web Styles.

You can access the Web Output wizard from two places:

- On the Tools menu, click Wizard Browser. Highlight Web Output Wizard and click OK.
- On the Effects menu, point to Wizards and click Web Output Wizard.

[To choose a Web style](#)

[To customize the Web elements](#)

[To convert Web elements to HTML](#)

To choose a Web style

- 1 On the File menu, click New Web Style. The Web Styles wizard dialog box opens.
- 2 In the Target Screen Resolution box, choose the optimal screen resolution for your Web page.
- 3 In the Target Color Output box, choose between True Color or one of the major browser's palettes.
- 4 Click Next.
- 5 In the Web Style box, select a predefined Web page design. The Sample window previews the highlighted style.
- 6 Click Finish. Image creates the Web style elements and displays them in a new window.
- 7 Image displays a help message after creating the Web style elements. Before going on, read the message and click OK.

{button Related Topics,PI('file_rtf_1156114')}

[New Web Style](#)

To customize the Web elements

- 1 Select any element you want to customize (e.g., add text, change color, add a hyperlink), and double-click. The Button Properties dialog box opens.
- 2 Click the tab corresponding to that part of the element you want to change:
- 3 The Text tab lets you add text to the highlighted element. You can change the font, the point size, and the color of the text. In addition, you can add drop shadows to the text to make the element even more interesting graphically.
- 4 The Shape tab lets you change the shape of the highlighted element. You can choose from different collections of shapes, and from different elements (banners, buttons, placeholders, and separators).
- 5 The Fill tab lets you change the fill color of the highlighted element. You can also choose to fill the element with a texture from a series of collections.
- 6 The Size tab lets you resize the highlighted element. You can choose to size the element fit any text you have added, or you can specify an exact size.
- 7 The Hyperlink tab lets you specify a URL link to the highlighted element. You can also add alternate identification for text-only browsers.
- 8 Make the necessary changes. You can switch between tabs to make changes without clicking OK.
- 9 When you are finished making your changes to the highlighted element, click OK. Image alters the element according to your specifications.

To convert Web elements to HTML

- 1 On the Tools menu, click Wizard Browser.
- 2 Highlight Web Output Wizard and click OK. The Web Styles Output dialog box opens.
- 3 Click Next.
- 4 In the Target Folder box, type the name of the folder you want to save your Web images.
- 5 Check the Generate HTML option if you want Image to create the HTML code needed to display your Web page in a browser.
- 6 In the Filename box, enter the name of the HTML file.
- 7 Select either to output your images as true color JPEGs or palette color GIFs. You can choose the Netscape or the Internet Explorer palette.
- 8 Click Next.
- 9 Highlight any object whose name you want to change. Image defaults to obj1, obj2, etc., for any objects to be output.
- 10 Click Modify Options if you want to change the name or change the output format (saving your images as true color JPEGs or palette color GIFs).
- 11 Click Finish. Image saves your Web styles information and generates an HTML file, if requested.
- 12 After outputting your Web styles information, Image asks if you want to view the Web page in your default browser. Click Yes to continue.

Open

{button Tell me how...,PI('`,`file_rtf_1156199')}

This command opens the Open dialog box to let you choose an image file to open.

You can open files of various formats including: iGrafx Image (PPF); Micrografx Image 5.0 (PP5); Tag Image File Format (TIFF); Adobe Illustrator (AI); Adobe PhotoShop with layers (PSD); CompuServe Bitmap (GIF); CompuServe PNG (PNG); Computer Graphics Metafile (CGM); CorelDRAW! (CDR); CorelDRAW! Clip Art (CMX); Encapsulated PostScript (EPS); Flash Pix (FPX); JPEG File Interchange (JPG); Kodak Photo CD (PCD); Macintosh PICT (PIC); Micrografx Designer 4.x (DS4); Micrografx Designer File (DSF); Micrografx Designer Clip Art (MGX); Micrografx Drawing (DRW); Micrografx Image 4.0 (PP4); Microsoft Video (AVI); PC Paintbrush (PCX); PostScript (PRN); PostScript (PS); Scitex CT (SCT); Sun Raster (RAS); Targa Bitmap (TGA); Windows Bitmap (BMP); Windows DIB (DIB); and Windows Metafile (WMF).

Tips

To display thumbnails, click the Show/Hide Thumbnails button in the Open dialog box.

If thumbnails are being created and you want stop this process, highlight a thumbnail and click the right mouse button. Image opens a right mouse menu. Deselect Update Thumbs Automatically to stop thumbnails from being created. You can select Update Selected Thumbs to create thumbnails for any highlighted files.

{button Related Topics,PI('`,`file_rtf_1156223')}

FastBits

Low Resolution

[To open a file](#)

To open a file

- 1 On the File menu, click Open.
- 2 In the Files of Type box, select the file format you want.
- 3 In the Open Mode box, select the method of opening the file you want to use.
- 4 In the Look In box, select the drive you want to use.
- 5 Click the folder containing the file you want to open.
- 6 Click the file.
- 7 Click Open.

Tips

To display thumbnails, click the Show/Hide Thumbnails button in the Open dialog box.

If thumbnails are being created and you want stop this process, highlight a thumbnail and click the right mouse button. Image opens a right mouse menu. Deselect Update Thumbs Automatically to stop thumbnails from being created. You can select Update Selected Thumbs to create thumbnails for any highlighted files.

{button Related Topics,PI(`,`file_rtf_1156223')}

[Open](#)

Recent File

```
{button Tell me how...,PI(';',`file_rtf_1156238')}
```

The Recent File command lets you reopen an image file that you recently opened or saved. The recent file names are listed at the bottom of the File menu.

Note

You can set the number of file names using the Options command on the Tools menu.

[To open a recently saved file](#)

To open a recently saved file

- 1 Click the File menu.
- 2 At the bottom of the menu, click the name of the file you want to reopen.

{button Related Topics,PI('file_rtf_1156254')}

[Recent File](#)

[FastBits](#)

[Low Resolution](#)

Properties

{button Tell me how...,PI(';',`file_rtf_1156281')}

The Properties command lets you open the Image Properties dialog box. This dialog box shows information about the image type, size, number of objects, and color management.

Note

You can also display the Image Properties dialog box by clicking on the Image Info button in the Status bar.

{button Related Topics,PI(';',`file_rtf_1156287')}

[To display the image properties](#)

[Information Button](#)

To display the image properties

- ▶ On the File menu, click Properties.

Note

You can also display the Image Properties dialog box by clicking on the Image Info button in the Status bar.

{button Related Topics,PI('`file_rtf_1156302')}

Properties

Information Button

FastBits

The FastBits mode displays a preview representation of an image and allows you to open a segment for editing. You can choose the segment to open by dragging your mouse pointer to draw a grid. You then select one segment of the grid to open.

Image recombines the segment with the rest of the image when you save the segment. This allows you to edit a large image in small pieces on a computer with limited memory.

If you are making general changes to an image, such as color balance or contrast and brightness, you can record a macro on one segment and replay it on the others. This assures uniform changes throughout.

Note

You can only open an uncompressed TIFF file with no mask channel in FastBits mode.

Low Resolution

The Low Resolution mode allows you to open an image at a lower resolution than it was saved in. This option opens the Low Resolution Open dialog box for choosing the lower resolution. This dialog box displays the file size for each resolution you choose.

You can open a low resolution file to test general changes such as hue and saturation. Because the file is low resolution, processing is faster. After deciding on how to change the image, record a macro with the changes, open the larger original file, and run the macro while you do something else.

Low resolution files can also speed up proof printing on a low resolution printer. Your printer throws away all data above its resolution. This requires processing time. Sending an image with the proper resolution speeds up printing.

Note

You can only open a TIFF file in Low Resolution mode.

Close

```
{button Tell me how...,PI(';',`file_rtf_1156341')}
```

The Close command closes the active image file. If the active image file contains changes you have not saved, Image displays a message asking if you want to save the changes.

To close a file

To close a file

► On the File menu, click Close.

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

- Clicking Yes saves changes to your image before closing the image window.
- Clicking No closes the image window, but does not save changes to it.
- Clicking Cancel cancels the Close command and returns you to the current image without saving it.

{button Related Topics,PI('file_rtf_1156362')}

[Close](#)

Close All

```
{button Tell me how...,PI(';',`file_rtf_1156379')}
```

The Close All command closes all open image files. If any image file contains changes you have not saved, Image displays a message asking if you want to save the changes.

To close all files

To close all files

► On the File menu, click Close All.

If any image you are working with has been edited, and you did not save it before closing, Image requests that you select one of three choices: Yes, No, or Cancel.

- Clicking Yes saves changes to your image before closing the image window.
- Clicking No closes the image window, but does not save changes to it.
- Clicking Cancel cancels the Close command and returns you to the current image without saving it.

{button Related Topics,PI('`,`file_rtf_1156400')}

[Close All](#)

Exit

```
{button Tell me how...,PI(';',`file_rtf_1156420')}
```

This command closes Image. If you have any image files open in which you have unsaved changes, Image prompts you to save the files before the program closes.

[To close Image](#)

To close Image

► On the File menu, click Exit.

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

- Yes closes Image and saves the changes to the image.
- No closes Image and does not save changes to your image.
- Cancel cancels the Exit command and returns you to the current image.

{button Related Topics,PI('`file_rtf_1156447')}

[Exit](#)

Save

{button Tell me how...,PI('`,`file_rtf_1156468')}

The Save command lets you save the currently active image using the current filename with the same file type and image settings.

If the file has never been saved and you choose the Save command, the Save As dialog box opens.

You should get in the habit of saving your work frequently. This will help to ensure that your files are saved in the event of a power interruption, a hardware failure, or a software problem. The first time you save a new image file, you name the file and choose where you want to store it. Afterwards, each time you choose the Save command, your changes are saved in that file.

{button Related Topics,PI('`,`file_rtf_1156488')}

To save a file

Save As

To save a file

▶ On the File menu, click Save.

{button Related Topics,PI('file_rtf_1156488')}

[Save](#)

[Save As](#)

[The Benefits of Saving a File in the PPF Format](#)

Save As

{button Tell me how...,PI(';',`file_rtf_1156521')}

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

You can save files to various formats including: iGrafX Image (PPF); MicrografX Image 5.0 (PP5); Tag Image File Format (TIFF); Adobe PhotoShop with layers (PSD); CompuServe Bitmap (GIF); CompuServe PNG (PNG); Encapsulated PostScript (EPS); JPEG File Interchange (JPG); MicrografX Image 4.0 (PP4); Microsoft Video (AVI); PC Paintbrush (PCX); Scitex CT (SCT); Sun Raster (RAS); Targa Bitmap (TGA); Windows Bitmap (BMP); and Windows DIB (DIB).

Note

A progressive JPEG is a file saved using the JPEG format with interleaving, similar to an interlaced GIF, for use on Web pages. To save a file as a progressive JPEG, on the File menu, click Save As. Click Options and select the Progressive JPEG option.

[To save a file using a different format or name](#)

To save a file using a different format or name

- 1 On the File menu, click Save As.
- 2 In the Save as Type box, select the file format you want.
- 3 In the Save In box, select the drive you want to use.
- 4 Click the folder where you want to save the file.
- 5 In the File Name box, type a new filename for the image.
- 6 Click Save.

Note

A progressive JPEG is a file saved using the JPEG format with interleaving, similar to an interlaced GIF, for use on Web pages. To save a file as a progressive JPEG, on the File menu, click Save As. Click Options and select the Progressive JPEG option.

The Benefits of Saving a File in the PPF Format

The PPF format is Image's native file format. Unlike other file formats Image supports, PPF is the only format that lets you save command list information. Therefore, you can make changes to the image by using the Command Center command (on the Edit menu) at any point. You can save command list information in two ways:

- As the entire command list, including all commands before and after the Insertion Pointer.
- As a redo list, where all commands following the Insertion Pointer in the command list are saved.

In addition to saving command list information, the PPF format also saves:

- Objects (including their alpha information and any properties you assigned)
- Grids and guidelines
- Current mask
- Color probe points
- Measure tool points
- Color management information

Note

If you need to open a PPF file in a previous version of Image that was created and saved using Image 8, you must select the Save Prior Version PPF File option in the PPF Options dialog box. To open the PPF Options dialog box, click Save As on the File menu, then click Options in the Save As dialog box. If you select this option, only the Mask Channel and CMS settings are saved. The command list is not saved if you select this option.

{button Related Topics,PI('file_rtf_1156567')}

[Why should I use the Command Center?](#)

[What is an Object?](#)

[Object properties command](#)

PCD and FlashPix Low Resolution Regeneration

{button Tell me how...,PI(';',`file_rtf_1156589')}

You can open Photo CD and FlashPix files in a low resolution (proxy) mode. You can make changes to these files and then save the files in the PPF format in order to apply the changes to the high resolution image.

[To reapply your changes to a high resolution PCD or FPX image](#)

To reapply your changes to a high resolution PCD or FPX image

- 1 On the File menu, click Open.
- 2 Select the appropriate PCD or FPX file.
- 3 Select the resolution at which you want to open the file.
- 4 Make any necessary edits to the image.
- 5 On the File menu, click Save As. The Save As dialog box opens.
- 6 In the Save As Type box, select Micrografx Image (*.ppf).
- 7 Click Options. The PPF Options dialog box opens.
- 8 Make sure the Save Command List and Save Link to Original File options are selected.
- 9 Click OK and save the file.
- 10 Open the PPF file. The PCD or FPX Options dialog box opens.
- 11 Select the high resolution at which you want to reapply the edits.
- 12 Click OK and save the file in any format you want to save the changes.

{button Related Topics,PI('file_rtf_1156617')}

PCD and FlashPix Low Resolution Regeneration

Revert To Saved

```
{button Tell me how...,PI(';',`file_rtf_1156635')}
```

The Revert To Saved command restores the image to the most recently saved version, undoing all changes made since you last saved the file.

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

[To revert to the most recently saved version](#)

To revert to the most recently saved version

- 1 On the File menu, click Revert To Saved.
- 2 Click OK. The most recently saved version opens.

{button Related Topics,PI('file_rtf_1156650')}

[Revert To Saved](#)

{button Related Topics,PI(`file_rtf_1156660')}

Save As

The Benefits of Saving a File in the PPF Format

Send

```
{button Tell me how...,PI(';',`file_rtf_1156678')}
```

The Send command lets you send an image in an e-mail message. This command uses your computer's current e-mail program.

[To send an image as e-mail](#)

To send an image as e-mail

- 1 On the File menu, click Send.
- 2 Follow the normal procedures required for your computer's e-mail program.

{button Related Topics,PI('file_rtf_1156693')}

[Send](#)

Import

```
{button Tell me how...,PI(';',`file_rtf_1156724')}
```

This command lets you import an image file as an object into the active image. Image treats the imported object as a normal Image object. You can manipulate the object in various ways to incorporate it into the base image.

You can import files of various formats including: Micrografx Image (PPF); Micrografx Image 5.0 (PP5); Tag Image File Format (TIFF); Adobe Illustrator (AI); Adobe PhotoShop (PSD); CompuServe Bitmap (GIF); CompuServe PNG (PNG); Computer Graphics Metafile (CGM); CorelDRAW! (CDR); CorelDRAW! Clip Art (CMX); Encapsulated PostScript (EPS); JPEG File Interchange (JPG); Kodak Photo CD (PCD); Macintosh PICT (PIC); Micrografx Designer 4.x (DS4); Micrografx Designer File (DSF); Micrografx Designer Clip Art (MGX); Micrografx Drawing (DRW); Micrografx Image 4.0 (PP4); Microsoft Video (AVI); PC Paintbrush (PCX); PostScript (PRN); PostScript (PS); Scitex CT (SCT); Sun Raster (RAS); Targa Bitmap (TGA); Windows Bitmap (BMP); Windows DIB (DIB); and Windows Metafile (WMF).

[To import a file into the active image](#)

To import a file into the active image

- 1 On the File menu, point to Import, and click From File. The Open dialog box opens.
- 2 In the Files of Type box, select the file format you want to import.
- 3 In the Look In box, select the drive you want to use.
- 4 Click the folder containing the file you want to import.
- 5 Click the file.
- 6 Click Open. Image pastes the file as an object in the active image.

{button Related Topics,PI('file_rtf_1156746')}

Import

Export

{button Tell me how...,PI(';',`file_rtf_1156770')}

This command lets you export an object, or group of objects, into a new file. You can also export the active image to the CompuServe GIF format or to the JPEG compression format (which includes the progressive JPEG format).

You can export objects to various formats including: Micrografx Image (PPF); Micrografx Image 5.0 (PP5); Tag Image File Format (TIFF); Adobe PhotoShop (PSD); CompuServe Bitmap (GIF); CompuServe PNG (PNG); Desktop Color Separation (DCS); Encapsulated PostScript (EPS); JPEG File Interchange (JPG); Micrografx Image 4.0 (PP4); Microsoft Video (AVI); PC Paintbrush (PCX); Scitex CT (SCT); Sun Raster (RAS); Targa Bitmap (TGA); Windows Bitmap (BMP); and Windows DIB (DIB).

[To export an object into a new file](#)

[To export an image to the GIF format](#)

[To export an image to the JPEG format](#)

To export an object into a new file

- 1 Select the object or objects you want to export.
- 2 On the File menu, point to Export, and click Selection To File. The Open dialog box opens.
- 3 In the Save as Type box, select the file format you want.
- 4 In the Save In box, select the drive you want to use.
- 5 Click the folder where you want to export the object(s).
- 6 In the File Name box, type a new filename for the object(s).
- 7 Click Save.

{button Related Topics,PI('`file_rtf_1156798')}

[Export](#)

To export an image to the GIF format

- 1 On the File menu, point to Export, and click GIF Export. The GIF Options dialog box opens.
- 2 Set the GIF save options.
- 3 Click OK.

{button Related Topics,PI('file_rtf_1156798')}

To export an image to the JPEG format

- 1 On the File menu, point to Export, and click JPEG Export. The JPEG Options dialog box opens.
- 2 Set the JPEG save options.
- 3 Click OK.

{button Related Topics,PI('file_rtf_1156798')}

Setup Command

The Setup command opens a submenu containing the following commands:

[Setup Printer Command](#)

[Setup Scanner](#)

[Setup Monitor](#)

Setup Printer Command

{button Tell me how...,PI(';',`file_rtf_1156860')}

This command lets you set up a printer and specify print styles. Before you can print from Image, you must choose a printer in Windows. Then you start Image and set up a print device, select a type of printer, and select a print style.

Image recognizes three types of printers: Monochrome, CMYK, and RGB. Choose Monochrome to print to a black-and-white printer. To print to a four-color CMYK device, such as a color ink jet or dye sublimation printer, choose the CMYK printer type. Choose the RGB printer type to print to an RGB device such as a film recorder.

Note

If you are printing to a CMY printer, choose the CMYK printer type and set the Black Generation Map option to "none." For access to the Black Generation Map, on the File menu, choose Setup Printer, click Setup Print Style, and select the Separation tab.

[To set up your printer](#)

[To define a style for halftone screening](#)

[To edit a print calibration style](#)

[To define options for ink correction](#)

[To define options for black generation and GCR](#)

To set up your printer

- 1 On the File menu, point to Setup, and click Printer. The Setup Printer dialog box opens.
- 2 In the Select Print Style box, select the printer device you want to use.
- 3 Set other printing options as necessary.
- 4 Click OK.

{button Related Topics,PI('`file_rtf_1156893')}

Setup Printer Command
Calibration

To define a style for halftone screening

- 1 On the File menu, click Setup.
- 2 Click Printer.
- 3 Highlight the print style to edit.
- 4 Click Setup Print Style.
- 5 Click the Halftone tab.
- 6 Deselect the Use Printer Halftone option, if necessary. This bypasses Image's halftone values.
- 7 Define the shape of dot (traditional halftone dots) by selecting one of the three choices in the drop-down list box.
- 8 Enter the desired screen frequency in the Frequency lines/inch column to the right of each color swatch.
- 9 Enter the desired screen angle for each color (in degrees or tenths of a degree) in the data box to the right of the screen frequency.
- 10 Click OK.

{button Related Topics,PI('file_rtf_1156923')}

[To set up your printer](#)

To define options for ink correction

- 1 On the File menu, point to Setup, and click Printer.
- 2 In the Select Print Style box, select the print style you want to edit.
- 3 Click Setup Print Style.
- 4 Select the Separation tab if necessary.
- 5 Change the percentages of magenta and yellow inks used to print red.
- 6 Change the percentages of yellow and cyan inks used to print green.
- 7 Change the percentages of cyan and magenta inks used to print blue.
- 8 To make a change, place the pointer inside the color band between the two colors. Press and hold the left mouse button, and drag it one way or the other to reduce the intensity of one of the component colors. The data boxes below are interactive and represent the color shift as a percentage. For specific values, type the percentage directly into the data box.

{button Related Topics,PI('',`file_rtf_1156944')}

[To set up your printer](#)

To define options for black generation and GCR

- 1 On the File menu, point to Setup, and click Printer.
- 2 In the Select Print Style box, select the print style you want to edit.
- 3 Click Setup Print Style.
- 4 Select the Separation tab if necessary.
- 5 Click the Black Generation Map box, and select the name of the map to use. The map area changes to display the CMYK values.
- 6 Change the percentage settings for Black Removal (GCR), Black Limit, Total Ink Limit, and Saturation Boost, if desired.
- 7 Note the changes on the map area.
- 8 Click OK.

{button Related Topics,PI('file_rtf_1156965')}

[To set up your printer](#)

Setup Calibration for Printing

```
{button Tell me how...,PI('`,`csh_db_rtf_745369')}
```

This command opens the Calibrate Printer dialog box to let you calibrate your printer by either the visual or measurement method.

Note

For accurate printer calibration, you must disable the printer calibration map before you calibrate your printer.

[To disable the printer calibration map](#)

[To calibrate your printer](#)

[To calibrate your printer using a step scale](#)

To disable the printer calibration map

- 1 On the File menu, point to Setup, and click Printer.
- 2 Click Setup Print Style.
- 3 Click the Calibration tab.
- 4 In the Printer Calibration Map area, select None.
- 5 Click OK.
- 6 In the Enter New Name text box, type a name.
- 7 Click OK.

{button Related Topics,PI('`,`csh_db_rtf_745383')}

To calibrate your printer

- 1 On the File menu, click Print.
- 2 Click Print. The image prints to your printer.
- 3 On the File menu, point to Setup, point to Calibration, and click For Printing.
- 4 Adjust the map until the image on the screen matches the printed image.
- 5 Click Save.
- 6 In the Enter Map Name box, type Visual Printer.
- 7 Click OK.
- 8 On the File menu, point to Setup, and click Printer.
- 9 Click Setup Print Style.
- 10 Click the Calibration tab.
- 11 In the Printer Calibration Map box, select Visual Printer.
- 12 Click OK.
- 13 In the Enter New Name area, type Calibrated Printer.
- 14 Click OK. The Printer Style Name dialog box closes.
- 15 Click OK.

Note

You can also calibrate your printer using the image of a color or grayscale step scale image that ships with Image.

{button Related Topics,PI('`,`csh_db_rtf_745383')}

To calibrate your printer using a step scale

- 1 On the File menu, point to Setup, and click Printer.
- 2 Click Setup Print Style.
- 3 Click the Calibration tab.
- 4 In the Printer Calibration Map box, select None.
- 5 Click OK.
- 6 In the Enter New Name box, type a new name.
- 7 Click OK.
- 8 Click OK.
- 9 If you are using a color printer, open the file STEPS.TIF. If you are using a grayscale printer, open the file GSTEPS.TIF. (These files are located in the Tutorial folder.)
- 10 On the File menu, click Print.
- 11 Click Print. The image is sent to your printer.
- 12 Scan the results from your printer with a scanner that has been calibrated or measure the patches with a dot area meter and enter the results in the Calibrate Printer dialog box.
- 13 On the File menu, point to Setup, point to Calibration, and click For Printing.
- 14 In the Calibration Method box, select Measurement.
- 15 Drag a rectangle around the scanned scale.
- 16 Click Measure Image. Image reads the value of each step and enters each value in the Calibrate Printer dialog box. If the scanned image is color, the cyan, magenta, and yellow values are entered. If the scanned image is grayscale, the black values are entered.
- 17 Click Save.
- 18 In the File Name area, type a name for the calibration file.
- 19 Click OK.

{button Related Topics,PI('`,`csh_db_rtf_745383')}

To edit a print calibration style

- 1 On the File menu, point to Setup, and click Printer.
- 2 Click Setup Print Style.
- 3 Click the File Options button.
- 4 Click Edit.
- 5 Choose a color button and adjust the map as necessary.
- 6 Click OK to close the dialog box.

{button Related Topics,PI('file_rtf_1157077')}

[To set up your printer](#)

Page Setup

{button Tell me how...,PI('`,`file_rtf_1157102')}

This command lets you choose the way you lay out your printed image. You can set the image height and width either as a percentage of the original or to specific measurement units. You can also set the position of the image on the printed page.

{button Related Topics,PI('`,`file_rtf_1157096')}

[Print](#)

[To set up your printed image](#)

[To print an image](#)

To set up your printed image

- 1 On the File menu, click Page Setup. The Page Setup dialog box opens.
- 2 Select any options you want.
- 3 Click Ok.

{button Related Topics,PI('file_rtf_1157122')}

[To print an image](#)
[Page Setup](#)

Print

{button Tell me how...,PI('`,`file_rtf_1157163')}

With Image, you can print images to any Windows-compatible printer or output device. You can even "print" to a file for delivery to a service bureau or a remote printer.

Before you can print from Image, you must choose a printer in Windows. Then you start Image and set up a print device, select a type of printer, and select a print style.

You choose a printer with Image just as you would with any other Windows application--with the Windows Control Panel. For more information about choosing a printer, see the Windows documentation.

{button Related Topics,PI('`,`file_rtf_1157157')}

[Page Setup](#)

[To print an image](#)

To print an image

- 1 On the File menu, choose Print. The Print dialog box opens.
- 2 In the Type of Output box, select the type of output you want.
- 3 If you are printing to a PostScript device and select either Black Ink Separation or Color Ink Separation options you can select which color plate to print.
- 4 Select any options you want.
- 5 Click Print. The image is sent to the printer.

{button Related Topics,PI('file_rtf_1157181')}

[Print](#)

[Page Setup](#)

Printing Problems

If you are experiencing printing problems, check the following table for possible solutions:

Problem	Possible Solution
Moire patterns on output	Change screen angles
Ink balance incorrect	Adjust ink recipes in the Setup Print Style dialog box or use the Visual Color Balance command in the Map menu.
Incorrect colors using an ink-jet printer	One of the cyan, magenta, yellow, or black ink reservoirs is empty, or the printer screening is off.
Color not correct	Gamut limiting problems. Use a printer with a wider color range.
Color not correct	Disable "color matching" options in printer drivers.

{button Related Topics,PI('file_rtf_1157223')}

[Print](#)

Calibration

You can visually balance your system so what you scan, view, and print look similar. To visually balance your system, you calibrate your monitor, scanner, and printer.

This command opens a submenu containing the following commands you can use for calibrating your scanner and printer.

```
{button Related Topics,PI(`file_rtf_1157238')}
```

[Setup Calibration for Scanning](#)

[Setup Calibration for Printing](#)

Scanning Tips

When you are scanning an image, a pattern sometimes develops within the image. This behavior may make the image look pixelized. You can, however, scan the image at a higher DPI than desired then resize the image to alleviate this problem. In addition, you will want to apply the Unsharp Mask effect to sharpen the image.

When scanning the image, double the DPI of what you want the final DPI to be. For example, if you want your final image to be 150 PPI, scan the image in at 300 DPI. After scanning the image, open the image in Image.

On the Image menu, choose Size. Enter the new PPI in the Resolution field (following the above example, enter 150 in this field) and check the Use SmartSizing box. This procedure combines pixels by averaging them together. This eliminates some or even all of the distorted pixels. You may want to size the Width and Height of the image, in addition.

Before applying the Unsharp Mask effect, you must make sure the image is either an RGB or CMYK image. If you're working with a palette color image you must convert the image since effects do not work on 256 color images.

On the Image menu, choose Effects and click Unsharp Mask under Photographic. Make sure the Radius slider is between 1 and 5 for the best range. Apply the effect and notice the smooth and even sharpening of your image.

Note

It is not always necessary to scan an image at an extremely high DPI. The quality of your output to your printer is limited to the lines per inch of the printer. So, the final PPI of the image should be equal to two times the lines per inch of your printer's output. If you are using the image for general viewing (Windows wallpaper), the image should be no greater than 100 PPI.

Setup Scanner

{button Tell me how...,PI(';',`file_rtf_1157289')}

The most common way to bring images into Image is with a scanner. There are many types of scanners--hand-held, slide, flatbed, page fed, color, and black-and-white are the most common.

It is important to choose the right type of scanner and scanner configuration for the job. For instance, if you are scanning a large image, a flatbed scanner works better than a hand-held scanner. Use the minimum scanner resolution needed. Some scanners, such as slide scanners, can scan at resolutions as high as 3000 pixels per inch (ppi). Remember, the larger the ppi, the larger the image file size.

Before you can use a scanner with Image, you must install it by following the instructions provided by the manufacturer.

To receive input from a TWAIN device, such as a video frame grabber or a TWAIN scanner, you must use the Acquire command. The operation of devices using TWAIN differs among manufacturers and products. For help using a TWAIN interface, see the documents supplied with the product. Choose a TWAIN device from the Setup Scanner dialog box.

{button Related Topics,PI(';',`file_rtf_1157283')}

Scanning Tips

[To set up a TWAIN device](#)

[To set up a scanner](#)

[To add a scanner calibration style](#)

[To edit a scanner calibration style](#)

To set up a TWAIN device

- 1 On the File menu, point to Setup, and click Scanner.
- 2 Click Select Source. A TWAIN setup dialog box opens.
- 3 Select a TWAIN device and click OK.
- 4 In the Scanner Calibration Map box, select a calibration map, or click Use Color Management.
- 5 Click OK.

{button Related Topics,PI('file_rtf_1157319')}

[To set up a scanner](#)

[To add a scanner calibration style](#)

[To edit a scanner calibration style](#)

[Scanning Tips](#)

To set up a scanner

- 1 On the File menu, point to Setup, click Scanner.
- 2 In the Select a Scan Device box, select a scanner driver.
- 3 If your scanner driver is not listed, contact the scanner manufacturer for a TWAIN driver.
- 4 In the Scanner Address box, type a scanner address, if necessary.
- 5 In the Scanner Calibration Map box, select a calibration map, or click Use Color Management.
- 6 Click OK.

{button Related Topics,PI('file_rtf_1157350')}

[To set up a TWAIN device](#)

[To add a scanner calibration style](#)

[To edit a scanner calibration style](#)

[Scanning Tips](#)

Setup Calibration for Scanning

```
{button Tell me how...,PI(';',`file_rtf_1157377')}
```

This command opens the Calibrate Scanner dialog box to let you calibrate your scanner by either the visual or measurement method.

[To calibrate a scanner visually](#)

[To calibrate a scanner using a step scale](#)

[To disable a scanner calibration map](#)

[To calibrate a scanner for grayscale scanning](#)

[To calibrate a scanner for color scanning](#)

To calibrate a scanner visually

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

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

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

{button Related Topics,PI('file_rtf_1157409')}

[Scanning Tips](#)

[Setup Calibration for Scanning](#)

To disable a scanner calibration map

- 1 On the File menu, point to Setup, and click Scanner.
- 2 In the Scanner Calibration Map box, select None.
- 3 Click OK.

{button Related Topics,PI('file_rtf_1157409')}

To calibrate a scanner for grayscale scanning

- 1 Place a test photograph on your scanner bed.
- 2 On the File menu, click Acquire.
- 3 In the Scan Type box, select Grayscale.
- 4 Click Scan. Wait for the image to be scanned.
- 5 On the File menu, point to Setup, point to Calibration, and click For Scanning.
- 6 Deselect Use for Color Scans, if necessary.
- 7 There are separate "channels" for grayscale and color calibration maps. By disabling this option, the color calibration map channel will not be overwritten.
- 8 If you have already calibrated your scanner for color scanning, click Load.
- 9 Locate the color calibration map, and click Load. The color channels of the calibration map are loaded.
- 10 Adjust the map until the image on the screen matches the original photo.
- 11 Click Save. The Scanner Calibration Name dialog box opens.
- 12 In the Enter New Name area, type Visual Scanner.
- 13 Click OK.
- 14 On the File menu, point to Setup, and click Scanner.
- 15 In the Scanner Calibration Map box, select Visual Scanner.
- 16 Click OK.

{button Related Topics,PI('',`file_rtf_1157409')}

To calibrate a scanner for color scanning

- 1 Place a test photograph on your scanner bed.
- 2 On the File menu, click Acquire.
- 3 In the Scan Type box, click Color.
- 4 Click Scan. Wait for the image to be scanned.
- 5 On the File menu, point to Setup, point to Calibration, and click For Scanning.
- 6 Click All Channels the Same to select it.
- 7 Deselect Use for Grayscale Scans, if necessary.
- 8 There are separate "channels" for grayscale and color calibration maps. By disabling this option, the grayscale calibration map channel will not be overwritten.
- 9 If you already have calibrated your scanner for grayscale scanning, click Load.
- 10 Locate the grayscale calibration map, and click Load. The grayscale channel of the calibration map is loaded.
- 11 Adjust the map until the image on the screen matches the original photograph.
- 12 Click Save.
- 13 In the Enter New Name area, type Visual Scanner.
- 14 Click OK.
- 15 On the File menu, point to Setup, and click Scanner.
- 16 In the Scanner Calibration Map box, select Visual Scanner.
- 17 Click OK. The scanner is calibrated for color scanning.

Note

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

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

{button Related Topics,PI(';',`file_rtf_1157409')}

To calibrate a scanner using a step scale

- 1 Place the step scale on your scanner bed.
- 2 On the File menu, point to Setup, and click Scanner.
- 3 In the Scanner Calibration Map box, select None.
- 4 Click OK.
- 5 On the File menu, click Acquire.
- 6 In the Scan Type box, select Grayscale.
- 7 Click Prescan to view the step scale in the Preview window.
- 8 Move the cursor to a corner of the step scale and drag a rectangle around the step scale.
- 9 Release the left mouse button to set the crop rectangle.
- 10 In the Resolution box, type 150.
- 11 Click Scan. Wait for the image to be scanned.
- 12 On the File menu, point to Setup, point to Calibration, and click For Scanning.
- 13 In the Calibration Method box, select Measurement.
- 14 Drag a rectangle around the step scale. (Do not include the cross-hatch patterns at the top of the step scale image.)
- 15 Click Measure Image. A message appears asking if you want to update the readings.
- 16 Click OK.
- 17 Click OK.
- 18 Click Save.
- 19 In the Enter New Name area, type a name.
- 20 Click OK.

{button Related Topics,PI('file_rtf_1157409')}

To add a scanner calibration style

- 1 On the File menu, point to Setup, and click Scanner.
- 2 Click the File Options button.
- 3 Click Add.
- 4 Choose a directory and the filename for the scanner map file.
- 5 Click OK to close the dialog box.

{button Related Topics,PI(`file_rtf_1157517')}

[To set up a TWAIN device](#)

[To set up a scanner](#)

To edit a scanner calibration style

- 1 On the File menu, point to Setup, and click Scanner.
- 2 Click the File Options button.
- 3 Click Edit.
- 4 Choose a color button and adjust the map as necessary.
- 5 Click OK to close the dialog box.

{button Related Topics,PI(`file_rtf_1157539')}

[To set up a TWAIN device](#)

[To set up a scanner](#)

Acquire

{button Tell me how...,PI(';',`file_rtf_1157569')}

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

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

{button Related Topics,PI(';',`file_rtf_1157563')}

Scanning Tips

[To use the TWAIN driver interface](#)

To use the TWAIN driver interface

- ▶ On the File menu, click Acquire. A dialog box opens.

Note

Each Acquire dialog box will be different, depending on the device being used. Refer to the documentation provided by the vendors of those products.

{button Related Topics,PI(`,`file_rtf_1157584')}

[Acquire](#)

[Scanning Tips](#)

Setup Monitor

{button Tell me how...,PI('`,`csh_db_rtf_745265')}

You can visually balance your system so what you scan, view, and print look similar. To visually balance your system, you calibrate your monitor, scanner, and printer.

Before calibrating your monitor, establish a normal, or constant, environment in which you will be working. This includes ambient room light and color, contrast, and brightness controls on your monitor. To stabilize the monitor, turn it on for at least one hour.

To calibrate your monitor

- 1 On the File menu, point to Setup, and click Monitor.
- 2 Click the Monitor Gamma tab.
- 3 If you want to drag all three sliders at once, click the Lock button.
- 4 If you want to drag the sliders independently, click the Unlock button.
- 5 Drag each slider until the small patch inside each large color patch is the same color as its surrounding area.

Note

If the small patch is not visible inside the large color patch, the monitor gamma is already in adjustment.

{button Related Topics,PI('`file_rtf_1157617')}

[To select a monitor profile](#)
[Setup Monitor](#)

To select a monitor profile

- 1 On the File menu, point to Setup, and click Monitor.
- 2 Click the Monitor Profile tab.
- 3 In the Monitor Device box, select a device.
- 4 Click OK.

{button Related Topics,PI('`file_rtf_1157638')}

[Setup Monitor](#)

[To calibrate your monitor](#)

Undo/Redo

{button Tell me how...,PI('',`edit_rtf_1049298')}

The Undo command lets you undo most operations and actions you have made to an image. You can set the maximum number of undos you can make to an image in the Options dialog box under the Undo tab. You can also choose if you want a separate mask undo under this tab. If you select the Separate Mask Undo option, to undo a mask you must use the Undo command on the Mask menu.

To undo an action, you can either click Undo on the Edit menu, or click the Command Center Undo button on the Standard toolbar. For instance, if you cropped an image and want to undo the crop, click Undo Crop on the Edit menu.

If you want to undo more than one change, you can click the arrow next to the Command Center Undo button to display a history list. Click on the command from where you want to undo the actions.

The Redo command on the Edit menu lets you redo any operations and actions you have undone. You can toggle between Undo and Redo to see an image before and after the latest change.

You can also undo a wizard or a macro using the Undo command.

To undo a change

To redo changes to an image

To undo a change

▶ On the Edit menu, click Undo. The image appears as it did before the last edit.

{button Related Topics,PI('`edit_rtf_1049316')}

To redo changes to an image

Undo/Redo

To redo changes to an image

▶ On the Edit menu, click Redo. The image appears as it did before you chose the Undo command.

{button Related Topics,PI('`edit_rtf_1049334')}

To undo a change
Undo/Redo

Snapshot

{button Tell me how...,PI('`,`edit_rtf_1050368')}

The Snapshot command on the Edit menu lets you make a temporary copy of an image in any state and then paint from it. For example, you can apply an effect to an image (Oil Painting) and then take a snapshot of the image. You can then apply another effect to the image (Charcoal) and use the Snapshot brush style to paint away the Charcoal effect to show the Snapshot of the image with the Oil Painting effect underneath.

{button Related Topics,PI('`,`edit_rtf_1050471')}

Copy

Undo/Redo

[To make a snapshot of an image](#)

[To paint from a snapshot](#)

To make a snapshot of an image

▶ On the Edit menu, click Snapshot.

{button Related Topics,PI('`edit_rtf_1050206')}

Snapshot

To paint from a snapshot

To paint from a snapshot

- 1 Make any changes to the image.
- 2 On the Edit menu, click Snapshot.
- 3 Make further changes to the image.
- 4 On the Main toolbar, click Retouch tools and click the Paint tool.
- 5 Click the Brush Styles button on the ribbon.
- 6 Choose Snapshot from the list of Eraser brush styles.
- 7 Select the brush options on the ribbon, if required.
- 8 Paint on the image.

{button Related Topics,PI('`edit_rtf_1050506')}

Snapshot

To make a snapshot of an image

Purge

{button Tell me how...,PI('',`edit_rtf_1050401')}

The Purge command on the Edit menu lets you permanently clear from memory the Undo list, the last Snapshot, or the Clipboard. You cannot undo this command.

You want to use this command when information held in memory is so large, Image cannot perform the next operation.

If the menu item is dimmed, the buffer is already empty and does not need purging.

[To purge the Undo list, the last Snapshot, or the Clipboard](#)

{button Related Topics,PI(`,`edit_rtf_1050420')}

Snapshot

Undo/Redo

To purge the Undo list, the last Snapshot, or the Clipboard

▶ On the Edit menu, point to Purge and click Undo, Snapshot, or Clipboard.

{button Related Topics,PI('`edit_rtf_1050443')}

Purge

Cut

{button Tell me how...,PI('',`edit_rtf_1049375')}

The Cut command cuts an area of the image (defined by a mask) to the Windows Clipboard. The cutout area appears as a white hole in the image. The contents of the Clipboard then can be pasted back into a Image image or any other Windows program that accepts a bitmap format, such as a page layout or graphics presentation program.

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

To cut an area of an image to the Clipboard

To cut an area of an image to the Clipboard

- 1 Mask the area you want to cut out of the image.
- 2 On the Edit menu, click Cut.

Note

To remove an area of the image without overwriting the contents of the Windows Clipboard, click Clear on the Edit menu.

{button Related Topics,PI('`edit_rtf_1049391')}

Cut

Copy

{button Tell me how...,PI('',`edit_rtf_1049410')}

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

Image preserves transparency, merge modes and image properties when you copy to the Clipboard.

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

[To copy an area of an image to the Clipboard](#)

To copy an area of an image to the Clipboard

- 1 Mask the area you want to copy to the Clipboard.
- 2 On the Edit menu, click Copy.

{button Related Topics,PI('`edit_rtf_1049425')}

Copy

Copy To

{button Tell me how...,PI('`,`edit_rtf_1049443')}

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

{button Related Topics,PI('`,`edit_rtf_1049482')}

[To copy a masked area to a file](#)

[To delete or rename a file](#)

Copy To Dialog Box

[To copy a masked area to a file](#)

[To delete or rename a file](#)

To copy a masked area to a file

- 1 Mask the area you want to copy to a file.
- 2 On the Edit menu, click Copy To.
- 3 Click a file type. You can choose from Named Clipboard, New Image, Texture, or Custom Brush.
- 4 In the Clipboard Name box, type a filename.
- 5 Click Copy.

Note

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

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

{button Related Topics,PI('`,`edit_rtf_1049482')}

Copy To

Copy To Dialog Box

[To delete or rename a file](#)

To delete or rename a file

- 1 On the Edit menu, click Copy To.
- 2 Click the down arrow to the left of the file icon.
- 3 Click the file you want to delete or rename.
- 4 Click File Options.
- 5 Click Delete or Rename, as appropriate. Clicking Delete deletes the name as well as the file from the Clipboard directory.

Note

You can also copy a masked area to a file using the Copy To command.

{button Related Topics,PI('`edit_rtf_1049509')}

[Copy To](#)

[Copy To Dialog Box](#)

[To copy a masked area to a file](#)

Copy HTML

{button Tell me how...,PI('',`edit_rtf_1049537')}

The Copy HTML command takes the contents of the current image or selection (masked area or object) and saves the file as an Internet-formatted image. All HTML information is copied to the Clipboard so you can paste it into your HTML editor to mark your image tag.

In addition, you can also create an image map for objects on an image. In image maps, different sections of the image are designed as hyperlinks to other Web documents. When you click on one of these sections from your Web browser, the browser loads a new document.

You need to use the Copy HTML command in conjunction with the Object Properties command to create an image map. Use the Object Properties command to assign a specific URL to each object in an image, thus creating an image map.

{button Related Topics,PI('',`edit_rtf_1049410')}

[To copy an image to HTML](#)

[To create an image map](#)

[To assign a property to an object](#)

Object properties command

To copy an image to HTML

- 1 Mask the area you want to copy to HTML, if necessary. If you do not mask an area, the entire image is copied to HTML.
- 2 On the Edit menu, click Copy HTML.
- 3 In the Destination Path and Image Name box, enter the filename and specify the path where you want to copy the file.
- 4 In the Text String box, enter an alternate description of the image for people using text-only browsers.
- 5 Enter the image size in pixels as you want the image to display in your Web browser.
- 6 Enter the width of the image border in pixels as you want it to display in your Web browser. Type 0 if you want no border.
- 7 In the Text Alignment box, choose how you want the image to align to the text.
- 8 Deselect the Create Image Map option.
- 9 Click None if you want no hyperlink attached to the selection or image.
or
Click URL and enter the URL link you want attached to the selection or image.
- 10 Click OK.

Note

All HTML information is placed in the Clipboard Information box. You can paste this information into your HTML editor to mark your image tag.

- You can add HTML code to the Clipboard Information box. This code will be used as part of the Test button so that when the Browser displays will see both the generated code as well as any additional code. All of additional information will be copied to the Clipboard when you click OK. However, if you regenerate the HTML code by changing a value in this dialog box, any additional code you added disappears.

{button Related Topics,PI('`,`edit_rtf_1049578')}

[Copy HTML](#)

To create an image map

- 1 Use the Object Properties command to assign a specific URL to each object in an image.
- 2 On the Edit menu, click Copy HTML.
- 3 In the Destination Path and Image Name box, enter the filename and specify the path where you want to copy the file.
- 4 In the Text String box, enter an alternate description of the image for people using text-only browsers.
- 5 Enter the image size in pixels as you want the image to display in your Web browser.
- 6 Enter the width of the image border in pixels as you want it to display in your Web browser. Type 0 if you want no border.
- 7 In the Text Alignment box, choose how you want the image to align to the text.
- 8 Make sure the Create Image Map option is selected.
- 9 Click Create Image Map on Selected Objects.
- 10 In the Default URL box, enter the URL you want attached to the parts of the image not covered by the selected objects. If you leave this box empty, Image defaults to no URL reference.
- 11 In the Image Map Name box, enter the name for the image map.
- 12 Click Test to open this image in your default Web browser and test the hyperlinks.

Notes

Relative links stored in the image map will not work when you click the Test button; only absolute links will work. This is a result of how and where the files are temporarily stored. This does not effect how the final version will work once the HTML code is placed inside the actual Web page document.

All HTML information is placed in the Clipboard Information box. You can paste this information into your HTML editor to mark your image tag.

You can add HTML code to the Clipboard Information box. This code will be used as part of the Test button so that when the Browser displays will see both the generated code as well as any additional code. All of additional information will be copied to the Clipboard when you click OK. However, if you regenerate the HTML code by changing a value in this dialog box, any additional code you added disappears.

{button Related Topics,PI('`,`edit_rtf_1049607')}

[To assign a property to an object](#)

[Copy HTML](#)

[Object properties command](#)

Paste

{button Tell me how...,PI('',`edit_rtf_1049630')}

The Paste command pastes the contents of the Windows Clipboard onto the current base image as an object. The pasted object appears on the base image with a Selector Transform box around it. The ribbon area displays options that you can use with the Selector Transform tool.

Note

When you click the Paste command, a Paste At dialog box may appear, depending on your options setting for pasting objects. The Paste At dialog box allows you to specify the precise location at which the object will be pasted. This option is set using the Enable Paste At Dialog option on the Objects tab of the Options dialog box. To open the Options dialog box, open the Tools menu and click Options.

[To paste an image from the Clipboard](#)

[To set Image options](#)

To paste an image from the Clipboard

- 1 On the Edit menu, click Paste.
- 2 If the Paste At dialog box appears, set the horizontal (X) and vertical (Y) coordinates to locate the object on the base image where you want it. If necessary, choose a unit of measurement for the coordinates.

Note

If the Paste At dialog does not appear, the object is pasted in the center of the base image. In either case, the pasted object appears in the image window with the Selector Transform tool active.

- 3 Use the transform tool as needed to move, skew, rotate, or flip the pasted object.
- 4 Double-click on the base image to release the transform box.

{button Related Topics,PI('`,`edit_rtf_1049652')}

Paste

Using the Paste Options

Selector Transform Tool

Using the Paste Options

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

Paste As New Image

{button Tell me how...,PI('',`edit_rtf_1049678')}

The Paste As New Image command lets you create a new image based on the contents of the Clipboard. This is a great way to capture screen shots.

[To paste the Clipboard contents as a new image](#)

[To capture a screen](#)

To paste the Clipboard contents as a new image

▶ On the Edit menu, click Paste As New Image.

{button Related Topics,PI('`edit_rtf_1049696')}

[Paste As New Image](#)
[To capture a screen](#)

To capture a screen

- 1 Create the screen you want to capture.
- 2 Press Print Screen. A screen shot of your window is copied to the Windows Clipboard.
- 3 Open Image.
- 4 On the Edit menu, click Paste As New Image.

{button Related Topics,PI('`edit_rtf_1049720')}

[Paste As New Image](#)

Duplicate

{button Tell me how...,PI('`,`edit_rtf_1049734')}

The Duplicate command lets you duplicate, or copy, a selected object, masked area, or the entire image if no object or mask is highlighted. This is useful if you want to experiment without having to undo your changes to the original image.

To duplicate an image, or portion of an image

[To paste the Clipboard contents as a new image](#)

To duplicate an image, or portion of an image

- 1 Select the object or mask you want to duplicate, if necessary. If you do not make a selection, Image duplicates the entire image.
- 2 On the Edit menu, click Duplicate. You can also click Ctrl+D to duplicate the selection.

{button Related Topics,PI('`,`edit_rtf_1049753')}

Duplicate

Select All

{button Tell me how...,PI('',`edit_rtf_1049768')}

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

Tip

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

To select all objects

To select all objects

▶ On the Edit menu, click Select All.

{button Related Topics,PI('`edit_rtf_1049782')}

Select All

Clear

{button Tell me how...,PI('`,`edit_rtf_1049797')}

The Clear command removes masked portions of an image from the image window.

Note

You can restore an image that was removed with the Clear command by clicking the Undo command on the Edit menu immediately after clearing.

[To clear an image area](#)

To clear an image area

- 1 Mask the area of the image you want to clear.
- 2 On the Edit menu, click Clear.

{button Related Topics,PI(`,`edit_rtf_1049829')}

[Clear](#)

ClipboardBrowser

{button Tell me how...,PI('',`edit_rtf_1049829')}

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

[To use the ClipboardBrowser](#)

[ClipboardBrowser Dialog Box](#)

[ClipboardBrowser Options Dialog Box](#)

To use the ClipboardBrowser

- 1 On the Edit menu, click ClipboardBrowser.
- 2 Select a Clipboard name to use and click Paste.
or
Drag the image you want from the Preview area and drop it on your active image. The Clipboard image is pasted to the active image.
- 3 Click Close.

{button Related Topics,PI('edit_rtf_1049855')}

[ClipboardBrowserClipboardBrowser Dialog Box](#)

[ClipboardBrowser Options Dialog Box](#)

[Clipboard Information Dialog Box](#)

Replace Image

{button Tell me how...,PI('`,`edit_rtf_1049881')}

The Replace Image Command opens the ImageBrowser dialog box to let you replace an existing image in a program file with a different image.

Note

This command is shown on the Edit menu only when you are doing an "in-place" edit of an image in a container program such as Microsoft Word.

[To replace an image during in-place editing](#)

To replace an image during in-place editing

- 1 In the container program (such as Microsoft Word), double-click the image to be replaced.
- 2 On the Edit menu, click Replace Image.
- 3 In the File Type box, select the file format you want.
- 4 In the Drives box, select the drive you want.
- 5 Click the folder containing the file you want to open.
- 6 Select the file.
- 7 Click Open.

{button Related Topics,PI('`,`edit_rtf_1049901')}

[Replace Image](#)

Actual Size (1:1)

```
{button Tell me how...,PI(';',`view_men_rtf_1099758')}
```



This command displays an image at the actual physical size of the captured data.

This makes it easy to view the image on screen at its actual finished size when you are visualizing concepts. You might also discover that some detail at higher magnification does not adequately show how the image will look when printed.

The 1:1 View command is the same as the View Actual Size tool.

Note

For the image to be truly 1:1, you must set the Screen Width in the Units tab in the Options dialog box to your screen width.

[To view an image in its actual size](#)

Fit in Window

```
{button Tell me how...,PI(';',`view_men_rtf_1099777')}
```



This command displays an image so that the entire image fits in the window. Lets you see the whole image regardless of its size. The image displays at the maximum magnification that fits in the window and maintains the original proportions of the image.

The Fit in Window command is the same as the View Entire Image tool.

[To view the entire image](#)

Full View

{button Tell me how...,PI('','view_men_rtf_1099800')}



This command displays an image so that the entire image fits into the full screen. It displays the image with nothing else on the screen. This command is particularly useful when you want to display an on-screen image as part of a presentation. You also can use this command to isolate an image for a screen capture.

The Full View command is the same as the View Full Screen tool.

{button Related Topics,PI('','view_men_rtf_1099806')}

[To view the image full screen](#)

[View Full Screen Tool](#)

Full Workspace View

```
{button Tell me how...,PI(';',`view_men_rtf_1099828')}
```

This command hides the Image title bar and menu bar so that you can maximize the image editing area of the screen. Selected toolbars remain on the screen. All the menu commands for Image are available using keyboard shortcuts and function keys.

This command can be canceled by pressing Esc.

The Full Workspace View command is particularly useful when you want to edit an image while viewing the maximum amount of the screen. When used in combination with other View menu commands, you can further enhance the available editing area of the screen. For example, you can use the Toolbars command to remove any toolbars that you do not need for the current editing session. Then you can use the Fit in Window command to display an image so that it all fits into the window.

[To view the full workspace](#)

To view the full workspace

- ▶ On the View menu, click Full Workspace View.

Note

To return to the main window, press Esc.

{button Related Topics,PI(`,`view_men_rtf_1099843')}

[Full Workspace View](#)

QuickZoom

```
{button Tell me how...,PI(';',`view_men_rtf_1099869')}
```

The QuickZoom command opens the QuickZoom window, a view-only window of the image. When first opened, this window shows a miniature representation of the full image. You use the resizable viewing rectangles to zoom in and out on the image in the currently active window.



The QuickZoom window reflects the aspect ratio of the full image. The QuickZoom window maintains the aspect ratio of the full image in the selected image window.

The QuickZoom window also gives you easy and fast access to the functions of the Zoom tool. You use the tool in the QuickZoom window, but the resulting zoom in and zoom out takes place in the active image window. The functions are:

- Click the left mouse button and draw a zooming rectangle to zoom in.
- Press Page Up to zoom in.
- Press Shift+Click to zoom out.
- Press Page Down to zoom out.
- Double-click the QuickZoom window for full view.
- Press Home to fit the image to your screen.

[To show or hide the QuickZoom window](#)

To show or hide the QuickZoom window

- ▶ On the View menu, click QuickZoom. A check mark appears to the left of the QuickZoom command when the window is shown.

```
{button Related Topics,PI('view_men_rtf_1099883')}
```


[QuickZoom](#)

Color Palette

{button Tell me how...,PI('`,`view_men_rtf_1099905')}

The Color Palette command displays or hides the color palette. A check mark appears to the left of the Color Palette command on the View menu when the window is shown.

The Color Palette is a collection of colors grouped together for easy access. Image comes with many different palettes. You can also create your own. The default palette, called "Default Palette," contains many of the common colors such as red, green, blue, cyan, magenta, yellow, black, and white.

{button Related Topics,PI('`,`view_men_rtf_1099911')}

To open the Color Palette

[Color Probe](#)
[Color Picker](#)
[Color Palette](#)

Task Manager

```
{button Tell me how...,PI(';',`view_men_rtf_1099934')}
```

The Task Manager command lets you show or hide the Task Manager window, which lets you manage multiple threaded tasks by pausing, stopping, and resuming threaded operations. A check mark appears to the left of the Image Task Manager command when the window is shown.

This window lets you manage multiple threaded tasks. It has three buttons that let you stop, pause, and resume threaded operations. A progress indicator shows the percentage of completion of each task.

[To show or hide the Task Manager](#)

[To manage multiple tasks](#)

To show or hide the Task Manager

▶ On the View menu, click Task Manager.

```
{button Related Topics,PI('view_men_rtf_1099952')}
```

To manage multiple tasks

Task Manager

To manage multiple tasks

- 1 On the View menu, click Image Task Manager, if necessary.
- 2 To stop a task, click on the task in the Image Task Manager window and then click the Stop button.
- 3 To pause a task, click on the task and then click the Pause button.
- 4 To resume a paused task, click on the task and then click the Resume button.

{button Related Topics,PI('`,`view_men_rtf_1099973')}

To show or hide the Task Manager
Task Manager

Toolbars

```
{button Tell me how...,PI(';',`view_men_rtf_1099991')}
```

The Toolbars command displays the Toolbars dialog box, which lets you show or hide any of the toolbars. You can also set various options for the toolbars, create custom toolbars, and customize existing toolbars.

[To show or hide toolbars](#)

[To create a new toolbar](#)

[To customize a toolbar](#)

To show or hide toolbars

- 1 On the View menu, click Toolbars.
- 2 Click the check box next to the toolbars that you want to show or hide.
- 3 A clear box means that the toolbar is hidden.
- 4 A box with a check in it means that the toolbar will be displayed.

{button Related Topics,PI('`view_men_rtf_1100016')}

Toolbars

Customizing Toolbars

To create a new toolbar

- 1 On the View menu, click Toolbars.
- 2 Click New.
- 3 Type a name for the new toolbar and click OK.
- 4 A new toolbar appears in the Image main window and the Customize dialog box opens.
- 5 Drag and drop the desired buttons from the Customize dialog box onto the new toolbar.
- 6 Drag the new toolbar to its new location on the screen. The toolbar can be left floating or it can be docked.

{button Related Topics,PI('view_men_rtf_1100042')}

Toolbars

Customizing Toolbars

Visual Toolbar

{button Tell me how...,PI('`,view_men_rtf_1100064')}

The Visual toolbar lets you easily perform tasks to complete a project without having to find tools on the menus, on the toolbars, or on the ribbons. Simply click the icon or text of the task you want to perform. the Visual toolbar then leads you to the next set of available options, and even shows you how to use the selected tool.

If you close the Visual toolbar, Image opens the Standard toolbar and the tool ribbons.

[To show or hide the Visual toolbar](#)

To show or hide the Visual toolbar

▶ On the View menu, click Visual Toolbar.

```
{button Related Topics,PI('view_men_rtf_1100834')}
```

Information

```
{button Tell me how...,PI('`,`view_men_rtf_1100087')}
```

The Information command lets you show or hide the Info window. A check mark appears to the left of the Information command when the window is shown.

The Info window displays information that helps you perform precise operations, such as aligning pixels and measuring sizes of areas within an image. The Info window also provides color (RGB or CMYK) values or grayscale values of the area under the mouse pointer, depending on the image type.

[To show or hide the Info window](#)

To show or hide the Info window

▶ On the View menu, click Information.

```
{button Related Topics,PI('view_men_rtf_1100101')}
```

Information

GIF Animator

{button Tell me how...,PI('`,`view_men_rtf_1100129')}

This command lets you edit or create animated GIFs for use on Web pages. If you try to open an animated GIF, Image automatically opens the file in the GIF Animator dialog box.

The GIF file format (Graphics Interchange Format) was developed by CompuServe as a device-independent format for storing image data. Although you can only save 256-color images to the GIF format, its relatively small file size has made it one of the most popular graphics formats on the Internet.

An animated GIF file stores multiple GIF images that are played sequentially, like frames in a strip of film. When you view an animated GIF in your Web browser, the stored GIF images play one at a time (frame by frame), creating the illusion of animation. You can create simple five- or 10-frame GIF animations, or more elaborate, 20- or 30-frame animations.

Animated GIFs support color transparency and interlacing, just like standard GIF files. In addition, animated GIFs support looping delays, and global color palettes.

{button Related Topics,PI('`,`view_men_rtf_1100159')}

[To create a new animated GIF](#)

[To add images to the frames](#)

[To center the frame in the animation window](#)

[To set the number of times the animation plays](#)

[To set the global delay for each animation frame](#)

[To preview the animated GIF](#)

[To save an animated GIF](#)

[The Difference between Local and Global Palettes](#)

[Setting the Global Options](#)

[Setting the Frame Options](#)

[Ordering Frames in an Animation](#)

The Difference between Local and Global Palettes

{button Tell me how...,PI('`,`view_men_rtf_1100194')}

There are two kinds of palettes used in Image's GIF Animator: Local and Global.

The Global palette defines the colors that all frames in an animated GIF can use. The Local palette defines the colors that a single frame in an animated GIF can use. If an individual frame within the animation does not use a Local palette, the frame will use the Global palette by default. Otherwise, a Local palette always supersedes the Global palette if the frame has a Local palette associated with it.

You can reduce the file size of an animated GIF by using the Global palette for all the frames. If, however, a frame contains colors not found in the Global palette, you can choose to use its Local palette by checking the Use Local Palette option on the Frame tab in the GIF Animator dialog box.

{button Related Topics,PI('`,`view_men_rtf_1100224')}

[To create a new animated GIF](#)

[To add images to the frames](#)

[To center the frame in the animation window](#)

[To set the number of times the animation plays](#)

[To set the global delay for each animation frame](#)

[To preview the animated GIF](#)

[To save an animated GIF](#)

[GIF Animator](#)

[Setting the Global Options](#)

[Setting the Frame Options](#)

[Ordering Frames in an Animation](#)

Setting the Global Options

{button Tell me how...,PI('`,`view_men_rtf_1100271')}

The Global tab in the GIF Animator dialog box lets you define the general settings for an animated GIF file.

Width/Height

Lets you set the width and height, in pixels, of the workspace the animation frames occupy. Make sure the dimensions are large enough to hold any frames you may offset from the Frame tab in the GIF Animator dialog box.

Offsetting lets you set the distance of a frame from the upper-left corner of the workspace. This distance is measured in pixels along the X- and Y-axes.

Automatically grow global size

Check this option to grow the global dimensions according to the largest animated frame.

Clip frames to global size

Check this option to constrain any frames you may offset to fit within the global dimensions.

Looping

Enter the number of times you want an animation to repeat when it is played.

Infinite Looping

Check this option to make an animation repeat endlessly.

Global Palette

Click the Edit button to edit the Global palette. The Global palette defines the colors that all frames in an animated GIF can use. You can reduce the file size of an animated GIF by using the Global palette for all the frames. If, however, a frame contains colors not found in the Global palette, you can choose to use its Local palette by checking the Use Local Palette option on the Frame tab in the GIF Animator dialog box.

Background Color

Click this swatch to change the background color of the workspace the animation frames occupy. The background color is the color used to show transparency when you preview the animation, or for those pixels on screen that are not covered by a frame.

Set Delay

Click this button and enter the length of time in hundredths of a second increments that a frame is displayed during animation. The clock starts ticking immediately after the graphic is rendered.

{button Related Topics,PI('`,`view_men_rtf_1100301')}

[To create a new animated GIF](#)

[To add images to the frames](#)

[To center the frame in the animation window](#)

[To set the number of times the animation plays](#)

[To set the global delay for each animation frame](#)

[To preview the animated GIF](#)

[To save an animated GIF](#)

[GIF Animator](#)

[The Difference between Local and Global Palettes](#)

[Setting the Frame Options](#)

[Ordering Frames in an Animation](#)

Setting the Frame Options

{button Tell me how...,PI('`,`view_men_rtf_1100355')}

The Frame tab in the GIF Animator dialog box lets you define the specific settings for each frame in an animated GIF file.

X/Y Offset

Offsetting lets you set the distance of a frame from the upper-left corner of the workspace the animation frames occupy. This distance is measured in pixels along the X- and Y-axes.

Delay

Enter the length of time in hundredths of a second increments that this frame is displayed during animation. The clock starts ticking immediately after the graphic is rendered.

Use Local Palette

Check this option to use the Local palette for this frame.

The Local palette defines the colors that a single frame in an animated GIF can use. If an individual frame within the animation does not use a Local palette, the frame will use the Global palette by default. Otherwise, a Local palette always supersedes the Global palette if the frame has a Local palette associated with it.

Edit Local Palette

Click the Edit button to edit the Local palette.

The Local palette defines the colors that a single frame in an animated GIF can use. If an individual frame within the animation does not use a Local palette, the frame will use the Global palette by default. Otherwise, a Local palette always supersedes the Global palette if the frame has a Local palette associated with it.

Use Transparency

Check this option to define a single color within the frame to be transparent. This color will be invisible when displayed in a Web browser.

Transparency Color

Click this swatch to change the color you want to make transparent in this frame.

Disposal Method

Select the method you want to use to remove a frame during the animation sequence:

- Undefined--You are not specifying a removal process. The Web browser playing the animation removes the frame using its own method. This is not recommended.
- Don't Remove--The frame is not removed. Any subsequent frames are displayed over this frame.
- Background--The frame is removed and replaced with the background color you set on the Global tab of the GIF Animator dialog box.
- Previous--The frame is removed and replaced with the frame preceding it.

Interlace

Check this option to interlace the frame, or load the frame gradually, giving the appearance of a fade-in.

User Input

Check this option to determine whether or not input is expected from a user before continuing with the next frame in the animation. If you have set a Delay (above) and have checked the User Input option, the animation will continue when either user input is received or when the delay time expires, whichever occurs first.

```
{button Related Topics,PI('`,`view_men_rtf_1100385')}
```

[To create a new animated GIF](#)

[To add images to the frames](#)

[To center the frame in the animation window](#)

[To set the number of times the animation plays](#)

[To set the global delay for each animation frame](#)

[To preview the animated GIF](#)

[To save an animated GIF](#)

[GIF Animator](#)

[The Difference between Local and Global Palettes](#)

[Setting the Global Options](#)

[Ordering Frames in an Animation](#)

Ordering Frames in an Animation

{button Tell me how...,PI('`,`view_men_rtf_1100417')}

The List tab in the GIF Animator dialog box lets you set the order of the frames in the animation.

Select a numbered frame from the list to preview that frame in the window on the right.

You can change the order of a frame in the animation by selecting a frame and clicking the up and down Frame Order arrows.

{button Related Topics,PI('`,`view_men_rtf_1100447')}

[To create a new animated GIF](#)

[To add images to the frames](#)

[To center the frame in the animation window](#)

[To set the number of times the animation plays](#)

[To set the global delay for each animation frame](#)

[To preview the animated GIF](#)

[To save an animated GIF](#)

[GIF Animator](#)

[The Difference between Local and Global Palettes](#)

[Setting the Global Options](#)

[Setting the Frame Options](#)

To create a new animated GIF

- 1 On the View menu, click GIF Animator.
- 2 On the GIF Animator File menu, click New. The New Animation dialog box opens.
- 3 In the Width and Height boxes, enter the desired frame dimensions in pixels.
- 4 In the Number of Frames box, enter the number of frames for the animated GIF. You can always add or remove frames at a later date.
- 5 Select which palette you want to use for the animation.
- 6 Click OK.
- 7 Insert your images and position them in the desired sequence.
- 8 On the File menu, click Save.

{button Related Topics,PI('view_men_rtf_1100480')}

[To add images to the frames](#)

[To center the frame in the animation window](#)

[To set the number of times the animation plays](#)

[To set the global delay for each animation frame](#)

[To preview the animated GIF](#)

[To save an animated GIF](#)

[GIF Animator](#)

To add images to the frames

- 1 Click the List tab.
- 2 Make sure the appropriate frame is highlighted.
- 3 Select the image, or object, in Image that you want to add to the animation.
- 4 On the Image Edit menu, click Copy.
- 5 On the GIF Animator Edit menu, click Paste. The GIF Frame Needs a Palette dialog box opens.
- 6 Choose which palette you want to apply to the new frame. If unsure, click the Remap to Global button. Image pastes the image, or object, into the highlighted frame window.

{button Related Topics,PI('`,`view_men_rtf_1100532')}

[To create a new animated GIF](#)

[To center the frame in the animation window](#)

[To set the number of times the animation plays](#)

[To set the global delay for each animation frame](#)

[To preview the animated GIF](#)

[To save an animated GIF](#)

[GIF Animator](#)

To center the frame in the animation window

- 1 Click the Frames tab.
- 2 In the X Offset and Y Offset boxes, enter the number of pixels it will take to center the image in the frame.

{button Related Topics,PI('`,`view_men_rtf_1100571')}

[To add images to the frames](#)

[To create a new animated GIF](#)

[To set the number of times the animation plays](#)

[To set the global delay for each animation frame](#)

[To preview the animated GIF](#)

[To save an animated GIF](#)

[GIF Animator](#)

To set the number of times the animation plays

- 1 Click the Global tab.
- 2 In the Looping box, enter the number of times you want the animation to play in the browser.

Note

If you check the Infinite Looping option, the animation repeats endlessly.

```
{button Related Topics,PI('`view_men_rtf_1100611')}
```

[To add images to the frames](#)

[To create a new animated GIF](#)

[To center the frame in the animation window](#)

[To set the global delay for each animation frame](#)

[To preview the animated GIF](#)

[To save an animated GIF](#)

[GIF Animator](#)

To set the global delay for each animation frame

- 1 Click the Global tab.
- 2 Click Set Delay. The Set Delay for All Frames dialog box opens.
- 3 Enter the length of time in hundredths of a second increments that you want a frame displayed during animation.

Note

The clock starts ticking immediately after the graphic is rendered.

{button Related Topics,PI('`,`view_men_rtf_1100652')}

[To add images to the frames](#)

[To create a new animated GIF](#)

[To center the frame in the animation window](#)

[To set the number of times the animation plays](#)

[To preview the animated GIF](#)

[To save an animated GIF](#)

[GIF Animator](#)

To preview the animated GIF

- 1 Click Full Size Preview from any tab.
- 2 Click Stop to stop the animation.
- 3 Click Close to close the Animation Preview dialog box.

{button Related Topics,PI('view_men_rtf_1100692')}

[To add images to the frames](#)

[To create a new animated GIF](#)

[To center the frame in the animation window](#)

[To set the number of times the animation plays](#)

[To set the global delay for each animation frame](#)

[To save an animated GIF](#)

[GIF Animator](#)

To save an animated GIF

- 1 On the GIF Animator File menu, click Save As. The Save As dialog box opens.
- 2 In the File Name box, type the name of the animated GIF.
- 3 Click Save. Image saves the image to the currently selected folder.

{button Related Topics,PI('view_men_rtf_1100735')}

[To add images to the frames](#)

[To create a new animated GIF](#)

[To center the frame in the animation window](#)

[To set the number of times the animation plays](#)

[To set the global delay for each animation frame](#)

[To preview the animated GIF](#)

[GIF Animator](#)

Web Pattern Viewer

{button Tell me how...,PI('`,`view_men_rtf_1100806')}

The Web Pattern Viewer command lets you show or hide the Web Pattern Viewer, which lets you view the image as it would appear on an Internet web page as a background pattern. A check mark appears to the left of the Web Pattern Viewer command on the View menu when the window is shown.

This window also lets you see how text in different colors appears when superimposed on the image. This can help you decide a good color to use for your text when developing pages for the Internet.

Note

For best results, maximize the Web Pattern Viewer.

Most Image editing tools and commands are unavailable when the Web Pattern Viewer is at the front. Editing the image within the Viewer is not permitted. There are some commands on the View menu that are available only when the Web Pattern Viewer is at the front. They include:

[Pattern Window Zoom](#) Lets you zoom in and out on the Pattern window image in predetermined magnifications.

[Show Text](#) Shows or hides the sample text in the Pattern window.

[Pattern View Options](#) Lets you specify default settings for the Pattern window.

[To show or hide the Web Pattern Viewer](#)

Pattern Window Zoom

The Zoom command on the View menu opens a submenu that lets you select a magnification at which you want to view the Pattern Window. By default the Pattern window is displayed at 100% magnification. You can zoom out to 10%, 25%, or 50% and you can zoom in to 200% or 300%.

Note

There are some commands on the View menu that are available only when the Pattern Window is at the front.

To show or hide the Web Pattern Viewer

- ▶ On the View menu, click Web Pattern Viewer.

Show Text

The Show Text command on the View menu shows or hides the sample text on the Web Pattern View window.

Note

There are some commands on the View menu that are available only when the Pattern Window is at the front.

To show or hide text on the Web Pattern View window

▶ On the View menu, click Show Text.

```
{button Related Topics,PI('view_men_rtf_1100834')}
```

[Web Pattern Viewer](#)

Pattern View Options

{button Tell me how...,PI('`,`view_men_rtf_1100852')}

Image lets you set preferences for viewing the Pattern window. The Pattern View Options command on the View menu opens the Pattern Options dialog box which contains two options categories, Overlay Options and Background Tile.

Note

There are some commands on the View menu that are available only when the Pattern Window is at the front.

[To set Web Pattern View window options](#)

To set Web Pattern View window options

- 1 On the View menu, click Pattern View Options.
- 2 Choose the Overlay Options.
- 3 Choose the Background Tile options.
- 4 Click OK.

{button Related Topics,PI('`view_men_rtf_1100834')}

Rulers

{button Tell me how...,PI(';',`view_men_rtf_1100898')}



The Rulers command lets you show and hide vertical and horizontal rulers in the active image window. A check mark appears to the left of the Rulers command when the rulers are shown.

[To show or hide rulers](#)

To show or hide rulers

▶ On the View menu, click Rulers.

```
{button Related Topics,PI('view_men_rtf_1100912')}
```

Rulers

Grids

The Grids command lets you snap to grids, show grids, and set up grids. A grid is a series of horizontal and vertical dots that crisscross-cross the image area.

{button Related Topics,PI('view_men_rtf_1100926')}

[Snap To Grid](#)

[Show Grid Command](#)

[Grid Setup](#)

Snap To Grid

{button Tell me how...,PI('`,`view_men_rtf_1100967')}



The Snap To Grid command lets you snap to the grid in the active image window. A check mark appears to the left of the Snap To Grid command when this option is active.

You can also click the Snap To Grid button on the Image Tools toolbar to activate the snap to command.

{button Related Topics,PI('`,`view_men_rtf_1100957')}

[Grid Setup](#)

[Show Grid Command](#)

[To snap to the grid](#)

To snap to the grid

▶ On the View menu, point to Grids, and click Snap To Grid.

{button Related Topics,PI('view_men_rtf_1100981')}

Snap To Grid

Show Grid Command

{button Tell me how...,PI('view_men_rtf_1101014')}



The Show Grid command lets you show and hide the grid in the active image window. A check mark appears to the left of the Show Grid command when the grid is shown.

You can also click the Show Grid button on the Image Tools toolbar to show and hide these grids.

{button Related Topics,PI('view_men_rtf_1101004')}

[Grid Setup](#)

[Snap To Grid](#)

To show the grid

To show the grid

▶ On the View menu, point to Grids, and click Show Grid.

{button Related Topics,PI('view_men_rtf_1101028')}

Show Grid Command

Grid Setup

{button Tell me how...,PI('`,`view_men_rtf_1101056')}

The Grid Setup command lets you set the options for grids in the active image window. A grid is a series of horizontal and vertical dots that crisscross the image area. You can snap to the grid for more exact placement.

{button Related Topics,PI('`,`view_men_rtf_1101046')}

Show Grid Command

Snap To Grid

[To set grid options](#)

To set grid options

- 1 On the View menu, point to Grids, and click Grid Setup.
- 2 Select any options you want.
- 3 Click Ok.

{button Related Topics,PI('view_men_rtf_1101072')}

Grid Setup

Guidelines

{button Tell me how...,PI('`,`view_men_rtf_1101093')}

A guideline is a non-printing line that provides an easy way to align objects. Guidelines can help organize the layout of your image by guiding the placement of your objects. You can use guidelines as visual cues for where to place objects, or you can snap objects to guidelines for more exact placement.

Using the mouse, you can quickly add, move, and delete guidelines. Using the Guides Manager, you can define precisely a guideline's location, add multiple guidelines, and set the color of guidelines.

You can lock guidelines to prevent them from being moved accidentally, and hide guidelines when you don't need to see them.

Guidelines appear on all images, and are saved with your image if you choose the PPF format.

{button Related Topics,PI('`,`view_men_rtf_1101103')}

[To add a guide using the mouse](#)

[To delete a guide using the mouse](#)

[Snap To Guides](#)

[Show Guides](#)

[Lock Guides](#)

[Guides Manager](#)

To add a guide using the mouse

- 1 Move the Selector tool to the top or side ruler (for a horizontal or vertical guideline, respectively).
- 2 Press and hold the left mouse button, and drag a guide to the desired position in the image.
- 3 Release the left mouse button.

Tips

You can add as many guidelines as you need.

If guides are not locked, you can move a guide by dragging it with the Selector tool.

To delete a guide, just drag and drop it onto the ruler with the Selector tool.

{button Related Topics,PI('`,`view_men_rtf_1101132')}

Guidelines

To delete a guide using the mouse

- 1 Make sure the guides are unlocked. On the View menu, point to Guidelines, and click Lock Guides to deselect it, if necessary.
- 2 Move the Selector tool to the guide you want to delete.
- 3 Drag the guide onto the ruler.

Tip

You can also delete a guide, or delete all guides, using the Guides Manager.

{button Related Topics,PI('view_men_rtf_1101132')}

Snap To Guides

{button Tell me how...,PI('`,`view_men_rtf_1101180')}



The Snap To Guides command lets you snap to the guidelines in the active image window. A check mark appears to the left of the Snap To Guides command when this option is active.

You can also click the Snap To Guides button on the Image Tools toolbar to activate the Snap To command.

{button Related Topics,PI('`,`view_men_rtf_1101166')}

[Show Guides](#)

[Lock Guides](#)

[Guides Manager](#)

[To snap to the guides](#)

To snap to the guides

▶ On the View menu, point to Guidelines, and click Snap To Guides.

```
{button Related Topics,PI('view_men_rtf_1101194')}
```

[Snap To Guides](#)

Show Guides

{button Tell me how...,PI('`,`view_men_rtf_1101231')}



The Show Guides command lets you show and hide the guides in the active image window. A check mark appears to the left of the Show Guides command when guides are shown.

You can also click the Show Guides button on the Image Tools toolbar to show and hide these guides.

{button Related Topics,PI('`,`view_men_rtf_1101217')}

[Snap To Guides](#)
[Lock Guides](#)
[Guides Manager](#)

[To show the guides](#)

To show the guides

▶ On the View menu, point to Guidelines, and click Show Guides.

```
{button Related Topics,PI('view_men_rtf_1101245')}
```

[Show Guides](#)

Lock Guides

{button Tell me how...,PI('`,`view_men_rtf_1101283')}



The Lock Guides command lets you lock and unlock the guides in the active image window. A check mark appears to the left of the Lock Guides command when guides are locked.

You can also click the Lock Guides button on the Image Tools toolbar to lock and unlock the guides.

{button Related Topics,PI('`,`view_men_rtf_1101269')}

[Show Guides](#)

[Snap To Guides](#)

[Guides Manager](#)

[To lock or unlock guides](#)

To lock or unlock guides

- ▶ To lock guides, on the View menu, point to Guidelines, and select Lock Guides.
- 1 To unlock guides, on the View menu, point to Guidelines, and deselect Lock Guides.

Tip

You can also lock or unlock guides using the Guides Manager

{button Related Topics,PI('`,`view_men_rtf_1101299')}

[Lock Guides](#)

Guides Manager

{button Tell me how...,PI('`,`view_men_rtf_1101331')}

The Guides Manager command lets you set the options for guidelines in the active image window. A guideline is a non-printing line that provides an easy way to align objects. You can snap to guides for more exact placement.

{button Related Topics,PI('`,`view_men_rtf_1101317')}

[Snap To Guides](#)

[Show Guides](#)

[Lock Guides](#)

[To set guide options](#)

To set guide options

- 1 On the View menu, point to Guidelines, and click Guides Manager.
- 2 Select any options you want.
- 3 Click Ok.

{button Related Topics,PI('view_men_rtf_1101347')}

[Guides Manager](#)

The Image Toolbar

{button Tell me how...,PI('`,`toolbox_rtf_1193532')}

The Main Toolbar gives you easy access to the tools you use most to change and enhance an image.

Click an icon below to read more information about the tool.



Click the Selector tool to select individual or multiple objects for transforming, grouping, or deleting.



Click the Selector Transform tool to resize, reshape, rotate, flip, or move a selected object.



Click the View tool to change the view of an image.



Click the Crop tool to cut out unwanted portions of an image.



Click the Retouch tool to open the Retouch tool set.



Click the Filter tool to open the Filter tool set.



Click the Fill tool to open the Fill tool set.



Click the Draw tool to open the Draw tool set.



Click the Text tool to select the Text tool.



Click the Color Probe tool to select an active color in the Color Swatch.



Click the active or alternate color to select a color.

The toolbar puts your most frequently used tools at your fingertips. For example, to zoom in on an image, just click the View tool, click the Zoom In tool (marked with +), and then click anywhere within the image. That area of the image is magnified.

Tool options determine how a tool behaves. For example, while using a Draw tool you may decide to draw thick lines instead of thin. You would go to the ribbon area at the top of the window to increase the tip size of the Draw tool.

The tool options you choose remain active until you close Image. If you want your new options to be the default for a particular tool, you will need to save them.

You can create custom toolbars and fill them with the tools, commands, and macros you use most. You can create, hide, or display as many toolbars as you want.

{button Related Topics,PI('`,`toolbox_rtf_1193550')}

[To hide the toolbar](#)

[To show the toolbar](#)

[To move the toolbar](#)

[To save tool settings](#)

Choosing a Tool

Customizing Toolbars

{button Tell me how...,PI(';',`toolbox_rtf_1193571')}

As you use Image, you will discover that you use some tools and commands more often than others. To help you quickly access them, Image lets you create your own toolbars filled with the features you use most. You can create, hide, or display as many toolbars as you want.

Besides tools and commands, you also can add macros to custom toolbars. Commands and macros appear at the top of custom toolbars and tools appear at the bottom.

[To create a new toolbar](#)

[To customize a toolbar](#)

To customize a toolbar

- 1 Make sure the toolbar that you want to customize is shown in the window.
- 2 On the Tools menu, click Customize.
- 3 To add a button to the toolbar:
 - a. In the Categories box, click the category of tool to add to the toolbar.
 - b. To see a description of a button in the Buttons area, click the button.
 - c. Drag the button you want from the Buttons area to the toolbar and release the mouse button.
- 4 To remove a button from a toolbar, drag the icon off the toolbar and release the mouse button.

{button Related Topics,PI('`,`toolbox_rtf_1193595')}

Customizing Toolbars

Choosing a Tool

Some tools display a row of more specific tools when selected. This row is called a tool set. For example, clicking the Draw tool lets you choose from three different kinds of drawing tools (rectangle and ellipse, freehand lines and polylines).

Clicking the tool you want activates the tool automatically or displays the toolset. For example, if you click the Text tool, you are ready to enter text in an image. If you click the Draw tool, you then must choose which type of drawing tool you want.

The pointer changes to reflect the tool you have chosen when you move it over an active image. For example, the pointer changes to a magnifying glass when you select the View tool and move it over the image.

{button Related Topics,PI('`,`toolbox_rtf_1193611')}

The Image Toolbar

To move the toolbar

- 1 Move the pointer over the toolbar.
- 2 Press and hold the left mouse button and drag the toolbar to another edge of the window.
- 3 Release the left mouse button.

{button Related Topics,PI('`,`toolbox_rtf_1193627')}

The Image Toolbar

To hide the toolbar

- 1 On the View menu, click Toolbars.
- 2 Click the box next to the toolbar name to remove the X.

```
{button Related Topics,PI('`,`toolbox_rtf_1193657')}
```

The Image Toolbar

To show the toolbar

- 1 On the View menu, click Toolbars.
- 2 Click the box next to the toolbar name to place a check mark in it.

```
{button Related Topics,PI('`,`toolbox_rtf_1193657')}
```

The Image Toolbar

To save tool settings

- 1 Click the tool and change the settings in the ribbon.
- 2 Click the Tool button at the left side of the ribbon to save your settings. The next time you use this tool, the saved settings will display in the ribbon.

{button Related Topics,PI('`,`toolbox_rtf_1193672')}

The Image Toolbar

Information Button

{button Tell me how...,PI(';',`toolbox_rtf_1193691')}



The Information button on the Status toolbar lets you open the Image Properties dialog box. This dialog box shows information about the image type, size, number of objects, and color management.

Note

You can also display the Image Properties dialog box by choosing Properties on the File menu.

[To display the image properties](#)

Standard Toolbar

{button Tell me how...,PI('','toolbox_rtf_1193401')}

The Standard toolbar gives you easy access to the tools you prefer to use. You simply click the tool you want and its associated command is executed.

You can dock the toolbar at the top, bottom, left, or right sides of the main window. You can also make it float on the main window. To move the Standard toolbar, drag it to a location on the window and release the mouse button.

{button Related Topics,PI('','toolbox_rtf_1193716')}

[To customize a toolbar](#)

Customizing Toolbars

Save Positions

```
{button Tell me how...,PI('^',`tool_men_rtf_1021456')}
```

The Save Positions command saves the locations of all displayed windows and the active image window. This allows you to move such items as toolbars and the QuickZoom window permanently.

To save positions

To save positions

▶ On the Tools menu, click Save Positions. The positions of toolbars and information windows are saved.

{button Related Topics,PI('`,`tool_men_rtf_1021470')}

[Save Positions](#)

Create Scratchpad

{button Tell me how...,PI('^',`tool_men_rtf_1021489')}

The Create Scratchpad command lets you create a blank image file to test painting or drawing effects.

The image size and selection of a grayscale or full-color image are predefined in the Options dialog box under the Scratchpad tab. This feature can be very handy in helping you get the feel of a particular brush setting before applying it to an image. It is also a good place to create new colors or blends the same way a traditional artist uses a palette.

When you are working with very large image files, the repainting and previewing of your image modifications can become time consuming. By creating a scratchpad large enough to preview your edits, you can copy a smaller section of an image to it and experiment with your edits right on the scratchpad.

If your edited section is what you want, you can use that as a reference and apply it to your image file, or simply cut and paste the edited section directly from the scratchpad.

The maximum size for the scratchpad is 500 pixels by 500 pixels. It can be defined either as a grayscale or full-color image format.

Tip

When you are working on a full-color image, you may need to compare a section of the image or the full image as a grayscale image (for proofing on a monochrome laser printer). By creating a scratchpad that has a grayscale format, you can copy sections of your full-color image directly to it and get an example of grayscale values.

[To create a scratchpad](#)

To create a scratchpad

- ▶ On the Tools menu, click Create Scratchpad.
-
- ```
{button Related Topics,PI('`,`tool_men_rtf_1021503')}
```

[Create Scratchpad](#)

## **Wizard Browser**

This command opens the Wizard Browser dialog box. Image ships with 15 wizards. These wizards automate different imaging processes, from generating contact sheets to creating cool text.



## Options Command

```
{button Tell me how...,PI('^','tool_men_rtf_1021527')}
```

Image lets you customize how you work in many ways. You can set preferences with the Options command on the Tools menu. The Options dialog box contains seven options categories, each in its own tab.

[To set Image options](#)

**To set Image options**

- 1 On the Tools menu, click Options.
- 2 Click a tab to choose a category.
- 3 Choose the options you want.
- 4 Click Apply to save the changes for future sessions, or click OK to save the changes for the current session only.

---

{button Related Topics,PI(`,`tool\_men\_rtf\_1021547')}

Options Command



## Selector Tool

{button Tell me how...,PI('`,`selector\_rtf\_1008664')}



The Selector tool selects individual or multiple objects for transforming, grouping, or deleting.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

To select an object

**To select an object**

1 Click the Selector tool in the Main toolbar.

2 Click the object you want to select.

or

Press Shift and click multiple objects to select multiple objects.

or

Drag a selection rectangle around a group of objects to select all objects totally inside the rectangle.

**Note**

You can deselect an individual object without affecting the other selected objects by pressing Shift and clicking the object.

---

{button Related Topics,PI('`,`selector\_rtf\_1008684')}



[Selector Tool](#)

## Selector Transform Tool

{button Tell me how...,PI('`,`selector\_rtf\_1008714')}



Using the Selector Transform tool, you can copy or move a selected object or objects.

When you use the Selector Transform tool, you first use the Selector tool to choose one or more objects to transform. Then you click the Selector Transform tool. Image places a transform box around the selected object or objects.

### Note

When you select more than one object to transform, the transform box is placed around all selected objects. During the transform, they are treated as a single object.

You can perform several operations using the Selector Transform tool.

- move an object
- rotate an object
- resize an object
- flip an object

When you are done with an operation, double-click on the transform box (or image), or press Enter to release the Selector Transform tool.

### Notes

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

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

To move an object using the Selector Transform tool

To rotate an object using the Selector Transform tool

To resize an object using the Selector Transform tool

To flip an object using the Selector Transform tool

### **To move an object using the Selector Transform tool**

- 1 Click the Selector tool in the Main toolbar.
- 2 Select the object or objects to be transformed.
- 3 Click the Selector Transform tool in the Main toolbar.
- 4 A transform box appears on the selected object or objects. The ribbon changes to show the Selector Transform options.
- 5 Point to the inside of the transform box, press the left mouse button, and drag the transform box to the location you want. The object moves to the new location.
- 6 Press Enter to leave Selector Transform mode.

#### **Note**

You can press Esc at any time during this process to exit the transform mode.

#### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to objects. For example, if you select an object on an image and click the right mouse button, a mouse menu displays commands such as Edit Skew, Edit Perspective, Edit Distortion, Align, Position, Arrange, Order, and Combine. The commands available depend on what you are working with in Image.

---

{button Related Topics,PI('`,`selector\_rtf\_1008750')}

[Selector Transform Tool](#)

### **To rotate an object using the Selector Transform tool**

- 1 Click the Selector tool in the Main toolbar.
- 2 Select the object or objects to be transformed.
- 3 Click the Selector Transform tool in the Main toolbar.
- 4 A transform box appears on the selected object or objects. The ribbon changes to show the Selector Transform options.
- 5 Click the Rotation button in the ribbon corresponding to the type of rotation you want: Normal (flat), X-Axis, or Y-Axis.
- 6 Point to the end of the rotate handle in the transform box, press the left mouse button, and drag the handle to the angle you want. The object rotates to the new angle.
- 7 Press Enter to leave Selector Transform mode.

#### **Note**

You can press Esc at any time during this process to exit the transform mode.

#### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to objects. For example, if you select an object on an image and click the right mouse button, a mouse menu displays commands such as Edit Skew, Edit Perspective, Edit Distortion, Align, Position, Arrange, Order, and Combine. The commands available depend on what you are working with in Image.

---

{button Related Topics,PI('selector\_rtf\_1008750')}

### **To resize an object using the Selector Transform tool**

- 1 Click the Selector tool in the Main toolbar.
- 2 Select the object or objects to be transformed.
- 3 Click the Selector Transform tool in the Main toolbar.
- 4 A transform box appears on the selected object or objects. The ribbon changes to show the Selector Transform options.
- 5 Click the Transform Mode button in the ribbon corresponding to the type of resizing you want: Scale, Skew, Perspective, or Distort.
- 6 Point to the corner or side handle of the transform box, press the left mouse button, and drag the handle in or out to the size you want. The object changes to the new size.
- 7 Repeat steps 4 and 5, if necessary.
- 8 Press Enter to leave Selector Transform mode.

#### **Notes**

Scale lets you enlarge or reduce the size of the transform box proportionally or non-proportionally; Skew lets you "slide" the transform box from rectangular to a slanted parallelogram; Perspective lets you change the size of one side of the transform box to add a three-dimensional appearance to the object; and Distort lets you stretch the transform box as if it were a rubber sheet with each corner and side independently resizeable.

You can press Esc at any time during this process to exit the transform mode.

#### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to objects. For example, if you select an object on an image and click the right mouse button, a mouse menu displays commands such as Edit Skew, Edit Perspective, Edit Distortion, Align, Position, Arrange, Order, and Combine. The commands available depend on what you are working with in Image.

---

{button Related Topics,PI('`,`selector\_rtf\_1008750')}

### **To flip an object using the Selector Transform tool**

- 1 Click the Selector tool in the Main toolbar.
- 2 Select the object or objects to be transformed.
- 3 Click the Selector Transform tool in the Main toolbar.
- 4 A transform box appears on the selected object or objects. The ribbon changes to show the Selector Transform options.
- 5 Click the Flip button corresponding to the flip you want: Horizontal or Vertical. The selected object flips in the chosen direction.
- 6 Press Enter to leave Selector Transform mode.

#### **Note**

You can press Esc at any time during this process to exit the transform mode.

#### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to objects. For example, if you select an object on an image and click the right mouse button, a mouse menu displays commands such as Edit Skew, Edit Perspective, Edit Distortion, Align, Position, Arrange, Order, and Combine. The commands available depend on what you are working with in Image.

---

{button Related Topics,PI('`,`selector\_rtf\_1008750')}





## View Tools

{button Tell me how...,PI('`,`view\_too\_rtf\_1193707')}



The View tools let you change how your image is displayed by adjusting the magnification and the parts of the image that are visible. The View tools let you zoom in and out, and change views.

Click an icon below to read more information about the tool.



Click the Zoom In tool to zoom in on the image in controlled steps.



Click the Zoom Out tool to zoom out of the image in controlled steps.



Click the Previous View tool to toggle between the current view and the previous view.



Click the Actual Size tool to display an image at the actual physical size of the captured data.



Click the View Entire Image tool to display the entire image as large as possible in the window.



Click the View Full Screen tool to display the image with nothing else on the screen.

---

{button Related Topics,PI('`,`view\_too\_rtf\_1193737')}

[To create a custom view](#)

[To zoom in](#)

[To zoom out](#)

[To view an image in its actual size](#)

[To view the entire image](#)

[To use the Previous View tool](#)

[To view the image full screen](#)

[Zoom In Tool](#)

[Zoom Out Tool](#)

[Previous View Tool](#)

[View Actual Size Tool](#)

[View Entire Image Tool](#)

[View Full Screen Tool](#)

[View Menu](#)

**To create a custom view**

- 1 Click the View tool in the Main toolbar.
- 2 Click the Zoom In tool.
- 3 Move the pointer to one corner of the area to magnify.
- 4 Press and hold the left mouse button, and drag the pointer diagonally to the opposite corner of the area you want to view.
- 5 Release the left mouse button.
- 6 Repeat steps 3 through 5 until you have achieved the magnification you want.

**Notes**

Use the View tool to choose the magnification and the portion of an image you want to view.

The magnification percentage and the name of the image file are displayed in the title bar of the image window.

---

{button Related Topics,PI('view\_too\_rtf\_1193785')}

[To zoom in](#)

[To zoom out](#)

[To view an image in its actual size](#)

[To view the entire image](#)

[To use the Previous View tool](#)

[To view the image full screen](#)

[View Tools](#)

## Zoom In Tool

{button Tell me how...,PI('`,`view\_too\_rtf\_1193831')}



The Zoom In tool lets you zoom in on the image in controlled steps. It allows you to see more detail with each successive use by increasing magnification to the nearest 100% increment.

---

{button Related Topics,PI('`,`view\_too\_rtf\_1193837')}

To zoom in



[View Tools](#)

**To zoom in**

- 1 Click the View tool in the Main toolbar.
- 2 Click the Zoom In tool.
- 3 Move the pointer on the image where you want the zoom center to be, and then click the left mouse button.

**Note**

The image repaints to the next higher 100% increment of magnification.

---

{button Related Topics,PI('`,`view\_too\_rtf\_1193867')}

[Zoom In Tool](#)

[View Tools](#)

## Zoom Out Tool

{button Tell me how...,PI('`,`view\_too\_rtf\_1193893')}



The Zoom Out tool lets you zoom out of the image in controlled steps. It allows you to see more of the overall image with each successive use by decreasing magnification to the nearest 100% increment.

---

{button Related Topics,PI('`,`view\_too\_rtf\_1193899')}

To zoom out

[View Tools](#)

**To zoom out**

- 1 Click the View tool in the Main toolbar.
- 2 Click the Zoom Out tool.
- 3 Move the pointer on the image and click the left mouse button.
- 4 The image repaints to the next lower 100% increment of magnification.
- 5 Repeat the steps to reach the magnification you want.

**Note**

The Zoom Out tool decreases the magnification by one-half when the magnification goes below 100%.

---

{button Related Topics,PI('`view\_too\_rtf\_1193918')}

[Zoom Out Tool](#)

[View Tools](#)



## Previous View Tool

{button Tell me how...,PI('`,`view\_too\_rtf\_1193945')}



The Previous View tool lets you toggle between the current view and the previous view.

The Previous View tool is particularly useful when you want to zoom in to retouch at a higher magnification, but want to return to the larger view (last) to review your changes. The current view and the previous view exchange places when the Previous View tool is used.

---

{button Related Topics,PI('`,`view\_too\_rtf\_1193951')}

[To use the Previous View tool](#)

[View Tools](#)

**To use the Previous View tool**

- 1 Click the View tool in the Main toolbar.
- 2 Click the Previous View tool.
- 3 The image repaints to the previous magnification.

**Note**

Press End at any time with any tool selected to revert to the previous view.

---

{button Related Topics,PI('`,`view\_too\_rtf\_1193968')}

[Previous View Tool](#)

[View Tools](#)

## View Actual Size Tool

{button Tell me how...,PI('`,`view\_too\_rtf\_1193996')}



The View Actual Size tool displays an image at the actual physical size of the captured data.

The View Actual Size tool makes it easy to view the image on screen at its actual finished size when you are visualizing concepts. You might also discover that some detail at higher magnification does not adequately show how the image will look when printed.

### **Note**

For the image to be truly 1:1, you must set the Screen Width in the Units tab in the Options dialog box to your screen width.

---

{button Related Topics,PI('`,`view\_too\_rtf\_1194002')}

[To view an image in its actual size](#)

[View Tools](#)



**To view an image in its actual size**

1 Click the View tool in the Main toolbar.

2 Click the View Actual Size tool.

or

On the View menu, click 1:1 View.

3 The image repaints to its actual size.

**Note**

For the image to be truly 1:1, you must set the Screen Width in the Units tab of the Options dialog box to your screen width.

---

{button Related Topics,PI('`,`view\_too\_rtf\_1194021')}

[View Actual Size Tool](#)

[View Tools](#)

## View Entire Image Tool

{button Tell me how...,PI('`,`view\_too\_rtf\_1194048')}



The View Entire Image tool shows the entire image as large as possible in the window.

Use the View Entire Image button to see the whole image. The image displays at the maximum magnification that fits in the window and maintains the original proportions of the image.

---

{button Related Topics,PI('`,`view\_too\_rtf\_1194054')}

[To view the entire image](#)

[View Tools](#)

**To view the entire image**

1 Click the View tool in the Main toolbar.

2 Click the View Entire Image tool.

or

On the View menu, click Fit In Window.

3 The image resizes to fill the window.

**Note**

Press Home at any time with any tool selected to show your entire image in the window.

---

{button Related Topics,PI('^','view\_too\_rtf\_1194073')}

[View Entire Image Tool](#)

[View Tools](#)

## View Full Screen Tool

{button Tell me how...,PI('`,`view\_too\_rtf\_1194100')}



The View Full Screen tool displays the image with nothing else on the screen.

The View Full Screen tool is particularly useful when you want to display an on-screen image as part of a presentation. You also can use this option to isolate an image for a screen capture.

---

{button Related Topics,PI('`,`view\_too\_rtf\_1194106')}



[To view the image full screen](#)

[View Tools](#)

**To view the image full screen**

1 Click the View tool in the Main toolbar.

2 Click the View Full Screen tool.

or

On the View menu, click Full View.

**Note**

To return to the main window, press Esc.

---

{button Related Topics,PI('`,`view\_too\_rtf\_1194124')}

[View Full Screen Tool](#)

[View Tools](#)



## Using the Retouch Tools



Image's Retouch tools provide a variety of tools that let you edit images. The Paint tool, for example, mimics the effects achieved when a conventional artist uses a paintbrush to stroke on oil-based paint. The Paint tool has several brush styles and sizes that you can use to perform other tasks such as airbrushing, smudging, and erasing.

Image's Retouch tools also provide other tools that are not accessible to the traditional artist, such as the Clone, Texture, Image Spray and Warp tools.

Click an icon below to read more information about the individual tools.



The Paint tool lets you apply a color or shade of gray to an image.



The Clone tool lets you copy a portion of an image to another part of the image.



The Texture tool lets you add a texture to an image.



The Image Spray tool lets you spray stored images onto a base image.



The Warp tool lets you distort portions of an image, or the entire image.

### Tip

You can use Retouch tools with masks and color shields, like a conventional artist uses friskets (masks) to protect selected areas during retouching.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199180')}

[Brush Styles](#)

[Edit Brush Command](#)

[Delete Brush Command](#)

[Add Brush Command](#)

[Reset Brush Command](#)

## Paint Tool

{button Tell me how...,PI('`,`retouch\_rtf\_1199228')}



The Paint tool lets you apply a color or shade of gray to an image like paint on a canvas. Image provides different brush styles and modes that combine to create many variations of the Paint tool. If you have the skills, you can actually create (paint) new images from scratch using this tool.



To choose a color for painting, set the active Color Swatch to the color you want. You can use the Color Probe, Color Palette, or Color Picker to do this. If you are painting on an image to remove imperfections, you will probably want to use the Color Probe tool to pick a color out of the image. If you are creating a new image, or adding colors that are not in an image, you can use the Color Palette to choose a color. Of course, you can always use the Color Picker to mix your own color.

After the Color Swatch shows the color you want, you are ready to paint.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199180')}



[To paint on an image](#)

**To paint on an image**

- 1 In the toolbar, click the Retouch tool.
- 2 Click the Paint tool.
- 3 Click the Brush Styles button in the ribbon, and select the desired brush style.
- 4 Change the options in the ribbon.
- 5 Press and hold the left mouse button, and drag the pointer across the image. The speed with which you drag the pointer affects the appearance of the paint.
- 6 Release the left mouse button when you complete painting.
- 7 Repeat steps 5 and 6 to apply additional paint to the image.

**Tip**

You can add color gradually to an image if you keep the brush size small, use transparency and feathering, and move the pointer in slow brush-like movements.

**Note**

Press Shift and hold the right mouse button, then drag the pointer to erase your most recent edit.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199249')}

[Paint Tool](#)

[Using the Retouch Tools](#)

[Brush Styles](#)

## Clone Tool

{button Tell me how...,PI('`,`retouch\_rtf\_1199293')}



The Clone tool lets you paint a portion of an image to another location on the same image. You can also clone from one image to another.

The most common use for cloning is removing imperfections or blemishes in an image by using adjacent areas to match variable colors and textures. For example, if a photograph is scratched, you can use the surrounding areas to clone away the scratch marks. This is especially useful if you are retouching an old photograph. Cloning is also useful if you want to duplicate areas in an image.



Image's Clone tool consists of two brushes: the source brush and the destination brush. You place the source brush (indicated by an X) on the part of the image to clone. The destination brush copies whatever is under the source brush. The Source button in the ribbon lets you position the source brush precisely.

During cloning, the source and destination brushes move together as a pair. To move only the destination brush, click the Stamp button on the ribbon and move the destination brush where you want to paint the copied image. When using the Mirror Clone Horizontal or Mirror Clone Vertical brush styles, use Ctrl+Shift to move the source and destination brushes at the same time.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199180')}

[To use the Clone tool](#)

[To clone between two images](#)

**To use the Clone tool**

- 1 In the toolbar, click the Retouch tool.
- 2 Click the Clone tool.
- 3 Click the Brush Styles button in the ribbon, and select the desired brush style.
- 4 Change the options in the ribbon.
- 5 Move the source brush where you want to start cloning from and click the left mouse button.
- 6 Move the destination brush where you want the clone to go.
- 7 Press and hold the left mouse button and drag the destination brush to paint the clone.
- 8 Release the left mouse button to end cloning.
- 9 Repeat steps 7 and 8 to continue cloning.

**Tip**

To change the destination and keep the source, click the Stamp button on the ribbon and move the destination brush where you want to paint the copied image.

---

{button Related Topics,PI('retouch\_rtf\_1199319')}

[To clone between two images](#)

[Clone Tool](#)

[Using the Retouch Tools](#)

[Brush Styles](#)

### **To clone between two images**

- 1 Open the images that you want to use.
- 2 Click the Retouch tool in the Main toolbar.
- 3 Click the Clone tool.
- 4 Click the Brush Styles button in the ribbon, and select the desired brush style.
- 5 Change the options in the ribbon.
- 6 Position the source brush and click and hold to set its position.
- 7 Drag the destination brush to its position and release the mouse button.
- 8 Drag the source brush across the image to clone parts of the image.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199351')}



[To use the Clone tool](#)

[Clone Tool](#)

[Using the Retouch Tools](#)

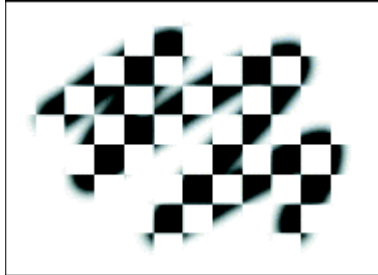
[Brush Styles](#)

## Texture Tool

{button Tell me how...,PI('`,`retouch\_rtf\_1199396')}



The Texture tool lets you paint with a texture instead of a color. The effect is similar to stenciling.



Texturing is one of the many ways you can "spice up" an image by adding a pattern or texture to specified parts of an image.



A texture is merely another image that is loaded in the texture library. Any file that can be opened or imported can be used as a texture, but the default format is TIF. You can also add a texture by opening a texture image, masking a portion of it, choosing the Copy To on the Edit menu, and choosing the Texture option. Each texture is stored and used as a square tile. These tiles are laid side by side as you add the texture. In some textures, like velvet or crushed paper, the "seam" between the tiles may not be noticeable; other textures, like a mountain scene, may produce detectable seams. You can use the merge modes, in some cases, to make the seam less detectable.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199180')}

[To add texture to an image using the Texture tool](#)

[To add a texture to the Texture Library using the Copy To command](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

### **To add texture to an image using the Texture tool**

- 1 Click the Retouch tool in the toolbox.
- 2 Click the Texture tool.
- 3 Click the Brush Styles button in the ribbon, and select the desired brush style.
- 4 Change the options in the ribbon.
- 5 Press and hold the left mouse button, and drag the pointer across the image to apply the texture.
- 6 Release the left mouse button when you are finished.
- 7 Repeat steps 5 and 6 to apply texture to additional areas of the image.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199439')}

[To add a texture to the Texture Library using the Copy To command](#)

[Texture Tool](#)

[Using the Retouch Tools](#)

[Brush Styles](#)

**To add a texture to the Texture Library using the Copy To command**

- 1 Mask the area you want to use as a texture.
- 2 On the Edit menu, choose Copy To. The Copy To dialog box opens.
- 3 Click Texture.
- 4 In the Texture Name box, type a name for the texture.
- 5 Click Copy. The masked area is copied to a new texture.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199470')}

[To add texture to an image using the Texture tool](#)

[Texture Tool](#)

[Using the Retouch Tools](#)

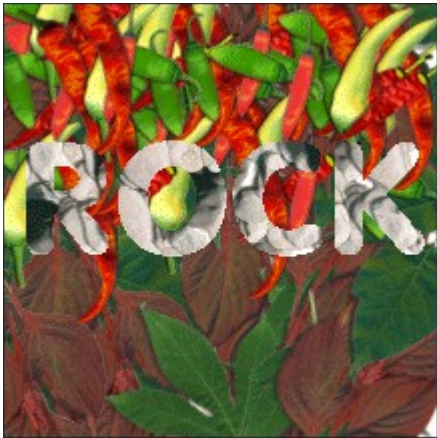
[Brush Styles](#)

## Image Spray Tool

{button Tell me how...,PI(';',`retouch\_rtf\_1199517')}



The Image Spray tool lets you paint with images instead of a color. You can choose from predefined collections of images included with Image or you can create your own image collections.



The Image Spray tool sprays the selected collection of images directly on the current base image. You can point and click to paint a single image at a time, or you can press the left mouse button and drag the pointer across the base image, spraying images as you go.



The images sprayed onto the base image do not become objects that can be manipulated using the Object Manager. Rather, each sprayed image becomes a part of the base image.

Collections of images are stored in the Image Spray Gallery. You can open the Gallery by clicking on the Image Spray Selector button in the tool ribbon. Image spray sets are actually files that contain objects. These files are arranged in categories (folders) within the Image Spray Gallery to let you quickly access the collection you want. You can also add a custom image spray collection by creating an image file in PPF format containing objects, and then adding it to the Custom category in the Image Spray Gallery.

### Notes

When you add an image spray to the Gallery, Image places a copy of the original in the `Imgspray` folder. Although image sprays collections are PPF files, you cannot open an image spray PPF located in the `Imgspray` folder. However, if you want to re-edit your custom image spray files, keep the original in a separate folder.

In order to create your own custom image spray, you need to deselect the following options in the PPF Options dialog box: Save Command List; Save Link To Original File; Save Prior Version PPF File; Save Redo List; and Compress Image.



Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

[To spray images onto an image](#)


[To add a collection to the Image Spray Gallery](#)


[To create a custom image spray collection](#)

[To delete an image spray collection](#)

### To spray images onto an image

- 1 Click the Retouch tool in the toolbox.
- 2 Click the Image Spray tool.
- 3 Click the Image Spray Gallery button in the ribbon.
- 4 Select the Image Spray from the Gallery list. Thumbnails of the images to be sprayed are shown on the right.

- 5 Click the Image Shown button  for an image to remove it from the image collection for this session  
or

Click the Image Hidden button  for an image to restore it to the image collection for this session.

- 6 Set the Image Spray options in the ribbon, if necessary.
- 7 Click the title bar for the base image onto which the images are to be sprayed.
- 8 Click the base image in the location where you want to paint a single image

or

Press and hold the left mouse button, and drag the pointer across the base image to spray images where you move the mouse. Release the left mouse button when you are finished.

- 9 Repeat step 3 through 7 to spray additional images onto the base image.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199560')}

[To add a collection to the Image Spray Gallery](#)

[To create a custom image spray collection](#)

[To delete an image spray collection](#)

[Image Spray Tool](#)

[Using the Retouch Tools](#)

### To create a custom image spray collection

- 1 Create a new file.
- 2 On the File menu, click Save.
- 3 Type a name for the new file, adding the .PPF extension (for example, SNOWFLAKES.PPF), and then click Save.
- 4 The PPF Options dialog box appears.
- 5 Make sure the Save Command List, Save Link To Original File, Save Prior Version PPF File, Save Redo List and Compress Image options are deselected. Make sure the Save Mask Channel box is selected.
- 6 Click OK.
- 7 Open the image file that contains an image you want to include in the image spray collection.
- 8 Mask the area you want to use as an image.
- 9 On the Edit menu, choose Copy.
- 10 Click the title bar of the new file window to bring it to the front.
- 11 On the Edit menu, choose Paste. The image is pasted in the window as an object.
- 12 Repeat steps 6 through 10 for additional images.
- 13 Close and save the file.

### Notes

In order to create your own custom image spray, you need to deselect the following options in the PPF Options dialog box: Save Command List; Save Link To Original File; Save Prior Version PPF File; Save Redo List; and Compress Image.

When you add an image spray to the Gallery, Image places a copy of the original in the Imgspray folder. Although image sprays collections are PPF files, you cannot open an image spray PPF located in the Imgspray folder. However, if you want to re-edit your custom image spray files, keep the original in a separate folder.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199606')}

[To add a collection to the Image Spray Gallery](#)

[To delete an image spray collection](#)

[Image Spray Tool](#)

[Using the Retouch Tools](#)

### To add a collection to the Image Spray Gallery

- 1 Click the Retouch tool in the Main toolbar.
- 2 Click the Image Spray tool.
- 3 Click the Image Spray Gallery button in the ribbon.
- 4 Click Add Custom. The Add Image Spray dialog box appears.
- 5 In the Spray File Name and Location box, enter the path and name for the file containing the custom images. You can click Browse to help you.
- 6 In the Image Spray Name box, type a name for the collection. Descriptive long names containing letters, spaces, numbers, and special characters are permitted.
- 7 Click OK. The collection is added to the Custom category in the Spray Image Gallery.

#### Note

When you add an image spray to the Gallery, Image places a copy of the original in the Imgspray folder. Although image sprays collections are PPF files, you cannot open an image spray PPF located in the Imgspray folder. However, if you want to re-edit your custom image spray files, keep the original in a separate folder.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199642')}

[To create a custom image spray collection](#)

[Image Spray Tool](#)

[Using the Retouch Tools](#)



**To delete an image spray collection**

- 1 Click the Retouch tool in the Main toolbar.
- 2 Click the Image Spray tool.
- 3 Click the Image Spray Gallery button in the ribbon.
- 4 In the Custom category, select the Image Spray Collection to be deleted.
- 5 Click Delete Custom. A confirmation dialog box appears.
- 6 Click Yes. The collection is deleted from the Spray Image Gallery.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199668')}

[To create a custom image spray collection](#)

[To add a collection to the Image Spray Gallery](#)

[Image Spray Tool](#)

[Using the Retouch Tools](#)

## Warp Tool

{button Tell me how...,PI(';',`retouch\_rtf\_1199724')}



The Warp tool lets you distort portions of an image, or the entire image, to create special effects. There are three different warp modes:

Push and Pull mode lets you paint a warp on a portion of the image. You can control the amount of distortion by adjusting the brush size and the warp region. If the brush dimensions are larger than the object or image dimensions, the warp will default to the Bend Image mode.



Bend Image mode lets you bend the entire image in one direction. You can control the amount of distortion by adjusting the sensitivity. You can create fun house-mirror effects using this mode.



Brush Warp mode lets you paint a warp with a grid. The grid you choose changes the warp distortion.



### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199718')}

## Using the Retouch Tools

To warp a portion of an image

### **To warp a portion of an image**

- 1 In the toolbar, click the Retouch tool.
- 2 Click the Warp tool.
- 3 In the Warp Mode box on the ribbon, click Push and Pull.
- 4 In the Size box, type the size of the brush tip.

Note: If the brush dimensions are larger than the object or image dimensions, the warp will default to the Bend Image mode.

- 5 In the Warp Region box, select the percentage of image outside the brush you want to affect.
- 6 In the Spacing box, type the amount of space you want between the points in the brush.
- 7 Click the image where you want to begin the warp, and drag the cursor in the direction you want the warp.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199744')}

Warp Tool

Using the Retouch Tools



**To warp the entire image**

- 1 In the Main toolbar, click the Retouch tool and click the Warp tool.
- 2 In the Warp Mode box on the ribbon, click Bend Image.
- 3 In the Sensitivity box, type the size of the area affected by dragging the cursor. The smaller the number, the less sensitive the brush, and the larger the affected area.
- 4 Click on the image where you want to begin the warp, and drag the cursor in the direction you want the warp.

### **To warp the image on a grid**

- 1 In the Main toolbar, click the Retouch tool and click the Warp tool.
- 2 In the Warp Mode box on the ribbon, click Brush Warp.
- 3 In the Size box, type the size of the brush tip.
- 4 In the Spacing box, type the amount of space you want between the points in the brush.
- 5 Click the Tile Grid button, and select the desired grid.
- 6 Click on the image where you want to begin the warp, and drag the cursor in the direction you want the warp.

## Image Warp

{button Tell me how...,PI('`,`retouch\_rtf\_1199798')}

While the Warp tool lets you paint a warp distortion on an image, the Image Warp command automatically applies a warp to an image using a grid. Choose a grid from one of Image's predefined warp grids then apply the distortion. You can create special effects like on the image below.



### Note

The Warp tool is one of the Retouch tools on the Main toolbar.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199788')}

Warp Tool

Effects Menu

[To warp an image](#)

### **To warp an image**

- 1 On the Effects menu, click Image Warp.
- 2 Select a warp grid in the Type of Warp box.
- 3 Click Preview to preview the warp distortion.
- 4 Click OK.

---

{button Related Topics,PI('`,`retouch\_rtf\_1199815')}

[Image Warp](#)  
[Warp Tool](#)  
[Effects Menu](#)





## Using the filter tools



The Filter tools in Image let you add a filter effect to a small area of the image using brush strokes.

Click an icon below to read more information about the tool.



Click the Sharpen tool to make edges in an image appear more distinct.



Click the Smooth tool to make edges in an image appear less distinct.



Click the Lighten tool to increase the amount of lightness in selected areas in an image.



Click the Darken tool to increase the amount of darkness in selected areas in an image.

When photographers want to create a special photographic effect, they might use a filter on their camera lens. For example, a photographer might use a soft-focus filter to give the subject a soft, misty quality.

The Filter tools offer several options to enhance your image, but instead of using a lens filter, you use a brush. This gives you greater control over the placement of filtering effects.

---

{button Related Topics,PI('',`filter\_rtf\_1192766')}

[Brush Styles](#)

[Edit Brush Command](#)

[Delete Brush Command](#)

[Add Brush Command](#)

[Reset Brush Command](#)

## Sharpen Tool

{button Tell me how...,PI(',`filter\_rtf\_1192814')}



The Sharpen tool lets you sharpen the edges within an image. This makes the edges in an image appear more distinct.



The Sharpen tool increases contrast by making dark edges darker and surrounding light edges lighter. For example, if you sharpen a light-blue edge against a yellow background, the light blue changes to dark blue and the yellow becomes white.

You can use the Sharpen tool to increase the readability of type in an image.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI(',`draw\_too\_rtf\_1192632')}

[To sharpen an image](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

### **To sharpen an image**

- 1 Click the Filter tool in the Main toolbar.
- 2 Click the Sharpen tool.
- 3 Click the Brush Styles button in the ribbon area.
- 4 Select the desired brush style.
- 5 Set the options in the ribbon area.
- 6 Press and hold the left mouse button, and move the pointer over the edges you want to sharpen.
- 7 Release the left mouse button when you finish.
- 8 Repeat steps 6 and 7 to sharpen additional areas of the image.

#### **Note**

You can change the brush options while you apply special effects. Ctrl+Up Arrow and Ctrl+Down Arrow control the size of the brush, and Ctrl+Left Arrow and Ctrl+Right Arrow change the brush shape.

---

{button Related Topics,PI('`,`filter\_rtf\_1192855')}

[Sharpen Tool](#)

[Using the filter tools](#)

[Brush Styles](#)

## Smooth Tool

{button Tell me how...,PI(',`filter\_rtf\_1192890')}



The Smooth tool lets you dull the edges within an image. This makes the edges in an image appear less distinct.



The Smooth tool decreases contrast by making dark edges lighter and light edges darker, resulting in softer, somewhat blurred edges.

### **Note**

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI(',`draw\_too\_rtf\_1192632')}

[To smooth an image](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)



**To smooth an image**

- 1 Click the Filter tool in the Main toolbar.
- 2 Click the Smooth tool.
- 3 Click the Brush Styles button in the ribbon area.
- 4 Select the desired brush style.
- 5 Change the options in the ribbon area.
- 6 Press and hold the left mouse button, and move the pointer over the edges you want to smooth.
- 7 Release the left mouse button when you finish.
- 8 Repeat steps 6 and 7 to smooth additional areas of the image.

**Note**

You can change the brush options while you apply special effects. Ctrl+Up Arrow and Ctrl+Down Arrow control the size of the brush, and Ctrl+Left Arrow and Ctrl+Right Arrow change the brush shape.

---

{button Related Topics,PI('',`filter\_rtf\_1192931')}

[Smooth Tool](#)

[Using the filter tools](#)

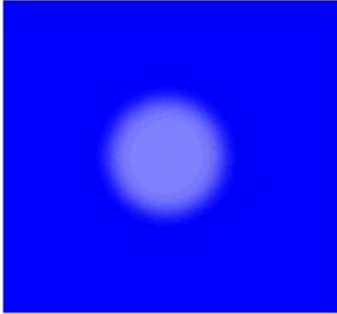
[Brush Styles](#)

## Lighten Tool

{button Tell me how...,PI(';',`filter\_rtf\_1192969')}



The Lighten tool lets you lighten (dodge) selected areas in an image. This tool is used most often to show detail in the midtones or shadows of an image.



### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI(';',`draw\_too\_rtf\_1192632')}

[To lighten an image](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

**To lighten an image**

- 1 Click the Filter tool in the Main toolbar.
- 2 Click the Lighten tool.
- 3 Click the Brush Styles button in the ribbon area.
- 4 Select the desired brush style.
- 5 Set the options in the ribbon area.
- 6 Press and hold the left mouse button, and move the pointer over the area you want to lighten.
- 7 Release the left mouse button when you finish.
- 8 Repeat steps 6 and 7 to lighten additional areas of the image.

**Note**

You can change the brush options while you apply special effects. Ctrl+Up Arrow and Ctrl+Down Arrow control the size of the brush, and Ctrl+Left Arrow and Ctrl+Right Arrow change the brush shape.

---

{button Related Topics,PI('`,`filter\_rtf\_1193010')}

[Lighten Tool](#)

[Using the filter tools](#)

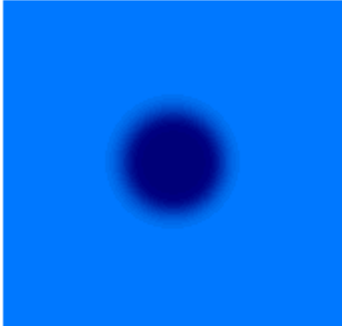
[Brush Styles](#)

## Darken Tool

{button Tell me how...,PI(';',`filter\_rtf\_1193044')}



The Darken tool lets you darken (burn) selected areas of an image. This tool is used most often to show detail in the shadows of an image.



### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI(';',`draw\_too\_rtf\_1192632')}

[To darken an image](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)



**To darken an image**

- 1 Click the Filter tool in the Main toolbar.
- 2 Click the Darken tool.
- 3 Click the Brush Styles button in the ribbon area.
- 4 Select the desired brush style.
- 5 Set the options in the ribbon area.
- 6 Press and hold the left mouse button, and move the pointer over the area you want to darken.
- 7 Release the left mouse button when you complete the task.
- 8 Repeat steps 6 and 7 to darken additional areas of the image.

**Note**

You can change the brush options while you apply special effects. Ctrl+Up Arrow and Ctrl+Down Arrow control the size of the brush, and Ctrl+Left Arrow and Ctrl+Right Arrow change the brush shape.

---

{button Related Topics,PI('`,`filter\_rtf\_1193085')}

[Darken Tool](#)

[Using the filter tools](#)

[Brush Styles](#)



## Using the fill tools



The Fill tools in Image let you fill masked areas of images with colors or patterns. Click an icon below to read more information about the tool.



Click the Gradient Fill tool to create a gradual transition between two or more colors.



Click the Texture Fill tool to fill an area with a texture or pattern.



Click the Tint Fill tool to fill a masked portion of an image with color.



Click the Smart Fill tool to change a specific color in a specific area of an image.

Fills are particularly useful if you want to add color or texture to your image. Fills can be applied as opaque colors, or you can choose a percentage of transparency in the ribbon area. Fills can be applied to an entire image or to a section of an image defined by a mask.

### Notes

Smart Fill is the exception. It fills areas within a specified color range.

To add a fill to the image, click anywhere in the image. If you do not have an area masked, the entire image is filled.

To remove a fill from an image, click Undo on the Edit menu.

## Gradient Fill

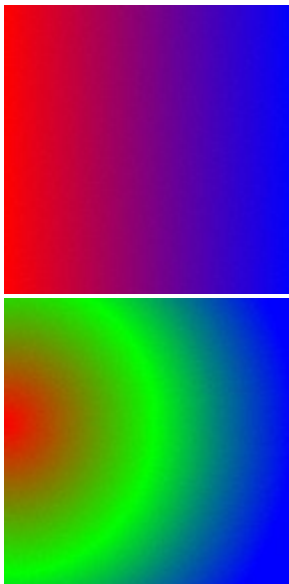
{button Tell me how...,PI('`,`fill\_too\_rtf\_1192920')}



The Gradient Fill tool lets you create a gradual transition between two or more colors. Gradients are graduated color or gray sweeps that can be used to create a background or add shading. The gradient types are linear, radial, circular, elliptical, square, and rectangular.

Linear and radial gradients form a gradual fade of one color to another in a specified direction. Shape gradients (all types except linear) fade from a start color at the center of the shape to an end color at the shape's outer edge.

The example on the left shows a red to blue linear gradient. The example on the right shows a red to green to blue radial gradient.



You can choose from existing gradient fills in the Gradient Gallery or create and edit your own gradients. If you create your own gradient, you can also control the opacity of the gradient fill at different locations on the gradient.

The Active to Alternate preset in the Gradient Gallery uses the Color Swatch's active and alternate colors as the start and end colors, respectively. The active color is where the gradient begins; the alternate color is where the gradient ends.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI('`,`fill\_too\_rtf\_1192942')}

[To apply a gradient fill](#)

[To create a gradient fill](#)

[To edit a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[To edit a gradient's transparency](#)

## Adjusting Gradient Values

### To apply a gradient fill

- 1 Mask off the portion of the image you want to fill. If you do not make a selection, the gradient is applied to the entire image.
- 2 Click the Fill tool in the Main toolbar.
- 3 Click the Gradient Fill tool.
- 4 Click the Gradient Gallery button in the ribbon.
- 5 Select the gradient type from the gallery list.
- 6 Set the options in the ribbon.
- 7 Move the pointer in the image where you want to begin the sweep (for linear and radial gradients), then press and hold the left mouse button. To create a definition line, drag the pointer the distance and direction you want the gradient to go. The line can extend outside the image area so that you can sweep to the corners of the image.

or

Press and hold the left mouse button (for other gradient types), and drag the pointer until the bounding box surrounds the image area in which you want to add the gradient. The gradient begins at the center of the shape and extends out.

- 8 Release the left mouse button where you want to set the gradient's ending point.

### Notes

The Active to Alternate preset in the Gradient Gallery uses the Color Swatch's active and alternate colors as the start and end colors, respectively.

Press Esc before releasing the left mouse button to cancel a definition line or bounding box.

To move the definition line or bounding box while you are drawing it, press and hold the right mouse button (do not release the left mouse button) and drag the bounding box to a new position. Release the right mouse button when you have finished moving.

Large gradient areas change color gradually; small gradient areas change color more quickly.

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{button Related Topics,PI('`,`fill\_too\_rtf\_1192969')}



[To create a gradient fill](#)

[To edit a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[To edit a gradient's transparency](#)

[Gradient Fill](#)

### **To create a gradient fill**

- 1 Click the Fill tool in the Main toolbar.
- 2 Click the Gradient Fill tool.
- 3 Click the Gradient Gallery button in the ribbon.
- 4 Click Edit.
- 5 Click New.
- 6 Type a name for the gradient you are creating and click OK.
- 7 Set the gradient options.
- 8 Click Save.
- 9 Click OK.

---

{button Related Topics,PI('`,`fill\_too\_rtf\_1193007')}

[To apply a gradient fill](#)

[To edit a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[To edit a gradient's transparency](#)

[Adjusting Gradient Values](#)

[Gradient Fill](#)

**To edit a gradient fill**

- 1 Click the Fill tool in the Main toolbar.
- 2 Click the Gradient Fill tool.
- 3 Click the Gradient Gallery button in the ribbon.
- 4 Select the gradient type from the gallery list you want to edit.
- 5 Click Edit.
- 6 Set the gradient options.
- 7 Click Save.
- 8 Click OK.

**Note**

Any changes you make to a preset gradient are permanent once you click the Save button.

---

{button Related Topics,PI('`fill\_too\_rtf\_1193049')}

[To apply a gradient fill](#)

[To create a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[To edit a gradient's transparency](#)

[Adjusting Gradient Values](#)

[Gradient Fill](#)

### To add intermediate colors to a gradient fill

- 1 Click the Fill tool in the Main toolbar.
- 2 Click the Gradient Fill tool.
- 3 Click the Gradient Gallery button in the ribbon.
- 4 Select the gradient type from the gallery list you want to edit, if necessary.
- 5 Click Edit.
- 6 Click below the Gradient Color Mixer bar to add a new color marker. A selected marker shows a black triangle over it.
- 7 Double-click the marker to change the color. The Color Picker dialog box opens.
- 8 Select a new color and close the Color Picker dialog box.
- 9 Drag the marker along the Gradient Color Mixer bar to adjust the location for the intermediate color.
- 10 As you drag the marker, the intermediate color's midpoint above the Gradient Color Mixer bar also moves. You can change the midpoint marker by selecting it and dragging it along the bar. The midpoint is where the gradient displays an even mix of the starting and ending colors.

### Notes

To delete an intermediate color, highlight the color marker and press Delete.

Use the Location box to enter precise positions for the selected color and midpoint markers.

Click the Color Probe tool in the Edit Gradient dialog box to select a color from the image.

Any changes you make to a preset gradient are permanent once you click the Save button.

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{button Related Topics,PI('`,`fill\_too\_rtf\_1193093')}

[To apply a gradient fill](#)

[To create a gradient fill](#)

[To edit a gradient fill](#)

[To edit a gradient's transparency](#)

[Adjusting Gradient Values](#)

[Gradient Fill](#)

### To edit a gradient's transparency

- 1 Click the Fill tool in the Main toolbar.
- 2 Click the Gradient Fill tool.
- 3 Click the Gradient Gallery button in the ribbon.
- 4 Select the gradient type from the gallery list you want to edit, if necessary.
- 5 Click Edit.
- 6 Select the opacity marker you want to edit. A selected marker shows a black triangle over it.
- 7 In the Opacity box, enter a value between 0 and 100 percent.
- 8 On the Gradient Transparency bar, white indicates an opacity of 0 percent, black an opacity of 100 percent, and gray an opacity between the absolutes.
- 9 Drag the marker along the Gradient Transparency bar to adjust the location for the opacity.
- 10 As you drag the marker, the marker's midpoint above the Gradient Transparency bar also moves. You can change the midpoint marker by selecting it and dragging it along the bar. The midpoint is the point midway between the starting and ending opacities.

### Notes

Click below the Gradient Transparency bar to add an intermediate opacity marker. A selected marker shows a black triangle over it.

To delete an intermediate opacity, highlight the color swatch and press Delete.

Use the Location box to enter precise positions for the selected opacity markers.

Any changes you make to a preset gradient are permanent once you click the Save button.

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{button Related Topics,PI('`,`fill\_too\_rtf\_1193137')}



[To apply a gradient fill](#)

[To create a gradient fill](#)

[To edit a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[Adjusting Gradient Values](#)

[Gradient Fill](#)

[Using the fill tools](#)

## Adjusting Gradient Values

{button Tell me how...,PI('`,`fill\_too\_rtf\_1193192')}

You can adjust a gradient's values in the Edit Gradient dialog box to customize the fills:

### Gradient Type

Lets you select the type of gradient you want. A Linear gradient fill creates a gradient from one point to another in a straight line. A Radial gradient fill creates a gradient from a center point growing outward. A Circular gradient fill is similar to a radial gradient, but forms complete circles. An Elliptical gradient fill creates an oval gradient from a center point growing outward. A Square gradient fill creates a square gradient from a center point growing outward. A Rectangular gradient fill creates a rectangular gradient from a center point growing outward.

### Global Transparency

In addition to controlling the transparency of the gradient fill at different locations on the gradient, you can also set the degree of transparency for the entire gradient fill. The higher the transparency percentage, the more the underlying image shows through.

### Transition

If you choose the Hard option, each successive color sweep goes from the first color of the fill to the next. For example, the first fade is from red to blue and the second is also from red to blue.

The Soft option creates a soft edge at the transition to the next sweep by reversing the color order in each successive sweep. For example, the first fade is from red to blue, and the second is from blue to red. This feature lets you create interesting repeating patterns.

### Color Sweep

Lets you set the number of transitions (1 to 99) between the starting and ending points for the gradient. Multiple color sweeps give the effect of a striped color blend with one to 99 bands (or rings).

### Color Model

Lets you choose a color model to use for creating the gradient. For example, if all hues in the gradient are similar, but there is a wide range of lightness and darkness, you might want to use the HSL model to create the gradient.

### Merge Modes

Lets you define the method of merging colors of an object related to the existing base image and other overlapping objects.

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{button Related Topics,PI('`,`fill\_too\_rtf\_1193214')}

[To apply a gradient fill](#)

[To create a gradient fill](#)

[To edit a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[To edit a gradient's transparency](#)

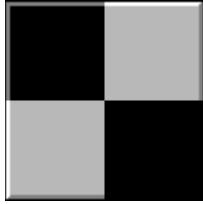
Gradient Fill

## Texture Fill

{button Tell me how...,PI('`,`fill\_too\_rtf\_1193239')}



The Texture Fill tool lets you flood an area with a texture or pattern.



Use the Texture Fill tool to apply a pattern to your image. Textures can be selected from a texture library, or you can add your own.

Textures are bitmap images that can be added to your image. Textures can improve your image by adding depth or variety. A common use of textures is background effects. For example, you can add a crushed velvet texture behind the image of a diamond ring.

Each texture is stored and used as a square tile. These tiles are laid side by side as you add the texture. In some textures, like velvet or crushed paper, the "seam" between the tiles may not be noticeable; other textures, like a mountain scene, may produce detectable seams.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

To create a texture fill

**To create a texture fill**

- 1 Click the Fill tool in the Main toolbar.
- 2 Click the Texture Fill tool.
- 3 Click the Texture button in the ribbon.
- 4 Drag the scroll box and choose the texture you want from the list of textures.
- 5 Set the options in the ribbon.
- 6 Point where you want to apply the texture fill and click the left mouse button.

**Note**

You can use the Texture tool or the Copy To command on the Edit menu to create and add your own textures.

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{button Related Topics,PI('`,`fill\_too\_rtf\_1193255')}

Texture Fill

Using the fill tools

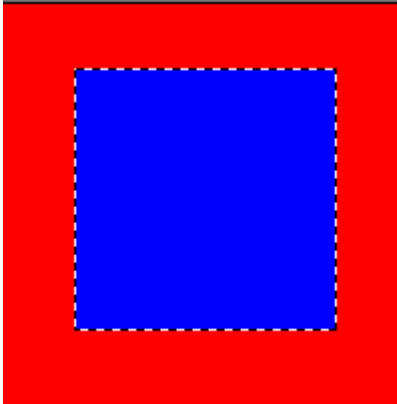


## Tint Fill

{button Tell me how...,PI(';',`fill\_too\_rtf\_1193299')}



The Tint Fill tool lets you fill in masked portions of your image (or the entire image) with color.



This tool lets you apply color to large areas of your image. The Color Swatch's active color can be applied to the whole image or sections of it by using masks and color shields.

### **Note**

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

To create a tint fill

**To create a tint fill**

- 1 Choose the active color in the Color Swatch at the bottom of the toolbar. The active color will be the tint fill color.
- 2 Click the Fill tool in the Main toolbar.
- 3 Click the Tint Fill tool.
- 4 Set the options in the ribbon.
- 5 Point to where you want to apply the tint fill and click the left mouse button.

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{button Related Topics,PI(`,`fill\_too\_rtf\_1193316')}

Tint Fill

Using the fill tools

## Smart Fill

{button Tell me how...,PI(';',`fill\_too\_rtf\_1193339')}



The Smart Fill tool lets you change a specific color on a specific place on your image without drawing a mask.

Use the Smart Fill tool to fill a color or range of colors with the Color Swatch's active color. The Fill Range area in the ribbon area determines how large an area is filled. It is helpful when you want to fill a localized area of similar colors with a different color. Smart Fill tracks the adjacent color pixels and works within masked areas.

### **Note**

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

[To create a Smart Fill](#)

### **To create a Smart Fill**

- 1 Choose the active color in the Color Swatch at the bottom of the toolbar. The active color will be the Smart Fill color.
- 2 Click the Fill tool in the Main toolbar.
- 3 Click the Smart Fill tool.
- 4 Set the options in the ribbon.
- 5 Point where you want to apply the Smart Fill color and click the left mouse button. The chosen color and all adjacent colors within the specified fill range are filled.

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{button Related Topics,PI('`,`fill\_too\_rtf\_1193356')}

Smart Fill





## Using the draw tools



The Draw tools let you draw simple lines and shapes on your image. For example, the Draw tools let you insert an image into an oval picture frame.

Click an icon below to read more information about the tool.



Click the Shape Draw tool to draw rectangular or elliptical shapes on an image.



Click the Freehand Draw tool to draw closed, irregular shapes.



Click the Pencil tool to draw straight lines or freehand sketches.

### Notes

Because these tools draw directly onto the image and are not vector-based drawings, they cannot be selected and moved after they are drawn. For this reason, it is best to work in the Manual Apply mode while experimenting, so several changes can be undone until you get the desired result.

Press Esc before releasing the left mouse button to cancel a drawing.

---

{button Related Topics,PI('draw\_too\_rtf\_1192632')}

[Brush Styles](#)

[Edit Brush Command](#)

[Delete Brush Command](#)

[Add Brush Command](#)

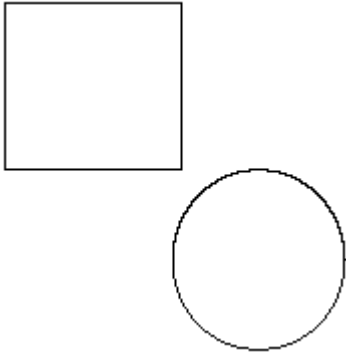
[Reset Brush Command](#)

## Shape Draw Tool

{button Tell me how...,PI('`,`draw\_too\_rtf\_1192679')}



The Shape Draw tool lets you draw rectangular or elliptical shapes on your image.



This tool can be used to set off text or provide a background for an image (a drop shadow, for example).

### **Note**

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

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{button Related Topics,PI('`,`draw\_too\_rtf\_1192587')}

[To draw a rectangle or ellipse](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

### **To draw a rectangle or ellipse**

- 1 In the toolbar, click the Draw tool.
- 2 Click the Shape Draw tool.
- 3 Click the Brush Styles button in the ribbon area, and select the desired brush style.
- 4 Change the options in the ribbon area. Be sure to choose the appropriate Fill Style for rectangle or ellipse.
- 5 Select the active and alternate colors in the Color Swatch.
- 6 Point where you want to begin the shape.
- 7 Press and hold the left mouse button, and drag the pointer to draw the shape.
- 8 Release the left mouse button when the shape is the size you want.

### **Notes**

Press and hold Ctrl while drawing a shape to create a square or circle.

Press and hold Shift while drawing a shape to draw outward from the starting point.

Press and hold both Ctrl and Shift to draw a square or circle outward from the starting point.

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{button Related Topics,PI('','draw\_too\_rtf\_1192720')}

[Shape Draw Tool](#)

[Using the draw tools](#)

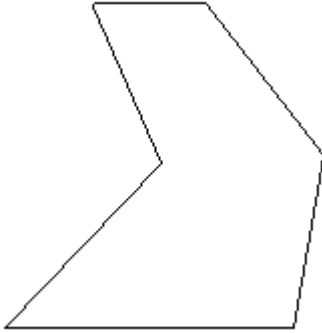
[Brush Styles](#)

## Freehand Draw Tool

{button Tell me how...,PI('`,`draw\_too\_rtf\_1192759')}



The Freehand Draw tool lets you draw closed, irregular shapes.



Use the Freehand Draw tool just as you would draw with a pencil. The freehand shape closes when you double-click the left mouse button.

### **Note**

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

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{button Related Topics,PI('`,`draw\_too\_rtf\_1192632')}



[To draw freehand shapes](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

**To draw freehand shapes**

- 1 Click the Draw tool in the toolbar.
- 2 Click the Freehand Draw tool.
- 3 Click the Brush Styles button in the ribbon area, and select the desired brush style.
- 4 Change the options in the ribbon area.
- 5 Point where you want to begin drawing.
- 6 Click the left mouse button at each point that you want to connect with a straight line.

**Note**

To avoid an unwanted line, make sure the ending point is the same as the beginning point.

---

{button Related Topics,PI('`,`draw\_too\_rtf\_1192798')}

[Freehand Draw Tool](#)

[Using the draw tools](#)

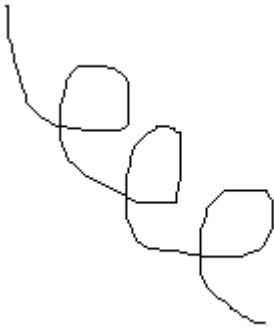
[Brush Styles](#)

## Pencil Tool

{button Tell me how...,PI('`,`draw\_too\_rtf\_1192837')}



The Pencil tool lets you draw straight lines or freehand sketches.



Use the Pencil tool just as you would draw with a pencil. The paint is applied when you double-click at the end of a stroke.

### **Note**

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

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{button Related Topics,PI('`,`draw\_too\_rtf\_1192632')}

[To use the Pencil tool](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

**To use the Pencil tool**

- 1 In the toolbar, click the Draw tool.
- 2 Click the Polyline tool.
- 3 Click the Brush Styles button in the ribbon area, and select the desired brush style.
- 4 Change the options in the ribbon area.
- 5 Point where you want to begin drawing.
- 6 Click from point to point on the image. The points are connected with a straight line.
- 7 Double-click the left mouse button when you finish.

**Notes**

Pressing and holding Ctrl before drawing a line forces a horizontal or vertical line.

A smaller brush size lets you draw more quickly than a larger brush.

Press Backspace before you complete the line to delete the last line segment drawn.

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{button Related Topics,PI('draw\_too\_rtf\_1192877')}

Pencil Tool

Using the draw tools





## What is a Mask?

A mask is a border used to set off an area for changes or protection from changes. Masks also mark an area for copying or cutting to the Windows Clipboard or a named clipboard.

The mask tools in Image are modeled after graphic design and photographic design tools. For example, an icon used for several of the Mask tools is a razor knife, a tool commonly used when manually creating cardboard or film masks.

A mask can be rectangular, elliptical, freehand-drawn, or painted. A special Smart Mask tool can be used to trace the edges of obviously visible objects. After you create a mask, you can change its size, its shape, or both.



A mask is marked with a black and white marquee on a color image, and green and red on a grayscale image. The mask can be hidden. Hiding a mask does not change any property or characteristic of the mask. A hidden mask can easily be shown on the image again.

You can draw multiple masks on a single image. The masks can be separate or overlapping. A new mask overlapping an existing mask can

- add to the area of the existing mask
- subtract from the area of the existing mask
- add to the area where the mask doesn't exist and subtract from the area where the masks overlap

## Using the Mask Tools



The Mask tools let you select, or mask, areas of an image so that you can edit one area without affecting another.

You can click the Anti-alias Edges button on the Image Tools toolbar to anti-alias all edges created with the mask tools.

Click an icon below to read more information about the tool.



Click the Shape Mask tool to create a rectangular/square or elliptical/circular mask.



Click the Freehand Mask tool to create a custom mask.



Click the Paint on Mask tool to create an irregularly shaped mask by using paint brushes on areas you want to mask.



Click the Smart Mask tool to automatically draw a mask.

Click the Mask Transform tool to move, rotate, skew, or change the size and shape of a mask.

Click the Mask Point Editing tool to change the shape of a mask by moving, adding, or deleting points on a mask.



Click the Vector Path tool to create vector masks from scratch, edit each point, and save the vectors before saving the mask.

### Tips

Use the Additive and Subtractive mode buttons to control what is included in the mask. For example, if you paint too much, you can subtract the unwanted area from the mask using the Subtractive mode button in the ribbon. This way, you can get exactly what you want in the masked area.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to the mode in which you are working. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`mask\_too\_rtf\_1208035')}

## [What is a Mask?](#)

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{button Related Topics,PI(`,`mask\_too\_rtf\_1208062')}

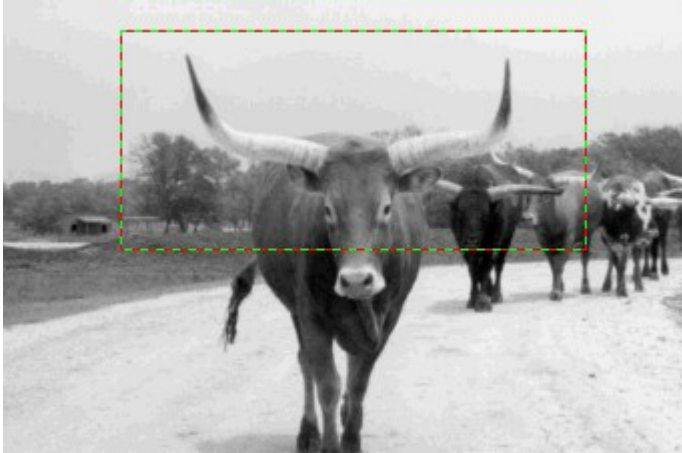
## Using the Mask Tools

## Shape Mask Tool

{button Tell me how...,PI('`,`mask\_too\_rtf\_1208092')}



The Shape Mask tool lets you create a rectangular, square, elliptical, or circular mask.



A mask is marked with a black and white marquee on a color image, and green and red on a grayscale image.

### Tips

Use the Additive and Subtractive mode buttons to control what is included in the mask. For example, if you paint too much, you can subtract the unwanted area from the mask using the Subtractive mode button in the ribbon. This way, you can get exactly what you want in the masked area.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to the mode in which you are working. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Image.

---

{button Related Topics,PI('`,`mask\_too\_rtf\_1208098')}

To draw a rectangular or elliptical mask

What is a Mask?

### **To draw a rectangular or elliptical mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Shape Mask tool.
- 3 Select a mask mode in the ribbon.
- 4 In the Shape box in the ribbon, select a mask shape (rectangular or elliptical).
- 5 In the Method box in the ribbon, select a mask method.
- 6 If you choose Constrain Aspect, type values for the Width and Height.
- 7 If you choose Constrain Size, type values for the Width and Height and select unit of measure.
- 8 Click where you want to start the mask and drag to create the mask.
- 9 When the mask is the size and location you want, release the left mouse button to display the mask.

### **Tips**

Use the Additive and Subtractive mode buttons to control what is included in the mask. For example, if you paint too much, you can subtract the unwanted area from the mask using the Subtractive mode button in the ribbon. This way, you can get exactly what you want in the masked area.

Press and hold the right mouse button and move the mouse to reposition the mask while you are drawing it.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask , Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208123')}



[Shape Mask Tool](#)

[What is a Mask?](#)

## Freehand Mask Tool

{button Tell me how...,PI('`,`mask\_too\_rtf\_1208173')}



The Freehand Mask tool lets you create a custom mask by manually or automatically tracing an outline of the area you want to mask.



You can draw a freehand mask one point at a time (by clicking the left mouse button), or you can press and hold the left mouse button while dragging the pointer (as if you were drawing with a pencil).

A mask is marked with a black and white marquee on a color image, and green and red on a grayscale image.

### Tips

Use the Additive and Subtractive mode buttons to control what is included in the mask. For example, if you paint too much, you can subtract the unwanted area from the mask using the Subtractive mode button in the ribbon. This way, you can get exactly what you want in the masked area.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to the mode in which you are working. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208183')}

[To draw a freehand mask](#)

[To load a shape](#)

What is a Mask?

### **To draw a freehand mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Freehand Mask tool.
- 3 Select a mask mode in the ribbon.
- 4 In the Method box, select Freehand.
- 5 Click where you want to start the mask and drag to create the mask.
- 6 When the mask is the size and location you want, double-click the left mouse button to display the mask.

### **Notes**

If you are in point editing mode, press Enter to complete the mask.

When in point editing mode, you can press Tab to select all points in the first shape with a selected point (or all points in all shapes if none are selected).

### **Tips**

If you make a mistake, press Backspace to delete the last line segment.

Place the last point near the first point before closing the mask. This helps you avoid an unwanted line.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask , Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208206')}

[To load a shape](#)

[To save a shape](#)

[To create a clipping path](#)

[To create a clipping path from an existing mask](#)

[Freehand Mask Tool](#)

[What is a Mask?](#)

## AutoMasking

{button Tell me how...,PI('`,`mask\_too\_rtf\_1208339')}

AutoMasking is a feature of the Freehand Mask that senses the edge of an area by detecting a color break, then automatically tracing it.



AutoMasking is used in conjunction with the Freehand Mask tool to create mask outlines in irregular areas. This powerful tool has adjustable sensitivity. It can detect the edge of an element based on the actual image data, rather than relying on a visual interpretation of a screen display.

A mask is marked with a black and white marquee on a color image, and green and red on a grayscale image.

### Tip

Click the right mouse button to open the mouse menu for quick access to commands and tools related to the mode in which you are working. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208329')}

[Freehand Mask Tool](#)

[What is a Mask?](#)



[To draw a mask using AutoMask](#)

[To edit points before a mask is completed](#)

### To draw a mask using AutoMask

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Freehand Mask tool.
- 3 In the Method box in the ribbon, select AutoMask.
- 4 Select a mask mode in the ribbon.
- 5 In the Sensitivity box, enter the amount of change in color you want Image to use to trace the mask.
- 6 If all colors are very similar you may want to use a small number so the mask does not expand too much. A high sensitivity gives you more precision, but requires more time to create the mask.
- 7 In the Min. Line Length box, enter the minimum line length in pixels that Image can draw when automasking.
- 8 Click where you want to begin the mask.
- 9 Drag the pointer and guideline a short distance (about 1/4 to 1/2 inch) along an edge of the image, and click. AutoMask automatically traces that edge of the image, approximating the guideline.
- 10 Repeat step 8 until the image is almost completely traced.
- 11 Double-click to close the mask.

#### Tip

If AutoMask can not find a distinct edge, the mask might draw unpredictably. If this happens, click the left mouse button to stop the mask from drawing, then press Backspace repeatedly until you return to a good outline.

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{button Related Topics,PI('`mask\_too\_rtf\_1208373')}

[AutoMasking](#)

[Freehand Mask Tool](#)

[What is a Mask?](#)

[To edit points before a mask is completed](#)

### To edit points before a mask is completed

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Freehand Mask tool.
- 3 Click the Additive Mode button in the ribbon.
- 4 In the Method box in the ribbon, select either Freehand or AutoMask.
- 5 Begin drawing a mask on the image.
- 6 In the Method box in the ribbon, select Point Edit. The mask turns into a series of line segments and Bézier curves.
- 7 Click the button corresponding to the point edit mode you want in the ribbon (Make Line, Make Bézier, Move Points, Add Points, Delete Points).

#### Note

You can use the Point Edit method to edit points as you are creating a mask. You may want to use this method if you have placed a point and are not happy with its placement.

---

{button Related Topics,PI('`,`mask\_too\_rtf\_1208406')}

[AutoMasking](#)

[Freehand Mask Tool](#)

[Using the Mask Tools](#)

[What is a Mask?](#)

[To draw a mask using AutoMask](#)

## Paint On Mask Tool

{button Tell me how...,PI('`,`mask\_too\_rtf\_1208463')}



You can paint a mask on an image using the Paint On Mask tool in the Mask tool set. By painting directly on the image, you can create irregularly-shaped masks using the brush size and shape you want.



A mask is marked with a black and white marquee on a color image, and green and red on a grayscale image.

### Tips

Use the Additive and Subtractive mode buttons to control what is included in the mask. For example, if you paint too much, you can subtract the unwanted area from the mask using the Subtractive mode button in the ribbon. This way, you can get exactly what you want in the masked area.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to the mode in which you are working. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208469')}

[To paint on a mask](#)

What is a Mask?



### **To paint on a mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Paint On Mask tool.
- 3 Select a mask mode in the ribbon.
- 4 Click the Shape button in the ribbon, and select a brush shape.
- 5 In the Size box, enter a brush size.
- 6 Set any other options in the ribbon.
- 7 Click where you want to start the mask and drag to paint on the mask.
- 8 When the mask is the size and location you want, release the left mouse button when the mask is as you want it.

### **Tips**

Use the Additive and Subtractive mode buttons to control what is included in the mask. For example, if you paint too much, you can subtract the unwanted area from the mask using the Subtractive mode button in the ribbon. This way, you can get exactly what you want in the masked area.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask , Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`mask\_too\_rtf\_1208493')}

[Paint On Mask Tool](#)

[What is a Mask?](#)

## Smart Mask Tool

{button Tell me how...,PI('`mask\_too\_rtf\_1208550')}



The Smart Mask tool draws a mask automatically based on color. You choose the color to be masked by pointing the cursor to an area of the image you want masked and clicking. Smart Mask senses color breaks within the image and masks between them.

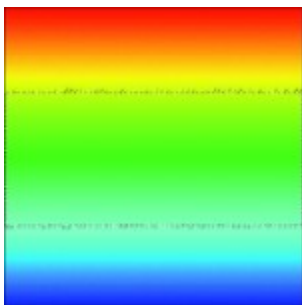
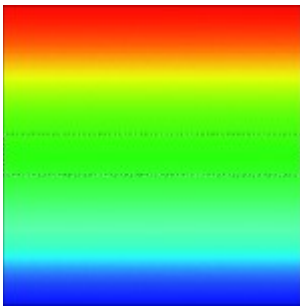


The Smart Mask tool is most effective when the contrast or color break is strong at the edge of the area to be masked. For example, the Smart Mask tool is useful for masking black letters when they are displayed on a white background.

As with other masking tools, you can set the mode to Additive (to add to the mask) or Subtractive (to subtract from the mask).

If you do not want a soft edge when using the Smart Mask tool, deselect the Anti-alias Edges button on the Image Tools toolbar.

HSL (Hue, Saturation, Lightness) model.



Normal (RGB)

HSL

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{button Related Topics,PI('`mask\_too\_rtf\_1208556')}

[To use the Smart Mask tool](#)

What is a Mask?

Anti-Alias Edges

### **To use the Smart Mask tool**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Smart Mask tool.
- 3 Select a mask mode in the ribbon.
- 4 In the Wand Range box in the ribbon, enter a value from 0% to 100%.
- 5 In the Color Model box, select a color model.
- 6 Set any other options in the ribbon.
- 7 Click inside the area of the image to be masked. A mask marquee appears.

### **Note**

You can delete your masks by opening the Mask menu and choosing the Remove Mask command or opening the Edit menu and choosing the Undo command.

### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208584')}

[Smart Mask Tool](#)

[What is a Mask?](#)



## Mask Transform Tool

{button Tell me how...,PI('`,`mask\_too\_rtf\_1208628')}



Using the Mask Transform tool, you can copy or move a mask or the mask and the image inside the mask.



When you use the Mask Transform tool, you can click on the image to choose an entire masked area, or draw a bounding box with the Selector tool to select a portion of the masked area to transform. Image places a transform box around the masked area.

You can perform several operations using the Mask Transform tool.

- move a mask or a masked image
- rotate a mask of a masked image
- resize a mask or a masked image
- flip a mask or masked area
- copy a mask or a masked image

When you are done with an operation, double-click on the transform box (or image), or press Enter to release the Mask Transform tool.

### Note

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

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208650')}

[To move a mask or masked image](#)

[To rotate a mask or masked image](#)

[To resize a mask or masked image](#)

[To flip a mask or masked image](#)

[To copy a mask or masked image](#)

[What is a Mask?](#)

[Using the Mask Tools](#)

### **To move a mask or masked image**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Transform tool.
- 3 In the Modify box in the ribbon, select Move Mask or Move Image.
- 4 Point to the inside of the masked area and click the left mouse button to select the entire masked area.

or

Point to a location on the image and drag a selection box over the portion of the mask you want to move. A transform box appears on the selected area. The ribbon changes to show the Mask Transform options.

- 5 Point to the inside of the transform box, press the left mouse button, and drag the transform box to the location you want. The masked area moves to the new location.
- 6 Press Enter to leave Mask Transform mode.

### **Notes**

To cut a portion of the image without masking an area, click the mask tool and choose the Mask Transform tool. Chose Move Image in the Modify list box. Drag a bounding box around the area you want to cut and release the mouse button when you finish.

You can delete a mask by selecting it while using the Mask Transform tool and pressing Del.

You can press Esc at any time during this process to exit the transform mode.

### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208680')}

[Mask Transform Tool](#)

[What is a Mask?](#)

[Using the Mask Tools](#)

### **To rotate a mask or masked image**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Transform tool.
- 3 In the Modify box in the ribbon, select Move Mask.
- 4 Point to the inside of the masked area and click the left mouse button to select the entire masked area.  
  
or  
  
Point to a location on the image and drag a selection box over the portion of the mask you want to transform.
- 5 A transform box appears on the selected area. The ribbon changes to show the Mask Transform options.
- 6 Click the Rotation button in the ribbon corresponding to the type of rotation you want: Normal (flat), X-Axis, or Y-Axis.
- 7 Point to the end of the rotate handle in the transform box, press the left mouse button, and drag the handle to the angle you want. The masked area rotates to the new angle.
- 8 Press Enter to leave Mask Transform mode.

### **Notes**

You can delete a mask by selecting it while using the Mask Transform tool and pressing Del.

You can press Esc at any time during this process to exit the transform mode.

### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208680')}

### To resize a mask or masked image

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Transform tool.
- 3 In the Modify box in the ribbon, select Move Mask or Move Image.
- 4 Point to the inside of the masked area and click the left mouse button to select the entire masked area.  
  
or  
  
Point to a location on the image and drag a selection box over the portion of the mask you want to transform.
- 5 A transform box appears on the selected area. The ribbon changes to show the Mask Transform options.
- 6 Click the Transform Mode button in the ribbon corresponding to the type of resizing you want: Scale, Skew, Perspective, or Distort.
- 7 Point to the corner or side handle of the transform box, press the left mouse button, and drag the handle in or out to the size you want. The masked area changes to the new size.
- 8 Repeat steps 5 and 6, if necessary.
- 9 Press Enter to leave Mask Transform mode.

#### Notes

Scale lets you enlarge or reduce the size of the transform box proportionally or non-proportionally; Skew lets you "slide" the transform box from rectangular to a slanted parallelogram; Perspective lets you change the size of one side of the transform box to add a three-dimensional appearance to the mask; and Distort lets you stretch the transform box as if it were a rubber sheet with each corner and side independently resizeable.

You can delete a mask by selecting it while using the Mask Transform tool and pressing Del.

You can press Esc at any time during this process to exit the transform mode.

#### Tip

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208680')}

### To flip a mask or masked image

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Transform tool.
- 3 In the Modify box in the ribbon, select Move Mask or Move Image.
- 4 Point to the inside of the masked area and click the left mouse button to select the entire masked area.

or

Point to a location on the image and drag a selection box over the portion of the mask you want to transform. A transform box appears on the selected area. The ribbon changes to show the Mask Transform options.

- 5 Click the Flip button corresponding to the flip you want: Horizontal or Vertical. The mask flips in the chosen direction.
- 6 Press Enter to leave Mask Transform mode.

### Notes

You can delete a mask by selecting it while using the Mask Transform tool and pressing Del.

You can press Esc at any time during this process to exit the transform mode.

### Tip

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208680')}



### **To copy a mask or masked image**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Transform tool.
- 3 In the Modify box in the ribbon, select Copy Mask or Copy Image.
- 4 Point to the inside of the masked area and click the left mouse button to select the entire masked area.

or

Point to a location on the image and drag a selection box over the portion of the mask you want to move. A transform box appears on the selected area. The ribbon changes to show the Mask Transform options.

- 5 Point to the inside of the transform box, press the left mouse button, and drag the transform box to the location you want. A copy of the mask moves to the new location.
- 6 Press Enter to leave Mask Transform mode.

### **Notes**

To copy a portion of the image without masking an area, click the mask tool and choose the Mask Transform tool. In the Modify box, select Copy Image. Drag a bounding box around the area you want to copy and release the mouse button when you finish.

You can delete a mask by selecting it while using the Mask Transform tool and pressing Del.

You can press Esc at any time during this process to exit the transform mode.

### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`mask\_too\_rtf\_1208680')}

## Mask Point Editing Tool

{button Tell me how...,PI('`,`mask\_too\_rtf\_1208809')}



Image lets you edit an existing mask to change its shape point by point. You can edit points as line segments or Bézier curves, move existing points, add points, and remove points to redraw the mask any way you want.

### Note

When in point editing mode, you can press Tab to select all points in the first shape with a selected point (or all points in all shapes if none are selected).

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208831')}

[To edit points as line segments](#)

[To edit points as Bézier curves](#)

[To add points to a mask](#)

[To remove points from a mask](#)

[To move points on a mask](#)

[What is a Mask?](#)

[Using the Mask Tools](#)

**To edit points as line segments**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Point Editing tool.
- 3 In the Method box in the ribbon, select Lines.
- 4 Click a point or draw a bounding box around the area of the mask you want to edit. The mask changes to display all points or selected points.
- 5 Edit the points.
- 6 Press Enter to leave the editing mode.

**Tip**

Press L to change the selected point(s) into a line.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208855')}

[To edit points as Bézier curves](#)

[To add points to a mask](#)

[To remove points from a mask](#)

[To move points on a mask](#)

[Mask Point Editing Tool](#)

### To edit points as Bézier curves

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Point Editing tool. The ribbon changes to show the Mask Point Editing options.
- 3 In the Method box in the ribbon, select Curves.
- 4 Click a point or draw a bounding box around the area of the mask you want to edit. The mask changes to display all points or selected points.
- 5 Edit the points as necessary.
- 6 Press Enter to leave the editing mode.

#### Tip

Press Shift while dragging a Bézier handle to unlock the Bézier handle and create a cusp. Press C to change the selected point(s) into a Bézier curve.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208891')}

[To edit points as line segments](#)

[To add points to a mask](#)

[To remove points from a mask](#)

[To move points on a mask](#)

[Mask Point Editing Tool](#)



### **To move points on a mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Point Editing tool.
- 3 Click the masked area to display the points.
- 4 Click the Move Points button in the ribbon.
- 5 Point the mouse pointer to the point to be moved, press the left mouse button, and drag the point to its new location.
- 6 Repeat step 5 for additional points, if necessary.
- 7 Press Enter to leave the editing mode.

### **Tip**

To move multiple points, draw a bounding box around the points, and move one of the points. Using the right mouse button while moving any point will move the entire curve.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1208928')}

[To edit points as line segments](#)

[To edit points as Bézier curves](#)

[To add points to a mask](#)

[To remove points from a mask](#)

[Mask Point Editing Tool](#)

### **To add points to a mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Point Editing tool.
- 3 Click the masked area to display the points.
- 4 Click the Add Points button in the ribbon.
- 5 Point the mouse pointer where you want to add a point and click. A new point appears at that place on the image.
- 6 Repeat step 5 for additional points.
- 7 Press Enter to leave the editing mode.

#### **Tip**

Press Shift and click where you want to add a point.

---

{button Related Topics,PI('`mask\_too\_rtf\_1208965')}

[To edit points as line segments](#)

[To edit points as Bézier curves](#)

[To remove points from a mask](#)

[To move points on a mask](#)

[Mask Point Editing Tool](#)

### **To remove points from a mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Point Editing tool.
- 3 Click the masked area to display the points.
- 4 Click the Remove Points button in the ribbon.
- 5 Point the mouse pointer to the point to be removed and click.
- 6 Repeat step 5 for additional points.
- 7 Press Enter to leave the editing mode.

### **Tips**

To select multiple points for deleting, draw a bounding box around the points.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1209005')}

[To edit points as line segments](#)

[To edit points as Bézier curves](#)

[To add points to a mask](#)

[To move points on a mask](#)

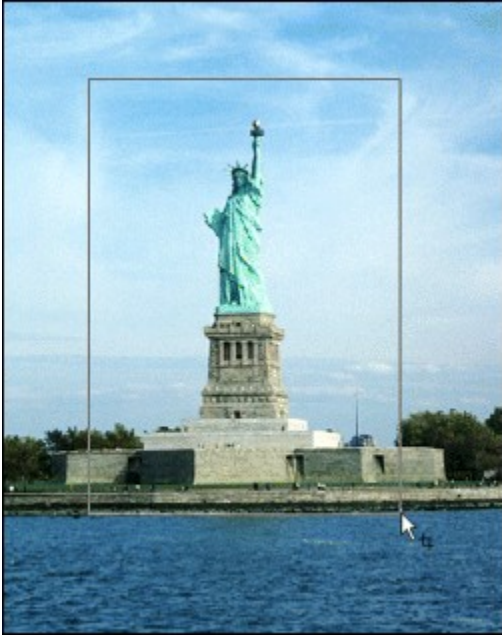
[Mask Point Editing Tool](#)

## Crop Tool

{button Tell me how...,PI('`,`mask\_too\_rtf\_1209218')}



The Crop tool lets you reduce the size of an image and remove unwanted areas of the image by selecting a rectangular portion of the image that you want to keep and discarding the portion of the image outside the rectangle. This tool is especially useful when an image contains extraneous imagery that you want to trim off and discard.



You can also use the crop tool to extract a portion, such as a person's face, and create a close-up portrait of the person, by trimming other persons and side items from the image.

To draw a cropping rectangle



### To draw a cropping rectangle

- 1 Click the Crop tool.
- 2 In the Method list box in the ribbon, select a cropping method.
- 3 If you choose Constrain Aspect, type values for the Width and Height.
- 4 If you choose Constrain Size, type values for the Width and Height and select a unit of measure, if necessary.
- 5 Click where you want to start the cropping rectangle. Press the left mouse button to move the rectangle while you are drawing it.
- 6 In Freeform and Constrain Aspect, you drag a rectangle; in Constrain Size, you position a box.
- 7 When the rectangle is the size and location you want, release the left mouse button to crop the image.

#### Tip

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`mask\_too\_rtf\_1209242')}

Crop Tool



### **To load a shape**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Point Editing tool.
- 3 Click the Load Shape button in the ribbon.
- 4 In the Select Shape Name box, select a shape.

or

Click the File Options button and choose Add to add a shape to the list box.

- 5 In the Scale box, set the scaling percentage. For example, if you want the shape to be one-half its original size, set the Scale percentage to 50%.
- 6 Click Load.

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{button Related Topics,PI('shape\_rtf\_1005705')}

[To save a shape](#)

[To create a clipping path](#)

[To create a clipping path from an existing mask](#)

**To save a shape**

- 1 Make sure there is a mask on the active image.
- 2 Click the Mask tool in the Main toolbar.
- 3 Click the Mask Point Editing tool.
- 4 Click once on the base image.
- 5 Click the Save Shape button in the ribbon.
- 6 In the Enter Shape Name box, enter a name for the shape.
- 7 Click Save.

---

{button Related Topics,PI('`,`shape\_rtf\_1005733')}

[To create a clipping path](#)

[To create a clipping path from an existing mask](#)

### **To create a clipping path**

- 1 Make sure there is a mask on the active image.
- 2 Click the Mask tool in the Main toolbar.
- 3 Click the Mask Point Editing tool.
- 4 Click once on the base image.
- 5 Click the Save Shape button in the ribbon.
- 6 In the Enter Shape Name box, type a name for the shape.
- 7 Click Save.
- 8 On the File menu, click Save As.
- 9 In the File Type list box, click EPS or DCS.
- 10 Click the Options button.
- 11 In the Clipping Path box, click the name of the shape you previously created.
- 12 Click OK.
- 13 Click Save.

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{button Related Topics,PI('`,`shape\_rtf\_1005763')}



To save a shape

To create a clipping path from an existing mask

### **To create a clipping path from an existing mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Point Editing tool.
- 3 In the Method box in the ribbon, select Curves.
- 4 Click the image. The mask is converted to Bézier curves.
- 5 Adjust the curves to the shape you want.
- 6 Click the Save Shape button in the ribbon.
- 7 In the Enter Shape Name box, type a name for the shape.
- 8 Click Save.
- 9 On the File menu, click Save As.
- 10 In the File Type list box, click EPS or DCS.
- 11 Click the Options button.
- 12 In the Clipping Path list box, click the name of the shape you previously created.
- 13 Click OK.
- 14 Click Save.

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{button Related Topics,PI('`,`shape\_rtf\_1005794')}

[To save a shape](#)

[To create a clipping path](#)



## Using the text tool

{button Tell me how...,PI('`,`text\_rtf\_1000010599')}

### A

The Text tool lets you add text to an image, select typefaces and point sizes, and choose text attributes.

Use the Text tool to add short captions or annotations to an image. Text added in this way is useful for producing comprehensives (concepts) or for printing on relatively low-resolution printers (less than 600 dpi). When you apply the text, it becomes a floating object that you can move, edit, and transform.

### Tip

Text added to an image takes on the resolution of the image. Because images almost always have lower resolution than your printer, you might want to replace Image's text with high-resolution vector based fonts when an image is offset printed or used for presentation graphics.

- One way to add high-resolution vector fonts is to export an image to a vector-based graphics program such as Micrografx Designer.

[To add text to an image](#)

[To move text](#)

[To edit text](#)

### **To add text to an image**

- 1 Click the Text tool in the Main toolbar.
- 2 In the Font box, select the font you want.
- 3 In the Points box, enter the point size.
- 4 Set any other options in the ribbon.
- 5 Move the pointer to where you want to insert the text.
- 6 Click the left mouse button to insert the text cursor.
- 7 Type the text.
- 8 Double-click the left mouse button when you finish placing the text.

---

{button Related Topics,PI('`,`text\_rtf\_1000010628')}

[To move text](#)

[To edit text](#)

[Using the text tool](#)



**To move text**

- 1 Click the Selector tool in the Main toolbar.
- 2 Place the cursor over the text until the cursor changes to a four-header arrow.
- 3 Drag the text where you want it.

---

{button Related Topics,PI('`,`text\_rtf\_1000010652')}

[To add text to an image](#)

[To edit text](#)

[Using the text tool](#)

**To edit text**

- 1 Click the Text tool in the Main toolbar.
- 2 Click the text to edit.
- 3 Double-click the text when you are finished editing.

---

{button Related Topics,PI('`,`text\_rtf\_1000010676')}

[To add text to an image](#)

[To move text](#)

[Using the text tool](#)



## Color Probe

{button Tell me how...,PI('`,`color\_to\_rtf\_1017247')}



The Color Probe tool lets you set the active color in the Color Swatch by choosing a color from an image. The Color Probe tool is useful when you want to select colors that exactly match those in the image.

When you choose the Color Probe tool, you have two choices to set the active color:



The Point Sample tool lets you "browse" the tool over the image, updating the active color in the Color Swatch as you click on colors in an image.



The Rectangular Average tool lets you draw a rectangle over the image. The color sampled is one averaged from all the colors within the rectangle.

---

{button Related Topics,PI('`,`color\_to\_rtf\_1017253')}

[To select a color using the Color Probe](#)

[Color Picker](#)  
[Color Palette](#)  
[Color Swatch](#)



**To select a color using the Color Probe**

- 1 Click the Color Probe tool in the Main toolbar.
- 2 Click either the Point Sample tool or Rectangular Average tool.
- 3 For the Point Sample tool, click on the image color you want to sample.

or

For the Rectangular Average tool, drag a rectangle around the area containing the colors you want to average.

- 4 The sample or average color appears in the Color Swatch as the active color.
- 5 To select a second color, click the alternate color in the Color Swatch to make it the active color, and repeat steps 1 and 2.

---

{button Related Topics,PI(','color\_to\_rtf\_1017280')}

[Color Probe](#)

[Color Picker](#)

[Color Palette](#)

[Color Swatch](#)

## Color Swatch



The Color Swatch displays two colors: the active color (in front) and the alternate color (in back). You can quickly switch between the active color and the alternate color by clicking the alternate color in the Color Swatch. To change the active color, double-click the active color to open the Color Picker, click a color in the Color Palette, or use the Color Probe tool.

The active color is used when you perform an action. But when two colors are needed, such as to create a gradient fill, the alternate color is also used.

The main purpose of the alternate color is to let you move easily between two different colors.

---

{button Related Topics,PI('color\_to\_rtf\_1017311')}

[Color Picker](#)

[Color Palette](#)

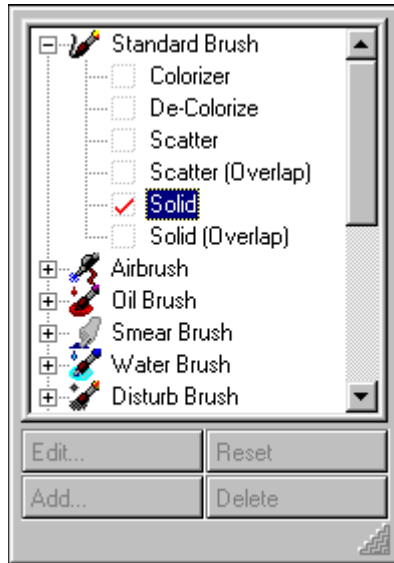
[Color Probe](#)



## Brush Styles

{button Tell me how...,PI('`,`brush\_st\_rtf\_1016260')}

When you open the Retouch, Filter or Draw tool sets, you choose the brush style by clicking the Brush Styles button on the ribbon. The example below shows the Brush Styles dialog box for the Paint tool of the Retouch tool set.



You can scroll through the list of categories, collapsing or expanding the categories by clicking the + or - signs. When you find the brush style you want to use, click the brush style name. A red check mark indicates this is the active brush style.

You can undock the Brush Styles dialog box by dragging it away from the ribbon and dropping it on your workspace. When you undock the Brush Styles dialog box, you can change brush styles on the fly.

If you leave the Brush Styles dialog box docked on the ribbon and choose a brush style, the dialog box closes.

You can also edit existing brush styles, delete brush styles, add brush styles, and reset brush styles from the Brush Styles dialog box.

### Note

The Smear, Eraser, and Spray Can tools are located in the Brush Styles dialog box for the Paint tool. These three tools have their own categories and corresponding brush styles.

---

{button Related Topics,PI('`,`brush\_st\_rtf\_1016246')}

[Delete Brush Command](#)

[Add Brush Command](#)

[Reset Brush Command](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)



## Edit Brush Command

{button Tell me how...,PI('`,`brush\_st\_rtf\_1016300')}

The Edit command lets you edit existing brush styles. A brush style is a collection of attributes for a brush that can be added and edited.

---

{button Related Topics,PI('`,`brush\_st\_rtf\_1016294')}

## Brush Styles

[To edit a brush style](#)

**To create a new brush tip**

- 1 Mask off the area from which you want to create a new brush tip.
- 2 In the Retouch, Filter or Draw tool ribbon, click the Brush Styles button.
- 3 In the Shape box in the ribbon, click Create.
- 4 In the Brush Name box, type the name of the new brush tip.
- 5 Click Create. Now you can choose the new brush tip from the Shape box in the ribbon.

**Note**

If you are creating a new brush tip, whatever area you mask off is going to be converted to grayscale. Therefore, black areas will let the ink flow through, while white areas remain transparent.

**To edit a brush style**

- 1 In the Retouch, Filter or Draw tool ribbon, click the Brush Styles button.
- 2 Click Edit. The Edit Brush dialog box opens.
- 3 In the Category box, select the name of the category in which the brush is stored.
- 4 In the Name box, type the name of the brush you want to edit.
- 5 Set the attributes for the style.
- 6 Click OK.

---

{button Related Topics,PI('`,`brush\_st\_rtf\_1016328')}

[Edit Brush Command](#)

[Brush Styles](#)

## Delete Brush Command

{button Tell me how...,PI('`,`brush\_st\_rtf\_1016350')}

The Delete command lets you delete brush styles. You can delete only the brush styles you added.

---

{button Related Topics,PI('`,`brush\_st\_rtf\_1016294')}

[To delete a brush style](#)



**To delete a brush style**

- 1 In the Retouch, Filter or Draw tool ribbon, click the Brush Styles button.
- 2 Highlight the style you want to delete.
- 3 Click Delete. A confirmation dialog box opens.
- 4 Click OK.

**Note**

You can delete only the brush styles you added.

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{button Related Topics,PI('brush\_st\_rtf\_1016368')}

Delete Brush Command

Brush Styles

## Add Brush Command

```
{button Tell me how...,PI('`,`brush_st_rtf_1016396')}
```

The Add Brush dialog box lets you add a custom brush style to the list of brush style categories. You are most likely to use this command if someone has given you a custom brush they created using Image (.MBS file format). After copying their file onto your hard disk, you need to let Image know there is a new brush on your system.

---

```
{button Related Topics,PI('`,`brush_st_rtf_1016294')}
```

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

### **To add a custom brush**

- 1 In the Retouch, Filter or Draw tool ribbon, click the Brush Styles button.
- 2 Click Add. The Add Brush dialog box opens.
- 3 Type the name of the path and folder for the brush you want to add.
- 4 Select the name of the category for the new brush from the drop-down list.
- 5 Type the name of the brush style.
- 6 Click OK.

---

{button Related Topics,PI('`,`brush\_st\_rtf\_1016419')}

To add a custom brush shape using the Copy To command  
Add Brush Command  
Brush Styles

### **To add a custom brush shape using the Copy To command**

- 1 Draw a mask around the area you want to make into a custom brush shape.
- 2 On the Edit menu, click Copy To.
- 3 Click Brush Tip.
- 4 Type a name for the brush shape in the Brush Name box.
- 5 Click Copy.

---

{button Related Topics,PI('`,`brush\_st\_rtf\_1016445')}

[To add a custom brush](#)  
[Add Brush Command](#)  
[Brush Styles](#)



## Reset Brush Command

{button Tell me how...,PI('`,`brush\_st\_rtf\_1016471')}

The Reset command lets you restore a brush style to its default options. You can only reset a brush style if you made changes to the brush using the ribbon. If you made changes to a brush using the Edit Brush command, clicking Reset only restores the options to those you changed using the Edit Brush command.

---

{button Related Topics,PI('`,`brush\_st\_rtf\_1016294')}

[To reset a brush style](#)

**To reset a brush style**

- 1 In the Retouch, Filter or Draw tool ribbon, click the Brush Styles button.
- 2 Highlight the style you want to reset.
- 3 Click Reset.

**Note**

You can reset a brush style if you made changes to the brush using the ribbon.

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{button Related Topics,PI(`,`brush\_st\_rtf\_1016488')}

[Reset Brush Command](#)

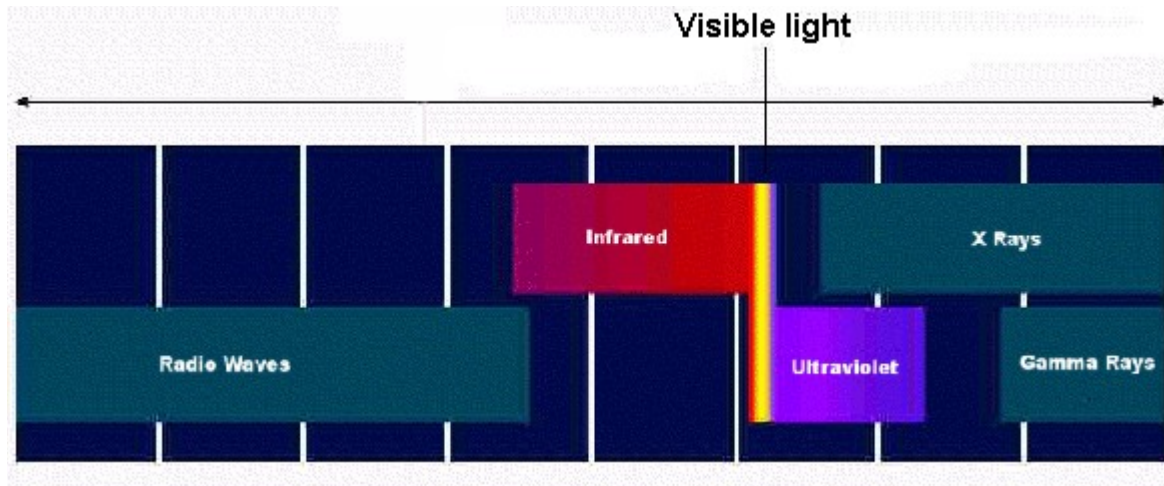
[Brush Styles](#)



## What is Color?

The color you see around you is electromagnetic energy, commonly known as light, which radiates at different electromagnetic frequencies. Just as your ear is sensitive to different audio frequencies that you hear as different "pitches," your eye senses different electromagnetic frequencies as colors.

The eye is sensitive to only a narrow band of electromagnetic frequencies. The highest frequency color that we can see is violet. Above violet is the invisible ultraviolet spectrum. The lowest frequency color we can see is red. Below red is the invisible infrared spectrum. Night vision devices often work in this range proving that there is light around us that we cannot see.

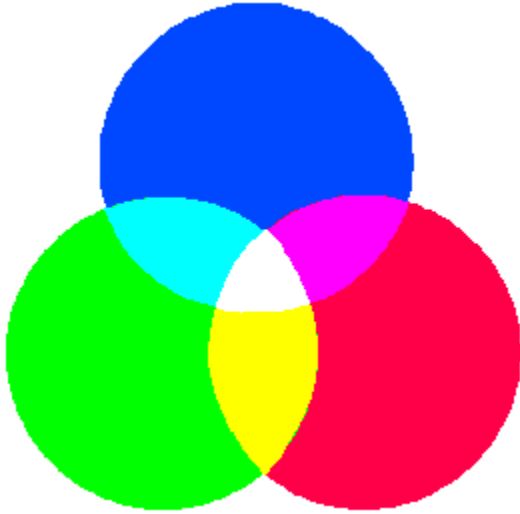


Even though our eyes can see only a narrow slice of the electromagnetic spectrum, this slice consists of millions of colors. Your computer monitor may be able to reproduce these colors, but if you look closely at your monitor, you will see that it actually emits only three colors: red, green, and blue.

Also, if you look closely at a color photograph in any book, you will see that it is made up of tiny dots in three colors: cyan, magenta, and yellow. It is the mixing of these three colors that creates the millions of colors we see.

## Additive Color Model

The Additive color model is built on three colors called the additive primaries. The additive primary colors are red (R), green (G), and blue (B). By mixing these colors in different percentages, any other color can be created. When blue and green are mixed, the resulting color is cyan. When blue and red are mixed, the resulting color is magenta. If all three primary colors are mixed together, the resulting color is white. The Additive color model is best depicted in computer monitors and television screens. Both are composed of tiny red, green, and blue illuminating dots.



The Additive color model can be illustrated further by looking at Image's Color Picker. Double-click the Color Swatch or any color in the Color Palette to open the Color Picker.

By changing the RGB values in the Color Picker, you can immediately see the resulting color. Set blue (B) and green (G) to 100% and the color is cyan. Set blue (B) and red (R) to 100% and the color is magenta. Notice that if all RGB values are the same, the resulting color is a shade of gray.

The Additive color model is sometimes known as the RGB color model or the Emittive color model.

## Subtractive Color Model

The Subtractive color model is built on the subtractive primary colors. The subtractive primary colors are cyan, magenta, and yellow. The colors created by the mixing equal amounts of subtractive primary colors create the additive primary colors. The opposite is also true; the mixing of equal amounts of additive primary colors creates the subtractive primary colors.



The Subtractive color model is implemented in the printing industry. Cyan, magenta, and yellow are three of the four ink colors used in four-color, or process, printing. Printers combine these three colors to produce virtually every color in the spectrum. A fourth color, black, is usually added because ink impurities make it difficult to create a true "black." (When pure cyan, yellow, and magenta colors are mixed together, black is the resulting color.)

The Subtractive color model is sometimes known as the CMYK model or the Reflective color model.

Image also supports another color model on the Color Picker. This is the Hue, Saturation, and Lightness (HSL) color model.



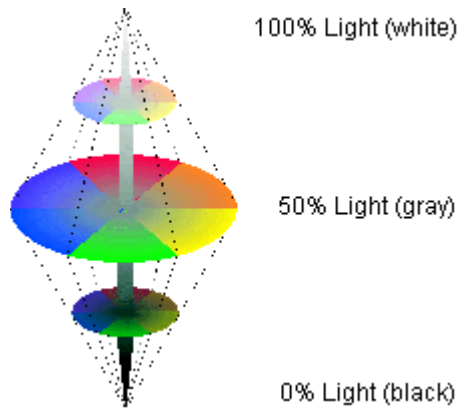
## **HSL Color Model**

The Hue, Saturation, and Lightness (HSL) color model defines a color based on its hue (color), saturation (purity of the color), and lightness (brightness).

## Hue

Hue is what we usually define as the color of an object. The hue of the sky is blue, the hue of a banana is yellow, and the hue of an apple is red.

The color wheel is a useful tool in understanding hue and the numeric values assigned to hues.



The lightness axis adds a third dimension to a color wheel, which produces the HSL color model.

The hue of a color is assigned a number from  $0^\circ$  to  $360^\circ$ . Red is defined at the  $0^\circ$  point, blue is  $120^\circ$ , cyan is  $180^\circ$ , green is  $240^\circ$ , and so on. Change the hue (H) values on Image's Color Picker to see the hue change. Also, look at the Hue Shift slider in Image's Hue Map dialog box for another way to change the hue of an image. Open the Hue Map dialog box by clicking Hue Map on the Map menu.

## Saturation

The saturation of a color describes the purity of the color. The range of saturation is defined in value percentages from 100% (full color intensity) to 0% (no color intensity). A black-and-white photograph has a color saturation value of 0%. Look at the Saturation Shift slider in the Hue Map dialog box to see how changes in saturation affect an image.

## **Lightness**

Lightness refers to the amount of white or black in a color and is defined in percentages from 100% (totally white) to 0% (totally black). Fifty percent lightness is the pure hue. Look at the Lightness Shift slider in the Hue Map dialog box to see how changes in lightness affect an image.

## Understanding Color Correction

For many different reasons, the colors in a photograph may not be the ones you want. Perhaps the lighting was incorrect when the picture was shot, or maybe there was a problem during the development of the photograph. Many old photographs develop an undesirable green hue as they age. Whatever the problem, you can use Image to correct it.

To correct an image with color problems, you must first decide what is wrong with the image and then decide which Image feature to use to correct the problem.

Using the example of a photograph that is too green, you could remove some green color from the image. However, you could also add a contrasting color (magenta) to neutralize the excessive green. Color channels are useful when changing a primary color throughout the image.

## Using Color Channels

Many Image dialog boxes, such as the Modify Color Maps dialog box and the Color Balance dialog box, offer color channel options. A color channel is an information layer of a color model. The RGB model has three channels: red, green, and blue. The CMYK model channels are cyan, yellow, magenta, and black (K). The HSL model channels are hue, saturation, and lightness.

Image lets you selectively work on each channel separately or you can use the Master channel to affect all channels equally. To use a color channel, decide which color channel you want to use, select the channel from the list box, and adjust the color until it is correct. You can also split channels into separate images, edit each image individually, and recombine the channels using the Channels command on the Image menu.

## Using the Correct Feature

It's sometimes difficult to know which Image feature to use to correct a color problem. Many features seem to perform the same function. For example, you can reduce a specific color in an image by using either the Modify Color Maps command or the Color Balance command.

Generally, use the Modify Color Maps command if you want to change many attributes of an image at the same time, such as brightness and color balance. If you want to change just one attribute in an image, use a command other than the Modify Color Maps command, such as the Color Balance command.

## Working with Service Bureaus

For the final output of your images, you may want to use the services of a commercial specialist in the type of output you want. For example, you may want to make photographic slides or high-resolution imagesetter prints.

Service bureaus, including slide services, printers, and prepress service bureaus, provide many valuable services. They have the expensive equipment required and extensive training and skills needed to do a professional job.

Primary considerations when transferring files to a service bureau are:

- **Methods of transfer**--Because image files tend to be large, you and the service bureau need to decide how to best transfer the image files. The choices include diskettes, removable hard drives, streaming tape systems, backup tape systems, and electronic transfer (typically by modem connection). Consult with the service bureau to learn what media they can work with. Some service bureaus may be set up for electronic transfers only; others may be set up for diskettes.
- **Acceptable file formats**--The service bureau must have your files in a format it can use. Image supports all common file formats such as TIFF, Scitex CT, and DCS.





## Color Swatch



The Color Swatch displays two colors: the active color (in front) and the alternate color (in back). You can quickly switch between the active color and the alternate color by clicking the alternate color in the Color Swatch. To change the active color, double-click the active color to open the Color Picker, click a color in the Color Palette, or use the Color Probe tool.

The active color is used when you perform an action. But when two colors are needed, such as to create a gradient fill, the alternate color is also used.

The main purpose of the alternate color is to let you move easily between two different colors.

---

{button Related Topics,PI('`swatch\_rtf\_1050815')}

[Color Picker](#)

[Color Palette](#)

[Color Probe](#)

## Color Probe

{button Tell me how...,PI('`,swatch\_rtf\_1050861')}



The Color Probe tool lets you set the active color in the Color Swatch by choosing a color from an image. The Color Probe tool is useful when you want to select colors that exactly match those in the image.

When you choose the Color Probe tool, you have four choices to set the active color:



The Point Sample tool lets you "browse" the tool over the image, updating the active color in the Color Swatch as you click on colors in an image.



The Rectangular Average tool lets you draw a rectangle over the image. The color sampled is one averaged from all the colors within the rectangle.



The Multiprobe tool lets you display color information about multiple locations in an image. You can display as many as eight locations



The Measure tool lets you calculate the distance between any two or three points in an image

---

{button Related Topics,PI('`,swatch\_rtf\_1050867')}

[To select a color using the Color Probe](#)

[Color Picker](#)  
[Color Palette](#)  
[Color Swatch](#)

**To select a color using the Color Probe**

- 1 Click the Color Probe tool in the Main toolbar.
- 2 Click either the Point Sample tool or Rectangular Average tool.
- 3 For the Point Sample tool, click on the image color you want to sample.

or

For the Rectangular Average tool, drag a rectangle around the area containing the colors you want to average.

- 4 The sample or average color appears in the Color Swatch as the active color.
- 5 To select a second color, click the alternate color in the Color Swatch to make it the active color, and repeat steps 1 and 2.

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{button Related Topics,PI('`,`swatch\_rtf\_1050895')}

[Color Probe](#)  
[Color Picker](#)  
[Color Palette](#)  
[Color Swatch](#)



## MultiProbe Tool

{button Tell me how...,PI('`,`swatch\_rtf\_1050938')}



The MultiProbe tool lets you display color information for up to eight locations in an image. This is important when you want to make color and tonal corrections to an image.

You can sample between a 1-by-1 screen pixel area up to a 49-by-49 screen pixel area. The larger sample areas are best used for high-resolution images (300 dpi and greater) where a 49-by-49 screen pixel area is still a relatively tiny portion of the image.

The Info window opens when you place a probe point on the image and displays the color values for the pixels under the probe. Image averages the pixels if you are probing a 3-by-3 or greater pixel area and displays that average color value in the Info window.

The Info window also lets you select the color space of the area you are sampling. In the Info window, click the Select Color Space button to the left of the Probe Color Swatch. You can view the area as:

- Actual Color
- Grayscale (8-bit)
- HSL Color (24-bit)
- RGB Color (24-bit)
- CMYK Color (32-bit)
- Grayscale (16-bit)
- HSL Color (48-bit)
- RGB Color (48-bit)
- CMYK Color (48-bit)

You can also automatically probe an image for the brightest and darkest points according to the color channels (for example, RGB, CMY and the master channel). After using the Advanced Color Probing feature, you can use the Modify Color Maps command or the Tone Balance command on the Map menu to color correct or change the tonal range of the image automatically.

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{button Related Topics,PI('`,`swatch\_rtf\_1050956')}

[To probe an image for color values](#)

[To change the color space of a color sample](#)

[To save a color probe location](#)

[To probe the darkest and brightest points automatically](#)

[Color Probe](#)  
[Color Palette](#)

### To probe an image for color values

- 1 On the Main toolbar, click the Color Probe tool and click the MultiProbe tool.
- 2 In the Probe Size list on the ribbon, select the screen pixel area size.
- 3 Click on the image where you want to place a color sample.

Image opens the Info palette and displays the color values in a box labeled #1. For each additional probe, Image adds another numbered box to the Info palette.

#### Note

You can only display color information for eight locations in an image.

#### Tip

To move a probe, click and drag on the appropriate point.

To delete a probe, click on the point and press Delete.

To delete all probes, click the Delete All button on the ribbon.

---

{button Related Topics,PI('`swatch\_rtf\_1050979')}

[MultiProbe Tool](#)

### **To change the color space of a color sample**

- 1 Find the appropriate box in the Info palette relating to the probe whose color space you want to change.
- 2 Click the Select Color Space button and choose a new color space from the menu.

#### **Note**

You can only display color information for eight locations in an image.

#### **Tip**

To move a probe, click and drag on the appropriate point.

To delete a probe, click on the point and press Delete.

To delete all probes, click the Delete All button on the ribbon.

---

{button Related Topics,PI('`,`swatch\_rtf\_1050979')}

**To save a color probe location**

- 1 Place one or more color samplers on the image.
- 2 On the File menu, click Save As.
- 3 In the Save as type box, select iGrafx Image (\*.ppf).
- 4 Type a name for the file in the File name box and click Save.

**Note**

When you open the image again, Image displays the probe locations as they were when you last saved.

---

{button Related Topics,PI('`,`swatch\_rtf\_1050979')}

### To probe the darkest and brightest points automatically

- 1 On the Main toolbar, click the Color Probe tool and click the MultiProbe tool.
- 2 Click the Advanced button on the ribbon.
- 3 Select which channels you want to probe automatically.
- 4 Click OK.

#### **Note**

After you have set which channels you want to probe automatically, you can click the MultiProbe Auto Probe on the ribbon to probe for those dark and bright points without opening the Advanced Color Probing dialog box.

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{button Related Topics,PI('`,`swatch\_rtf\_1050979')}



## Measure Tool

{button Tell me how...,PI('`,`swatch\_rtf\_1053097')}



The Measure tool calculates the distance between any two or three points in an image. By choosing to display more than one measuring line, you can create a protractor. This lets you measure angles separated from the x and y axes and view the distance between the points.

When you measure from one point to another, a line is drawn and the Info window displays the following information:

- The starting location (X and Y)
- The distance traveled from the x and y axes
- The total distance traveled
- The angle measured relative to the axis

This tool is good to use if your image has been scanned in crooked. You can zoom in on the image, use the measuring tool to measure the angle at which your image is crooked, and use the Image Rotate command to straighten your image.

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{button Related Topics,PI('`,`swatch\_rtf\_1053100')}

To measure between two points

To measure angles and distances between two or more points

To straighten a crooked image

To save tool measurements

[Color Probe](#)  
[MultiProbe Tool](#)  
[Info Window](#)

### **To measure between two points**

- 1 On the Main toolbar, click the Color Probe tool and click the Measure tool.
- 2 In the Modes list on the ribbon, click Single Line.
- 3 On the image, click from where you want to start measuring.
- 4 Move the pointer to where you want to end measuring and click.

The Info palette shows this distance next to 1:

### **Tips**

To resize a line, click and drag one end of a measuring line.

To move a line, click on an endpoint and drag the line.

To delete a line, click on the line and press Delete.

To delete all lines, click the Delete All button on the ribbon.

---

{button Related Topics,PI('`,`swatch\_rtf\_1053143')}

[Measure Tool](#)

[Info Window](#)

**To measure angles and distances between two or more points**

- 1 On the Main toolbar, click the Color Probe tool and click the Measure tool.
- 2 In the Modes list on the ribbon, click Double Line or Triple Line.
- 3 On the image, click from where you want to start measuring.
- 4 Move the pointer to those points you want to measure and click.

The Info palette shows the distance between the points (1:, 2:, 3:) and the angle between the points.

**Tips**

To resize a line, click and drag one end of a measuring line.

To move a line, click on an endpoint and drag the line.

To delete a line, click on the line and press Delete.

To delete all lines, click the Delete All button on the ribbon.

---

{button Related Topics,PI('`,`swatch\_rtf\_1053143')}

### **To straighten a crooked image**

- 1 Open the crooked image.
- 2 Zoom in on the top edge of the image so you can accurately measure the skewed angle.
- 3 On the Main toolbar, click the Color Probe tool and click the Measure tool.
- 4 Click once on the top edge of the image.
- 5 Move the pointer along the break between the image's pixels and the white area above and click to set the angle in the Info palette.
- 6 On the Image menu, point to Rotate and click Arbitrary Angle.
- 7 Click the Measure Probe Angle button. Image enters the angle of skew in the Angle box.
- 8 Click the Clockwise or Anti-Clockwise button depending on which way you want the angle fixed.
- 9 Click Rotate.

---

{button Related Topics,PI('`,`swatch\_rtf\_1053143')}

**To save tool measurements**

- 1 Place one or more measures on the image.
- 2 On the File menu, click Save As.
- 3 In the Save as type box, select iGrafx Image (\*.ppf).
- 4 Type a name for the file in the File name box and click Save.

**Note**

When you open the image again, Image displays the tool measurements as they were when you last saved.

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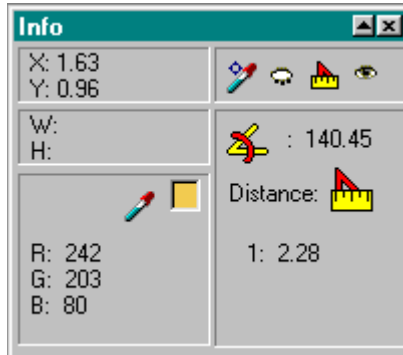
{button Related Topics,PI('`,`swatch\_rtf\_1053143')}



## Info Window

{button Tell me how...,PI('`,swatch\_rf\_1051083')}

The Information command lets you show or hide the Info window. A check mark appears to the left of the Info command when the window is shown.



The Info window displays information that helps you perform precise operations, such as aligning pixels and measuring sizes of areas within an image. When you use the Measure tool to measure from one point to another, the Info window displays the following information:

- The starting location (X and Y)
- The distance traveled from the x and y axes
- The total distance traveled
- The angle measured relative to the axis

The Info window also provides color (RGB, CMYK and HSL) values or grayscale values of the area under the pointer, depending on the image type.

The Info window opens when you place a MultiProbe point on the image and displays the color values for the pixels under the probe. Image averages the pixels if you are probing a 3-by-3 or greater pixel area and displays that average color value in the Info window.

The Info window also lets you select the color space of the area you are sampling. In the Info window, click the Select Color Space button to the left of the Probe Color Swatch. You can view the area as:

- Actual Color
- Grayscale (8-bit)
- HSL Color (24-bit)
- RGB Color (24-bit)
- CMYK Color (32-bit)
- Grayscale (16-bit)
- HSL Color (48-bit)
- RGB Color (48-bit)
- CMYK Color (48-bit)

[To show or hide the Info window](#)

### To show or hide the Info window

▶ On the View menu, click Info.

---

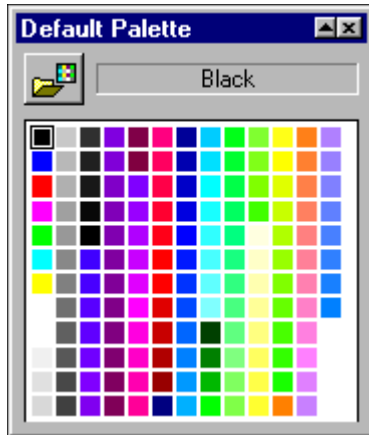
```
{button Related Topics,PI('`,`swatch_rtf_1051097')}
```

[Info Window](#)

## Color Palette

{button Tell me how...,PI('`,`swatch\_rtf\_1051125')}

The Color Palette is a collection of colors grouped together for easy access. Image comes with many different palettes. You can also create your own. The default palette, called "Default Palette," contains many of the common colors such as red, green, blue, cyan, magenta, yellow, black, and white.



The Color Palette contains two menus: File and Edit. You access the menus by clicking the Palette Options button in the Palette dialog box. The commands in the File menu let you choose another palette to open (only one palette can be open at a time), save the current palette, merge the current palette with another, and reset the current palette to the way it was the last time it was saved. The Edit menu lets you perform various functions on the current palette, such as add or delete a color, label a color, or fill the palette with a range of colors.

One common practice is to create one or more palettes for an image you are editing. These palettes contain colors taken from the image (using the Color Probe, for example) so you can easily reach them for touch-up work.

You can create palettes that contain more than one palette. For example, you might create a palette called "Waterfall" that contains common colors found in a picture of a waterfall. If you want, you can create a palette under Waterfall. For example, if the mist contains 10 colors, you might create a palette called "Mist under Waterfall".

---

{button Related Topics,PI('`,`swatch\_rtf\_1051175')}

[To open the Color Palette](#)

[To create a custom color palette](#)

[To add image colors to the Color Palette](#)

[To save a palette](#)

[To save a palette with a new name](#)

[To merge two palettes](#)

[To reset the palette](#)

[To undo the last color change to the palette](#)

[To delete a color from the palette](#)

[To name a color](#)

[To find a color in a palette](#)

[To fill a range of colors](#)

[Color Probe](#)

[Color Picker](#)

### **To open the Color Palette**

1 On the View menu, click Color Palette.

or

Click the Color Palette button on the Standard toolbar.

2 Click the Palette Options button.

3 On the File menu, click Load.

4 In the Select Palette Name box, select the palette containing the colors with which you want to work.

### **Note**

The Color Palette lets you load different color palettes; change existing colors; add, delete, and rename palettes; and insert new colors into existing palettes.

---

{button Related Topics,PI('swatch\_rtf\_1051199')}



[To create a custom color palette](#)

[To add image colors to the Color Palette](#)

[To save a palette](#)

[To save a palette with a new name](#)

[To merge two palettes](#)

[To reset the palette](#)

[To undo the last color change to the palette](#)

[To delete a color from the palette](#)

[To name a color](#)

[To find a color in a palette](#)

[To fill a range of colors](#)

[Color Palette](#)

[Color Probe](#)

[Color Picker](#)

[Color Swatch](#)

**To create a custom color palette**

1 On the View menu, click Color Palette.

or

Click the Color Palette button on the Standard toolbar.

2 Click the Palette Options button.

3 On the File menu, click New.

4 In the Entries to Fill box, enter the number of colors.

5 Click Set Colors from the Image option, if you want. (This option is available only if an image is open.)

6 Click OK.

**Note**

After a new color palette is created, you can create new palettes to be added to that set.

---

{button Related Topics,PI('`,`swatch\_rtf\_1051277')}

[To open the Color Palette](#)

[To add image colors to the Color Palette](#)

[To save a palette](#)

[To save a palette with a new name](#)

[To merge two palettes](#)

[To reset the palette](#)

[To undo the last color change to the palette](#)

[To delete a color from the palette](#)

[To name a color](#)

[To find a color in a palette](#)

[To fill a range of colors](#)

[Color Palette](#)

[Color Probe](#)

[Color Picker](#)

[Color Swatch](#)

### **To add image colors to the Color Palette**

1 On the View menu, click Color Palette.

or

Click the Color Palette button on the Standard toolbar.

2 Click the Palette Options button.

3 On the Edit menu, click Insert. The active color in the Color Swatch is added to the palette.

---

{button Related Topics,PI('`,`swatch\_rtf\_1051351')}

[To open the Color Palette](#)

[To create a custom color palette](#)

[To save a palette](#)

[To save a palette with a new name](#)

[To merge two palettes](#)

[To reset the palette](#)

[To undo the last color change to the palette](#)

[To delete a color from the palette](#)

[To name a color](#)

[To find a color in a palette](#)

[To fill a range of colors](#)

[Color Palette](#)

[Color Probe](#)

[Color Picker](#)

[Color Swatch](#)

**To save a palette**

1 On the View menu, click Color Palette.

or

Click the Color Palette button on the Standard toolbar.

2 Click the Palette Options button.

3 On the File menu, click Save.

---

{button Related Topics,PI('`swatch\_rtf\_1051425')}

[To open the Color Palette](#)

[To create a custom color palette](#)

[To add image colors to the Color Palette](#)

[To save a palette with a new name](#)

[To merge two palettes](#)

[To reset the palette](#)

[To undo the last color change to the palette](#)

[To delete a color from the palette](#)

[To name a color](#)

[To find a color in a palette](#)

[To fill a range of colors](#)

[Color Palette](#)

[Color Probe](#)

[Color Picker](#)

[Color Swatch](#)

**To save a palette with a new name**

1 On the View menu, click Color Palette.

or

Click the Color Palette button on the Standard toolbar.

2 Click the Palette Options button.

3 On the File menu, click Save As.

4 Type a new name for the palette.

5 Click OK. The palette is saved as a .PL3 file.

---

{button Related Topics,PI('`,`swatch\_rtf\_1051501')}



[To open the Color Palette](#)

[To create a custom color palette](#)

[To add image colors to the Color Palette](#)

[To save a palette](#)

[To merge two palettes](#)

[To reset the palette](#)

[To undo the last color change to the palette](#)

[To delete a color from the palette](#)

[To name a color](#)

[To find a color in a palette](#)

[To fill a range of colors](#)

[Color Palette](#)

[Color Probe](#)

[Color Picker](#)

[Color Swatch](#)

**To merge two palettes**

1 On the View menu, click Color Palette.

or

Click the Color Palette button on the Standard toolbar.

2 Click the Palette Options button.

3 On the File menu, click Merge.

4 In the Merge Palettes dialog box, click the palette that contains the colors to add to the current palette.

5 Click OK.

---

{button Related Topics,PI('`,`swatch\_rtf\_1051577')}

[To open the Color Palette](#)

[To create a custom color palette](#)

[To add image colors to the Color Palette](#)

[To save a palette](#)

[To save a palette with a new name](#)

[To reset the palette](#)

[To undo the last color change to the palette](#)

[To delete a color from the palette](#)

[To name a color](#)

[To find a color in a palette](#)

[To fill a range of colors](#)

[Color Palette](#)

[Color Probe](#)

[Color Picker](#)

[Color Swatch](#)

**To reset the palette**

1 On the View menu, click Color Palette.

or

Click the Color Palette button on the Standard toolbar.

2 Click the Palette Options button.

3 On the File menu, click Reset. The Image default color palette is restored to the program.

---

{button Related Topics,PI('`,`swatch\_rtf\_1051654')}

[To open the Color Palette](#)

[To create a custom color palette](#)

[To add image colors to the Color Palette](#)

[To save a palette](#)

[To save a palette with a new name](#)

[To merge two palettes](#)

[To undo the last color change to the palette](#)

[To delete a color from the palette](#)

[To name a color](#)

[To find a color in a palette](#)

[To fill a range of colors](#)

[Color Palette](#)

[Color Probe](#)

[Color Picker](#)

[Color Swatch](#)

**To undo the last color change to the palette**

1 On the View menu, click Color Palette.

or

Click the Color Palette button on the Standard toolbar.

2 Click the Palette Options button.

3 On the Edit menu, click Undo.

---

{button Related Topics,PI('`,`swatch\_rtf\_1051728')}

[To open the Color Palette](#)

[To create a custom color palette](#)

[To add image colors to the Color Palette](#)

[To save a palette](#)

[To save a palette with a new name](#)

[To merge two palettes](#)

[To reset the palette](#)

[To delete a color from the palette](#)

[To name a color](#)

[To find a color in a palette](#)

[To fill a range of colors](#)

[Color Palette](#)

[Color Probe](#)

[Color Picker](#)

[Color Swatch](#)

**To delete a color from the palette**

1 On the View menu, click Color Palette.

or

Click the Color Palette button on the Standard toolbar.

2 In the Color Palette, click the color you want to delete.

3 Click the Palette Options button.

4 On the Edit menu, click Delete.

---

{button Related Topics,PI('`,`swatch\_rtf\_1051803')}



[To open the Color Palette](#)

[To create a custom color palette](#)

[To add image colors to the Color Palette](#)

[To save a palette](#)

[To save a palette with a new name](#)

[To merge two palettes](#)

[To reset the palette](#)

[To undo the last color change to the palette](#)

[To name a color](#)

[To find a color in a palette](#)

[To fill a range of colors](#)

[Color Palette](#)

[Color Probe](#)

[Color Picker](#)

[Color Swatch](#)

**To name a color**

1 On the View menu, click Color Palette.

or

Click the Color Palette button on the Standard toolbar.

2 Click the Palette Options button.

3 Click the color to label.

4 On the Edit menu, click Label.

5 In the Enter Color Label box, type a name for the color.

6 Click OK.

---

{button Related Topics,PI('`,`swatch\_rtf\_1051880')}

[To open the Color Palette](#)

[To create a custom color palette](#)

[To add image colors to the Color Palette](#)

[To save a palette](#)

[To save a palette with a new name](#)

[To merge two palettes](#)

[To reset the palette](#)

[To undo the last color change to the palette](#)

[To delete a color from the palette](#)

[To find a color in a palette](#)

[To fill a range of colors](#)

[Color Palette](#)

[Color Probe](#)

[Color Picker](#)

[Color Swatch](#)

### **To find a color in a palette**

1 On the View menu, click Color Palette.

or

Click the Color Palette button on the Standard toolbar.

2 Click the Palette Options button.

3 On the Edit menu, click Find.

4 Type the color's label. Use wildcard characters, if necessary.

5 Click Next to view more found colors.

6 Click Select to choose the highlighted color.

---

{button Related Topics,PI('`,`swatch\_rtf\_1051957')}

[To open the Color Palette](#)

[To create a custom color palette](#)

[To add image colors to the Color Palette](#)

[To save a palette](#)

[To save a palette with a new name](#)

[To merge two palettes](#)

[To reset the palette](#)

[To undo the last color change to the palette](#)

[To delete a color from the palette](#)

[To name a color](#)

[To fill a range of colors](#)

[Color Palette](#)

[Color Probe](#)

[Color Picker](#)

[Color Swatch](#)

### **To fill a range of colors**

1 On the View menu, click Color Palette.

or

Click the Color Palette button on the Standard toolbar.

2 Click the color from which to begin the fill. The fill progresses from the highlighted color to the adjacent color on the right.

3 Click the Palette Options button.

4 On the Edit menu, click Fill.

5 Type the number of colors you want. A higher number gives a wider range of colors.

or

To automatically generate the largest number possible between two colors, click Fill Maximum Entries. Colors that are closer together on the color model (yellow and light yellow, for example) produce a smaller range of colors spaced further apart (red and green, for example).

6 Click a color model (RGB Fill or HSL Fill). If you are not sure which one to use, click RGB Fill.

7 Click OK.

---

{button Related Topics,PI('`,`swatch\_rtf\_1052037')}

[To open the Color Palette](#)

[To create a custom color palette](#)

[To add image colors to the Color Palette](#)

[To save a palette](#)

[To save a palette with a new name](#)

[To merge two palettes](#)

[To reset the palette](#)

[To undo the last color change to the palette](#)

[To delete a color from the palette](#)

[To name a color](#)

[To find a color in a palette](#)

[Color Palette](#)

[Color Probe](#)

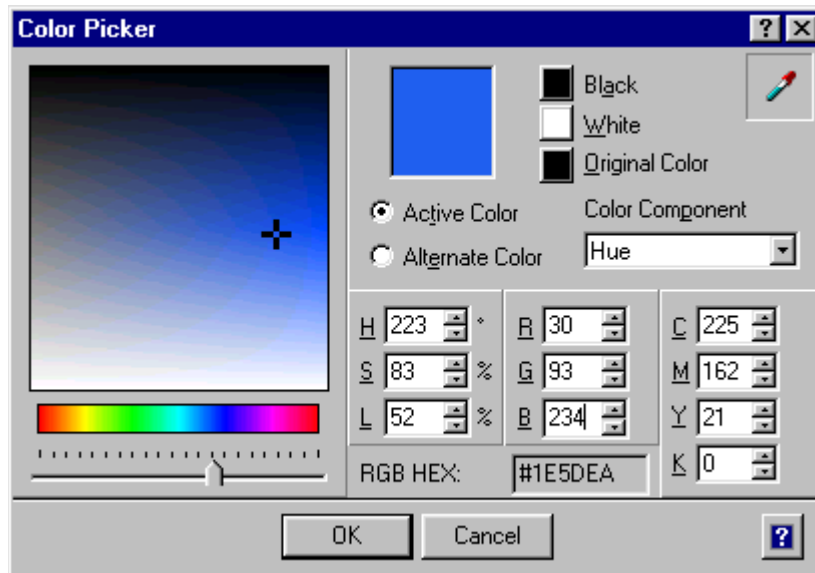
[Color Picker](#)

[Color Swatch](#)

## Color Picker

{button Tell me how...,PI('`,`swatch\_rtf\_1052154')}

The Image Color Picker lets you use any of the color models when selecting a color.



You can select a color in the Color Picker by pointing to it with the mouse or by entering values for the specific components of one or more models.

You can use the Color Picker dialog box to choose exact shades or colors by defining HSL, RGB, or CMYK values. You can also intuitively select colors by moving the pointer over hue variations. All the color models are active at the same time. You can work with them simultaneously; if you change a value in one model, the corresponding values change in all other models.

Use the Color Picker when you need to match your colors to a particular program or output format like RGB for film recording, HSL for matching another program, or CMYK for process color printing.

### Adjust Color Component

Lets you choose the color component you want to adjust. Choices are Hue, Saturation, Lightness, Red, Green, Blue, Cyan, Magenta, Yellow, and Black.

### Hue Slider

Lets you quickly change the color select area to show the hues you want to select from.

### Color map

Lets you intuitively select colors by moving the pointer over hue variations and clicking on the hue you want. The color of the chosen point is shown in the New Color area.

### Hue Area

Lets you set the Hue value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

### Saturation Area

Lets you set the Saturation value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

### Lightness Area

Lets you set the Lightness value. As you change a value in one area, the other areas change value also. You can



also change the values by moving the cursor inside the visual color select area.

#### **Red Area**

Lets you set the Red value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

#### **Green Area**

Lets you set the Green values. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

#### **Blue Area**

Lets you set the Blue value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

#### **Cyan Area**

Lets you set the Cyan value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

#### **Magenta Area**

Lets you set the HSL (Hue, Saturation, and Lightness), RGB (Red, Green, and Blue), and CMYK (Cyan, Magenta, Yellow, and Black) values. As you change a value in one area, the other areas change value also. You can also change the values by moving the slider inside the cursor color select area.

#### **Yellow Area**

Lets you set the Yellow value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

#### **Black Area**

Lets you set the Black value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

#### **Original Area**

Shows the original color. Click inside the Original color area to make the New Color area the same as the original color.

#### **New Color Area**

Shows the changed color.

#### **RGB HEX**

Shows the RGB hex value for any color you want to use on a Web page.

You can also get the RGB hex value for any color you want to use on a Web page.

---

{button Related Topics,PI('','swatch\_rtf\_1052160')}

[To select a color with the Color Picker](#)

[Color Palette](#)

[Color Probe](#)

[Color Swatch](#)

**To select a color with the Color Picker**

- 1 Double-click the Color Swatch in the toolbar.
- 2 Select the RGB (Red, Green, Blue) or CMYK (Cyan, Magenta, Yellow, Black) values.
- 3 Click OK.

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{button Related Topics,PI('`,`swatch\_rtf\_1052184')}

[Color Picker](#)

[Color Palette](#)

[Color Probe](#)

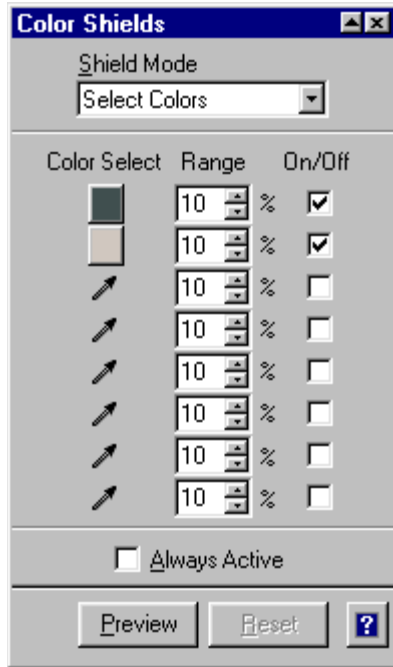
[Color Swatch](#)

## Color Shield

{button Tell me how...,PI('`,swatch\_rtf\_1052227')}



The Color Shield command on the View menu opens the Color Shields dialog box.



You can choose which selected or non selected colors you want to edit. You can choose to edit selected or non selected colors (Select Colors) or protect selected colors and edit all others (Protect Colors).

If, for example, you want to change the color blue in an image to green, choose Select Colors from the Shield Mode box in the Color Shields dialog box, click a Probe tool, and then click on blue in the image. You can then use the Paint tool to paint green over the blue in the image. Image only paints green on the blue color you probed.

Following the above example, you can also select Protect Colors from the Shield Mode box if you want to affect all parts of an image except for the parts colored blue. Image only affects the colors you did not probe.

[To use the Color Shield](#)

### **To use the Color Shield**

- 1 On the View menu, click Color Shield.
- 2 Click a Color Select button. Eight shields are available in the dialog box.
- 3 Drag the pointer over the image to define the color to shield.
- 4 Click the left mouse button. The color is displayed in the selected Color Select button.
- 5 Type a range percentage to define how close the shielded color will be to the chosen color. A 0% setting selects or shields only an exact color match; a 100% setting selects or shields all colors. The default setting is 10%.

### **Notes**

A high-range percentage includes many colors similar to the selected color; a lower percentage restricts the colors to only those closest to the selected color.

The percent range is based upon the RGB color model. It defines the deviation from the RGB values of the color defined in the shield. A 100% setting protects or selects all color values in the image. A 5% setting allows a tolerance of plus or minus 5% from the defined RGB value. A 0% setting limits the shield to a single RGB value.

- 6 Repeat steps 2 through 5 to define additional shields.
- 7 In the Shield Mode box, select Protect Colors or Select Colors.
- 8 The Protect Colors option protects the selected color ranges from edits; the Select Colors option targets the color ranges for edits.
- 9 Click the On/Off boxes in the dialog box to activate each color shield. The color values are selected or protected for use with all editing tools.

---

{button Related Topics,PI('','swatch\_rtf\_1052252')}



Color Shield

## Using Merge Modes

The Merge Mode list box used in many tool ribbons contains various editing options. When used in conjunction with editing tools, such as Paint or Fill, these options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

---

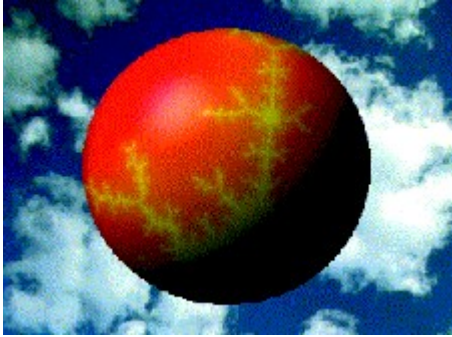
{button Related Topics,PI('`swatch\_rtf\_1052267')}

[Merge Modes--Normal](#)  
[Merge Modes--Additive](#)  
[Merge Modes--Subtractive](#)  
[Merge Modes--If Lighter](#)  
[Merge Modes--If Darker](#)  
[Merge Modes--Filter](#)  
[Merge Modes--Multiply](#)  
[Merge Modes--Difference](#)  
[Merge Modes--Texturize](#)  
[Merge Modes--Color](#)  
[Merge Modes--Hue](#)  
[Merge Modes--Saturation](#)  
[Merge Modes--Luminance](#)  
[Merge Modes--Red](#)  
[Merge Modes--Green](#)  
[Merge Modes--Blue](#)  
[Merge Modes--Invert](#)  
[Merge Modes--Overlay](#)  
[Merge Modes--Screen](#)  
[Merge Modes--HardLight](#)  
[Merge Modes--SoftLight](#)  
[Merge Modes--ColorDodge](#)  
[Merge Modes--ColorBurn](#)  
[Merge Modes--Dissolve](#)

## Merge Modes--Normal

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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



---

{button Related Topics,PI('`swatch\_rtf\_1052353')}

## Using Merge Modes

## Merge Modes--Additive

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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



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

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

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

### Note

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

## Merge Modes--Subtractive

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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



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

|      |      |        |        |
|------|------|--------|--------|
| Cyan | R(0) | G(100) | B(100) |
|------|------|--------|--------|

|         |        |      |        |
|---------|--------|------|--------|
| Magenta | R(100) | G(0) | B(100) |
|---------|--------|------|--------|

-----

|  |        |        |        |
|--|--------|--------|--------|
|  | R(100) | G(100) | B(200) |
|--|--------|--------|--------|

|  |      |      |      |
|--|------|------|------|
|  | -100 | -100 | -100 |
|--|------|------|------|

-----

|      |      |      |        |
|------|------|------|--------|
| Blue | R(0) | G(0) | B(100) |
|------|------|------|--------|

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

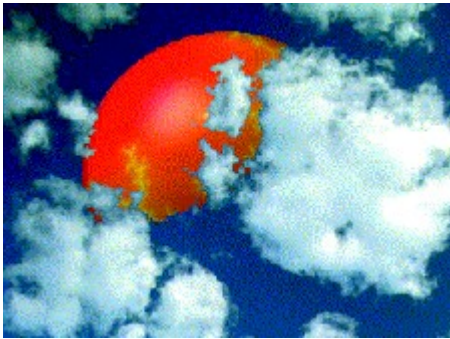
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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

## Merge Modes--If Lighter

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

The If Lighter option lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of the colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).



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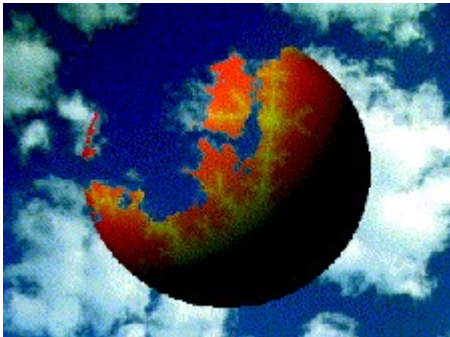
{button Related Topics,PI('`,`swatch\_rtf\_1052353')}



## Merge Modes--If Darker

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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



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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

## Merge Modes--Filter

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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



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{button Related Topics,PI('',`swatch\_rtf\_1052353')}

## Merge Modes--Multiply

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

The Multiply option multiplies the value of the image and the editing tool colors.



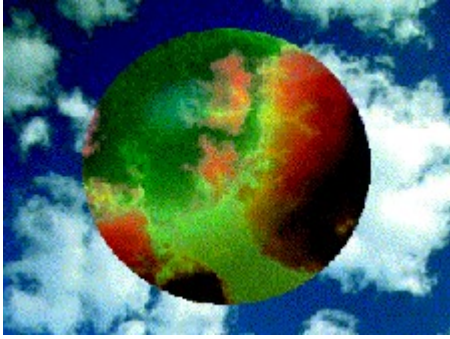
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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

## Merge Modes--Difference

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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



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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

## Merge Modes--Texturize

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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



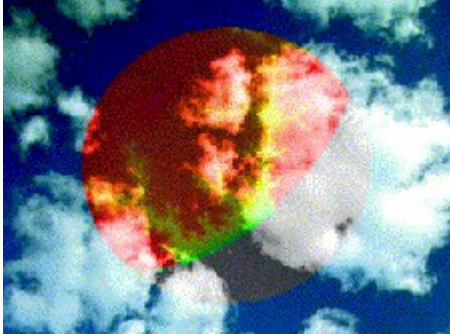
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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

## Merge Modes--Color

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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



### Note

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

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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

## Merge Modes--Hue

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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



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{button Related Topics,PI('`swatch\_rtf\_1052353')}

## Merge Modes--Saturation

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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



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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}



## Merge Modes--Luminance

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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



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{button Related Topics,PI('`swatch\_rtf\_1052353')}

## Merge Modes--Red

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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

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



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{button Related Topics,PI('',`swatch\_rtf\_1052353')}

## Merge Modes--Green

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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

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



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{button Related Topics,PI('',`swatch\_rtf\_1052353')}

## Merge Modes--Blue

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

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

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



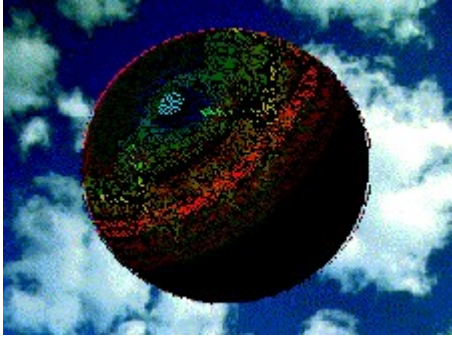
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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

## Merge Modes--Invert

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

The Invert option lets you reverse the colors of an image. A black-and-white image reverses to look like a photo negative. A color image reverses using additive colors.



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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

## Merge Modes--Overlay

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

The Overlay option lets you multiply or screen the colors of an image. Patterns or colors overlay existing pixels while preserving any highlights or shadows in the base color.

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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

## Merge Modes--Screen

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

The Screen option lets take the blend and the base colors of an image to produce a lighter color image. The effect is much like projecting several photographic slides on top of each other.

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{button Related Topics,PI(`,`swatch\_rtf\_1052353')}

## Merge Modes--HardLight

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

The HardLight option lets you multiply or screen the colors in an image based on the blend color. This gives the effect of shining a harsh spotlight on an image. If the blend color is lighter than 50% gray, you can use HardLight to add highlights to the image. If the image is darker than 50% gray, you can use this option to add shadows to the image.

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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}



## Merge Modes--SoftLight

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

The SoftLight option lets you multiply or screen the colors in an image based on the blend color. This gives the effect of shining a diffused spotlight on an image. If the blend color is lighter than 50% gray, you can use SoftLight to dodge colors in the image. If the image is darker than 50% gray, you can use this option to burn in portions of the image.

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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

## Merge Modes--ColorDodge

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

The ColorDodge option lets you brighten the base color of an image to reflect the blend color.

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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

## Merge Modes--ColorBurn

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

The ColorBurn option lets you darken the base color of an image to reflect the blend color.

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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

## Merge Modes--Dissolve

The Merge Mode list box lets you choose options that define the way colors in an object relate to the colors in the base image and any overlapping objects. Merge modes always operate within the boundaries of other options, such as transparency.

The Dissolve option lets you paint each pixel to make it the result color. The result color is a random replacement of pixels with the base color or the blend color, depending on the opacity of a pixel. This option works best with paintbrush tools.

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{button Related Topics,PI('`,`swatch\_rtf\_1052353')}

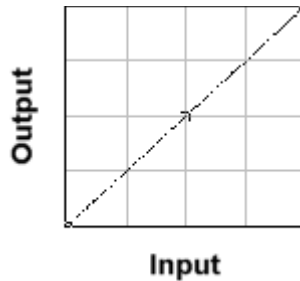


## Modify Color Maps

{button Tell me how...,PI('`,`map\_menu\_rtf\_1056958')}

One of Image's most powerful features is its ability to let you modify color maps to enhance the colors in your original image, to compensate for color casts, and to make color corrections. You can use a color map to control brightness, contrast, color balance, hue, saturation, and tonal details. You can also use it to create special effects such as posterization.

A color map is a graph that represents the color values in an image. With this map, you can alter all original colors at once or you can specify primary color channels individually.



You adjust color maps by dragging the points on the color map curve to change the shape of the curve. A point is a device you use to change the shape of a color map curve. By default, there are three points on the curve but you can have as many as 11. By clicking the Curves/Lines toggle button, you adjust the map curve by curves or line segments.

To add a point to a color map curve, click on the curve or click the Probe button, move the probe to the image, and click the left mouse button. As you move the probe over the image, the color intensity under the probe is mapped to the color map curve. A point is added to the curve when you click the left mouse button. This lets you easily find the color map point location for a specific color intensity.

By pressing **SPACEBAR**, you cycle upward through the points in the color map curve. By pressing **SHIFT+SPACEBAR**, you cycle downward through the points. You can use the arrow keys to move an active point by one unit. If you hold **SHIFT** and press an arrow key, you move an active point by five units. To delete a point, select the point by clicking on it to make it active, and press **DELETE**.

Both axes of the color map specify the intensity of a color. The horizontal axis represents colors as they exist in the image (input). The vertical axis represents how you want the color to appear in the image (output). If percentages are chosen in the Options dialog box, zero on each axis indicates white, or no intensity. One hundred is black, or full intensity. Image measures the intensities in percentages. The percentages can range from 0 to 100 (highlights to shadows) or 100 to 0, depending on the user-definable input axis setting. You can toggle this setting by clicking the gradient area directly under the color map.

The color map lets you access different channels: one for each channel in the image. You can map these channels to adjust input colors to different output colors. To access the additive primary colors, you must have an RGB image open. To access the subtractive primary colors, you must have a CMYK image open.

The Modify Color Maps command also lets you make automatic color corrections. Use the MultiProbe tool's Advanced Color Probing feature to automatically probe an image for the brightest and darkest points according to the color channels (for example, RGB, CMY and the master channel), and then use the Modify Color Maps command to correct the image according to these input values.

### Note

The mathematical method of color correction sets the highlights and shadows in an image by assigning the lightest and darkest CMYK ink values or RGB screen values to the lightest and darkest areas in an image.

Because setting highlights and shadows generally alters the midtone pixel values, the mathematical method also adjusts the brightness values of the midtones to produce a good gray balance.

To make up for ink deficiencies and achieve a proper gray balance in a CMYK image, Image removes a little magenta and yellow ink in all gray areas relative to the amount of cyan ink.

To achieve a proper gray balance in an RGB image, Image makes sure there are approximately equal amounts of red, green and blue in a midtone neutral.

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{button Related Topics,PI('`,`map\_menu\_rtf\_1056948')}

[Map Menu](#)

[Understanding Color Correction](#)



[To adjust a color map](#)

**To adjust a color map**

- 1 On the Map menu, click Modify Color Maps.
- 2 In the Channel box, select the channel you want to modify.
- 3 In the Editing box, select Visual, if necessary.

**Note**

You could instead click Numeric and enter the numeric values directly into the Input and Output boxes.

- 4 Move the cursor to a point on the curve, press and hold the left mouse button, and drag the point to a new location. Release the left mouse button.
- 5 Click OK.

**Notes**

If the changes are not acceptable at this point, you can click the Undo command to revert to the previously applied changes.

As you change a point in Visual mode, the corresponding Input and Output values in Numeric dialog box change. Also, as you change Input and Output values in Numeric mode, the corresponding points in the Visual mode change.

### To make tonal corrections to your image automatically

- 1 Open the image you want to color correct.
- 2 On the Main toolbar, click the Color Probe tool and click the MultiProbe tool.
- 3 Click the Advanced button on the ribbon.
- 4 Select which channels you want to probe automatically.
- 5 Click OK.
- 6 On the Map menu, click Modify Color Maps.
- 7 In the Channel box, select Master.
- 8 Click the MultiProbe Math Correction button.

#### Tip

You may want to drag the midtones point after clicking the MultiProbe Math Correction button to make minor adjustments to the image.

- 9 Click OK.

#### Note

The mathematical method of color correction sets the highlights and shadows in an image by assigning the lightest and darkest CMYK ink values or RGB screen values to the lightest and darkest areas in an image.

Because setting highlights and shadows generally alters the midtone pixel values, the mathematical method also adjusts the brightness values of the midtones to produce a good gray balance.

To make up for ink deficiencies and achieve a proper gray balance in a CMYK image, Image removes a little magenta and yellow ink in all gray areas relative to the amount of cyan ink.

To achieve a proper gray balance in an RGB image, Image makes sure there are approximately equal amounts of red, green and blue in a midtone neutral.

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{button Related Topics,PI('',`map\_menu\_rtf\_1056990')}

[Modify Color Maps](#)

[Map Menu](#)

[Working with Service Bureaus](#)

### To make color corrections to your image automatically

- 1 Open the image you want to color correct.
- 2 On the Main toolbar, click the Color Probe tool and click the MultiProbe tool.
- 3 Click the Advanced button on the ribbon.
- 4 Select which channels you want to probe automatically.
- 5 Click OK.
- 6 On the Map menu, click Modify Color Maps.
- 7 In the Channel box, select the channel on which you want to make corrections.
- 8 Click the MultiProbe Auto Probe button.

#### Tip

You may want to make corrections to more than one channel. Repeat steps 7–8 for each channel you want to correct.

- 9 Click OK.

#### Note

The mathematical method of color correction sets the highlights and shadows in an image by assigning the lightest and darkest CMYK ink values or RGB screen values to the lightest and darkest areas in an image.

Because setting highlights and shadows generally alters the midtone pixel values, the mathematical method also adjusts the brightness values of the midtones to produce a good gray balance.

To make up for ink deficiencies and achieve a proper gray balance in a CMYK image, Image removes a little magenta and yellow ink in all gray areas relative to the amount of cyan ink.

To achieve a proper gray balance in an RGB image, Image makes sure there are approximately equal amounts of red, green and blue in a midtone neutral.

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{button Related Topics,PI('`,`map\_menu\_rtf\_1056990')}

[Modify Color Maps](#)

[Map Menu](#)

[Working with Service Bureaus](#)

## Adjust Contrast/Brightness

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057051')}

You can adjust the contrast and brightness of an image using the Modify Color Maps dialog box or you can use the Adjust Contrast/Brightness command.

Image's Contrast/Brightness command on the Map menu lets you control the contrast and brightness of an image using two different methods: the "visual" method and the "joystick" method. The visual method shows samples of an image with different contrast and brightness settings. You simply click on a sampled image and the contrast and brightness settings are automatically changed.

You can choose the tonal range you want to affect: Full, Highlights, Midtones, and Shadows. Choose Full to affect every range in the image. Choose Highlights to affect the lightest values in the image. Choose Midtones to affect the middle values in the image. Choose Shadows to affect the darkest values in the image.

The joystick method lets you change the contrast and brightness by moving a joystick. As you move the joystick, the contrast and brightness numeric values change. You can also enter the values directly.

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057061')}

To adjust contrast and brightness using the joystick method

To adjust contrast and brightness visually



[Contrast](#)

[Brightness](#)

[Map Menu](#)

[Understanding Color Correction](#)

## Contrast

{button Tell me how...,PI('',`map\_menu\_rtf\_1057051')}

Contrast is the difference between the lightest and darkest areas of an image. When you increase or decrease contrast, you raise or lower the differences between light and dark colors in an image. For light colors this means you add or subtract the amount of white in the color. For dark colors, this means you add or subtract black.

The illustration below shows an image before (left) and after (right) increasing its contrast.



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{button Related Topics,PI('',`map\_menu\_rtf\_1057099')}

[Brightness](#)

[Adjust Contrast/Brightness](#)

[Map Menu](#)

[Understanding Color Correction](#)

## Brightness

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057051')}

Brightness is the overall amount of lightness and darkness of an image. When you increase or decrease brightness, you raise or lower the overall tone of the image. This means you add lightness or darkness to all colors in the image.

The illustration below shows an image before (left) and after (right) decreasing its brightness.



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{button Related Topics,PI('`,`map\_menu\_rtf\_1057137')}

[Contrast](#)

[Adjust Contrast/Brightness](#)

[Map Menu](#)

[Understanding Color Correction](#)

### To adjust contrast and brightness using the joystick method

- 1 On the Map menu, point to Contrast/Brightness, and click Joystick.

**Note**

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

- 2 Drag the handle of the joystick or enter numerical values in the Contrast and Brightness boxes to adjust the image.

**Note**

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

- 3 Click Preview and review the changes.

**Note**

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

- 4 Click OK.

**Note**

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

[To adjust contrast and brightness visually](#)

[Contrast](#)

[Brightness](#)

[Adjust Contrast/Brightness](#)

[Map Menu](#)

[Understanding Color Correction](#)

### **To adjust contrast and brightness visually**

- 1 Mask the area you want to modify or use the entire image.
- 2 On the Map menu, point to Contrast/Brightness, and click Visual.
- 3 In the Tonal Range box, select the tone range you want to modify.
- 4 Move the Increments slider to alter the percentage of change you want to apply to a color each time you click one of the image buttons.
- 5 Click the image buttons to apply the changes.
- 6 Click Preview to see how the changes alter the image.
- 7 Click OK.

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057210')}



[To adjust contrast and brightness using the joystick method](#)

[Contrast](#)

[Brightness](#)

[Adjust Contrast/Brightness](#)

[Map Menu](#)

[Understanding Color Correction](#)

## Adjust Color Balance

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057262')}

Adjusting the color balance means that you can increase or decrease the effect of certain colors for all or part of an image. Often an objectionable tone can ruin the appearance of a color you want to emphasize. For example, you may have scanned an old color photograph that has developed a distracting green color tint.

You can use color balancing either to enhance the color you want to emphasize or to reduce the color you want to tone down. The illustration below shows an image before (left) and after (right) color balancing.



You can choose the tonal range you want to affect: Full, Highlights, Midtones and Shadows. Choose Full to affect every range in the image. Choose Highlights to affect the lightest values in the image. Choose Midtones to affect the middle values in the image. Choose Shadows to affect the darkest values in the image.

Image provides two methods to change color balance--the "visual" method and the "joystick" method. The visual method shows samples of an image with different color balance settings. You simply click on a sample image and the color balance settings are automatically changed. This simplifies the process of changing color balance.

The joystick method lets you change the color balance by moving a joystick. As you move the joystick, the color balance numeric values change. You can also enter values directly.

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057272')}

[To adjust color balance using the joystick method](#)

[To adjust color balance visually](#)

[Map Menu](#)

[Understanding Color Correction](#)

### **To adjust color balance using the joystick method**

- 1 Mask the area you want to modify or use the entire image.
- 2 In the Channel box, select the channel you want to modify.
- 3 In the Tonal Range box, select the tone range you want to modify.
- 4 In the Contrast and Brightness boxes, enter the percentage changes you want to apply.
- 5 You can also set these values by dragging the joystick up and down to adjust the contrast, and dragging the joystick left and right to adjust the balance.
- 6 Click Preview to see how the changes alter the image.
- 7 Make any additional changes to other channels and values.
- 8 Click OK.

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{button Related Topics,PI('`map\_menu\_rtf\_1057297')}

[To adjust color balance visually](#)

[Adjust Color Balance](#)

[Map Menu](#)

[Understanding Color Correction](#)

### **To adjust color balance visually**

- 1 Mask the area you want to modify or use the entire image.
- 2 On the Map menu, point to Adjust Color Balance, and click Visual.
- 3 In the Tonal Range box, select the tone range you want to modify.
- 4 Move the Increments slider to alter the percentage of change you want to apply to a color each time you click one of the image buttons.
- 5 If you want to maintain the overall density of the original image, click Maintain Density.
- 6 Click the image buttons to apply the changes.
- 7 Click Preview to see how the changes alter the image.
- 8 Click OK.

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057330')}

[To adjust color balance using the joystick method](#)

[Adjust Color Balance](#)

[Map Menu](#)

[Understanding Color Correction](#)



## Tone Balance

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057379')}

If an image is either too dark or too light, it may have some hidden detail that can be extracted using the Tone Balance command.

The Tone Balance command lets you balance the tonal range of an image. This usually improves contrast and midtone detail. For example, suppose the darkest tone of an image is 79 percent black, and that is where your darkest shadow should be. You can use this command to make that tonal area 100 percent black.

The illustration below shows an image before and after adjusting the tones.



After you choose the Tone Balance command, Image generates a histogram of an image displayed in the Tone Balance dialog box. (The histogram reflects the channel selected. For example, if you choose the master channel, a luminance histogram is created). This histogram is a chart of an image where the horizontal axis represents the percentage of gray values and the vertical axis represents the number of image pixels with each value. The Auto Clip automatically sets the starting positions of the highlights and shadows to the percentages set in the Options dialog box.

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

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

The Automatic Tone Correction button sets the starting positions of the highlights and shadows to default settings.

---

{button Related Topics,PI('`,`map\_menu\_rtf\_1057385')}

To balance the tonal range of an image

[Map Menu](#)

[Understanding Color Correction](#)

**To balance the tonal range of an image**

- 1 On the Map menu, click Tone Balance.
- 2 In the Channel box, select the channel you want to modify.
- 3 Drag the shadow, midtone, and highlight markers to new locations on the histogram.
- 4 You can also enter values in the Shadow, Midtone, and Highlight boxes, or click the Shadow, Midtone, and Highlight Probe buttons to probe the tone values from the image.
- 5 In the Maximum Highlights and Minimum Shadows boxes, enter any appropriate values.
- 6 Click OK.

**Note**

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

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057409')}

[Tone Balance](#)

[Map Menu](#)

[Understanding Color Correction](#)

## Posterize

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057442')}

The Posterize command limits the number of density levels used by each primary color to achieve a pronounced effect. They are modified either by adjusting individual primary color channels or by adjusting all channels at the same time by using the Master channel.



---

{button Related Topics,PI('`,`map\_menu\_rtf\_1057448')}

[To posterize an image](#)

[Map Menu](#)

[Understanding Color Correction](#)



**To posterize an image**

- 1 On the Map menu, click Posterize.
- 2 In the Channel box, select the channel you want to modify.
- 3 Move the Posterize slider to change posterization density levels.
- 4 Click Preview to review your changes.
- 5 Repeat steps 2 through 4 as necessary, adjusting levels for each channel until you have a satisfactory image.
- 6 Click OK.

**Note**

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

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

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057473')}

[Posterize](#)

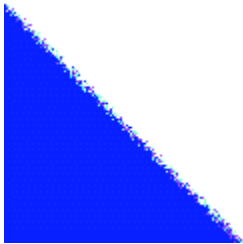
[Map Menu](#)

[Understanding Color Correction](#)

## Threshold

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057507')}

Threshold turns on individual colors that are pure above a threshold density point and turns off colors that are below it. The following images illustrate the behavior of the Threshold command. The left image is a simple gradient that varies in color from pure blue to pure white with a mixture of blue and white in between. The right image is a result of changing the threshold point to 50 percent. If the threshold were changed to 1 percent, the gradient image would become almost completely blue. If the threshold were changed to 99 percent, the gradient image would become almost completely white.



The Threshold command is useful for converting a grayscale image into a line art image.

---

{button Related Topics,PI('`,`map\_menu\_rtf\_1057513')}

[To change the threshold of an image](#)

[Map Menu](#)

[Understanding Color Correction](#)

### To change the threshold of an image

- 1 On the Map menu, click Threshold.
- 2 In the Channel box, select the channel you want to modify.
- 3 Move the Threshold slider to change the threshold density.
- 4 Click Preview to review your changes.
- 5 Repeat steps 2 through 4 as necessary, adjusting levels for each channel until you have a satisfactory image.
- 6 Click OK.

#### Note

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

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

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057538')}

[Threshold](#)

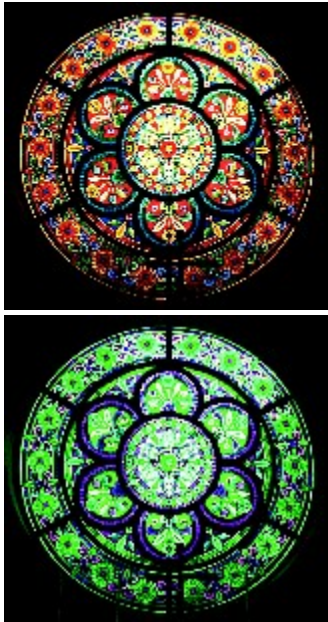
[Map Menu](#)

[Understanding Color Correction](#)

## Hue Shift

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057572')}

The Hue Shift command lets you shift all hues in an image based on the Hue, Saturation, and Lightness (HSL) color model. Remember that hue is specified by a numeric value ranging between 0 to 359 degrees. These values represent a hue location on an HSL color wheel. When you shift the hues in an image using the Hue Shift command, all hues are shifted by the same amount effectively changing all colors in the image. The Hue Shift command also lets you adjust the saturation and lightness of an image.



### Note

The Hue Shift and Hue Map commands are similar in that they shift colors; however, the Hue Shift command shifts all hues in an image while the Hue Map command shifts only selected colors in an image.

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057578')}



To shift the hues in an image

[Map Menu](#)

[Understanding Color Correction](#)

[HSL Color Model](#)

### **To shift the hues in an image**

- 1 On the Map menu, click Hue Shift.
- 2 Click the Hue Shift Probe button and move the pointer to the image.
- 3 Click the pointer on the image. The color under the pointer is copied to the Hue Shift area.
- 4 Move the Hue Shift slider until the levels are satisfactory.
- 5 Move the Saturation Shift slider to add or subtract gray in all hues.
- 6 Move the Lightness Shift slider to increase or decrease lightness.
- 7 Click Preview to review your changes.
- 8 Click OK.

#### **Note**

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

If the changes are not acceptable at this point, you can click the Undo command on the Edit menu to revert to the previously applied changes.

- To make the changes a part of the working image, either click the Manual Apply command on the Edit menu (if in manual apply mode) or resume editing to automatically apply them (in auto apply mode).

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057610')}

[Hue Shift](#)

[Map Menu](#)

[Understanding Color Correction](#)

[HSL Color Model](#)

## Hue Map

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057655')}

The Hue Map command lets you shift selected ranges of hues in an image using the Hue, Saturation, and Lightness (HSL) color model.

For changing hues, Image divides the HSL color wheel into 11 ranges. Each range represents 36 of the 360 hues. You shift a range by moving a hue shift slider. Hue shift is useful if you want to change a single color in an image to another color as shown below.



The Hue Map command also lets you adjust the saturation and lightness of an image. When you change the saturation, you increase or decrease the purity of a hue. This lets you "enrich" the colors or reduce the colors in an image.

Light defines the amount of white or black mixed with a color.

### Note

The Hue Shift and Hue Map commands are similar in that they shift colors; however, the Hue Shift command shifts all hues in an image while the Hue Map command shifts only selected colors in an image.

---

{button Related Topics,PI('`,`map\_menu\_rtf\_1057661')}

To shift a range of hues in an image

[Map Menu](#)

[Understanding Color Correction](#)

[HSL Color Model](#)

### To shift a range of hues in an image

- 1 On the Map menu, click Hue Map. The Hue Map dialog box opens, showing a row of 11 vertical sliders for hue adjustment. On the top and bottom of the sliders are two color swatches. The lower swatch is the input (old) hue, and the upper swatch is the output (new) hue.
- 2 Move the 11 Hue Map sliders until the color swatches are changed to the hues you want.

#### Note

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

- 3 Move the Saturation Shift slider to change saturation.
- 4 Move the Lightness Shift slider to change lightness.
- 5 Click Preview to review your changes.
- 6 Click OK.

#### Note

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

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

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057691')}



[Hue Map](#)

[Map Menu](#)

[Understanding Color Correction](#)

[HSL Color Model](#)

## Histogram

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057721')}

The Histogram command displays a histogram of the current image. The histogram shows the distribution of the shadows, midtones and highlights for the Master channel and the color channels.

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057727')}

[To view the histogram of an image](#)

[Map Menu](#)

[Understanding Color Correction](#)

**To view the histogram of an image**

- 1 On the Map menu, click Histogram.
- 2 In the Channel box, select a channel to view, if necessary.

---

{button Related Topics,PI(`,`map\_menu\_rtf\_1057746')}

[Histogram](#)

[Map Menu](#)

[Understanding Color Correction](#)

## Apply Calibration Map

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057791')}

Because of differences and imperfections in scanners and printers, Image lets you correct for these problems by applying calibration maps to an image. If you have already calibrated Image for a scanner or printer, you will not have to make any adjustments to an image. However, if you have not calibrated Image to your scanner or printer, you still can take advantage of Image's calibration feature by using the Apply Calibration Map command.

Even if you have calibrated Image to your printer, you can use this command on an image that will be pasted into another application, such as a page layout program. Simply apply the calibration map to the image before the image is pasted into the page layout program. Then, when the image is printed, the quality will be as good as if you printed directly from Image.

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057797')}

[To apply a calibration map to an image](#)



[Setup Calibration for Scanning](#)

[Setup Calibration for Printing](#)

[Map Menu](#)

[Understanding Color Correction](#)

**To apply a calibration map to an image**

- 1 Use the entire image or mask the part you want to change.
- 2 On the Map menu, click Apply Calibration Map.
- 3 In the Scanner Calibration Map box, select a map name.
- 4 In the Printer Calibration Map box, select a map name.
- 5 Click Apply.

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{button Related Topics,PI('`map\_menu\_rtf\_1057827')}

[Setup Calibration for Scanning](#)

[Setup Calibration for Printing](#)

[Apply Calibration Map](#)

[Map Menu](#)

[Understanding Color Correction](#)

## Channel Mixer

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057863')}

Image's Channel Mixer command lets you modify a color channel using a mix of the current color channels. Besides creating interesting effects, this command lets you create high-quality grayscale images by choosing a percentage contribution from each channel.

When Image converts an RGB image to grayscale (using the Convert To command on the Image menu), a fixed percentage of each channel is used for the output (black) channel. Image takes 30 percent of the red channel, 60 percent of the green channel and 10 percent of the blue channel to create the grayscale image. Although this formula produces a quality grayscale image, you may want to use the Channel Mixer command instead to tweak the contribution each channel gives to the eventual grayscale image.

### Note

The Constant slider in the Channel Mixer dialog box adds a channel of varying opacity to the output channel. Positive values act as a white channel; negative values act as a black channel.

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057873')}

[To mix channels in an image](#)

[To create a high-quality grayscale image](#)

[Channels command](#)

[Convert To command](#)

[Map Menu](#)

[Understanding Color Correction](#)

### To mix channels in an image

- 1 On the Map menu, click Channel Mixer.
- 2 In the Output box, select the color channel in which you want to blend one or more channels.
- 3 Drag any channel's slider to the left to decrease the channel's contribution to the output channel, or to the right to increase the channel's contribution to the output channel.

You can also enter a number in the text box for each channel rather than dragging the slider.

- 4 If desired, drag the Constant slider to add a channel of varying opacity to the output channel. Positive values act as a white channel; negative values act as a black channel.
- 5 Click OK when you are satisfied with your changes.

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{button Related Topics,PI('`,`map\_menu\_rtf\_1057904')}

[Channel Mixer](#)

[Channels command](#)

[Convert To command](#)



### To create a high-quality grayscale image

1 On the Map menu, click Channel Mixer.

2 In the Output box, select All Channels.

Image defaults to 30 percent of the red channel, 60 percent of the green channel and 10 percent of the blue channel to create the grayscale image.

3 Drag any channel's slider to the left to decrease the channel's contribution to the output channel, or to the right to increase the channel's contribution to the output channel.

You can also enter a number in the text box for each channel rather than dragging the slider.

4 If desired, drag the Constant slider to add a channel of varying opacity to the output channel. Positive values act as a white channel; negative values act as a black channel.

5 Click OK when you are satisfied with your changes.

---

{button Related Topics,PI('`,`map\_menu\_rtf\_1057904')}

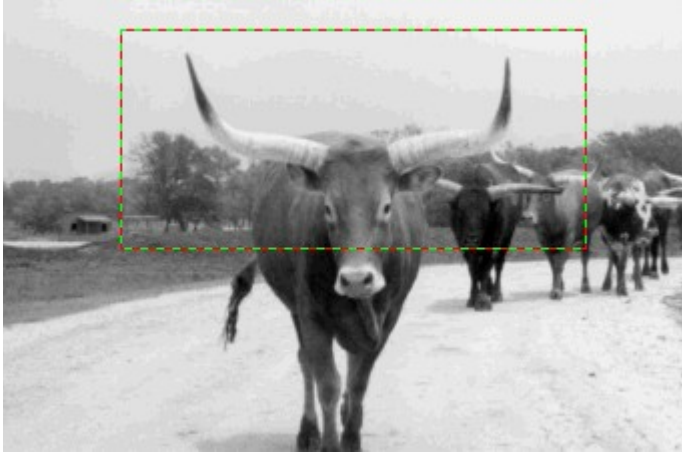


## What is a mask?

A mask is a border used to set off an area for changes or protection from changes. Masks also mark an area for copying or cutting to the Windows Clipboard or a named clipboard.

The mask tools in Image are modeled after graphic design and photographic design tools. For example, an icon used for several of the Mask tools is a razor knife, a tool commonly used when manually creating cardboard or film masks.

A mask can be rectangular, elliptical, freehand-drawn, or painted. A special Smart Mask tool can be used to trace the edges of obviously visible objects. After you create a mask, you can change its size, its shape, or both.



A mask is marked with a black and white marquee on a color image, and green and red on a grayscale image. The mask can be hidden. Hiding a mask does not change any property or characteristic of the mask. A hidden mask can easily be shown on the image again.

You can draw multiple masks on a single image. The masks can be separate or overlapping. A new mask overlapping an existing mask can

- add to the area of the existing mask
- subtract from the area of the existing mask
- add to the area where the mask doesn't exist and subtract from the area where the masks overlap

## Using the Mask Tools



The Mask tools let you select, or mask, areas of an image so that you can edit one area without affecting another.

You can click the Anti-alias Edges button on the Image Tools toolbar to anti-alias all edges created with the mask tools.

Click an icon below to read more information about the tool.



Click the Shape Mask tool to create a rectangular/square or elliptical/circular mask.



Click the Freehand Mask tool to create a custom mask.



Click the Paint on Mask tool to create an irregularly shaped mask by using paint brushes on areas you want to mask.



Click the Smart Mask tool to automatically draw a mask.



Click the Mask Transform tool to move, rotate, skew, or change the size and shape of a mask.



Click the Mask Point Editing tool to change the shape of a mask by moving, adding, or deleting points on a mask.



Click the Vector Path tool to create vector masks from scratch, edit each point, and save the vectors before saving the mask.

### Tips

Use the Additive and Subtractive mode buttons to control what is included in the mask. For example, if you paint too much, you can subtract the unwanted area from the mask using the Subtractive mode button in the ribbon. This way, you can get exactly what you want in the masked area.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to the mode in which you are working. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`masks\_rtf\_1235553')}

What is a mask?

## Using the mask menu commands

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

|                                                 |                                                                                |
|-------------------------------------------------|--------------------------------------------------------------------------------|
| <a href="#">Undo/redo mask command</a>          | Removes the last change made to a mask.                                        |
| <a href="#">Remove mask command</a>             | Deletes all active masks.                                                      |
| Load Mask                                       | Loads a previously saved mask and places it in the current image.              |
| Save Mask                                       | Saves masks for future use.                                                    |
| <a href="#">Mask all command</a>                | Creates a mask around the entire image.                                        |
| Chroma Mask                                     | Creates a mask based on color.                                                 |
| <a href="#">Create mask from object command</a> | Creates a mask from a selected object.                                         |
| Size Mask                                       | Resizes a mask by changing the mask's width and height.                        |
| <a href="#">Invert mask command</a>             | Reverses the masked and unmasked areas.                                        |
| <a href="#">Feather mask command</a>            | Smooths the edge transition between the masked and unmasked areas of an image. |
| Remove Holes                                    | Removes holes from the inside of masks.                                        |
| Mask Smoother                                   | Smooths a mask.                                                                |
| Crop to Mask                                    | Cuts out unwanted portions of an image.                                        |
| <a href="#">Stroke mask command</a>             | Draws a border outline under a mask.                                           |
| <a href="#">Hide/show mask command</a>          | Hides or displays the mask's borders while keeping the mask in place.          |

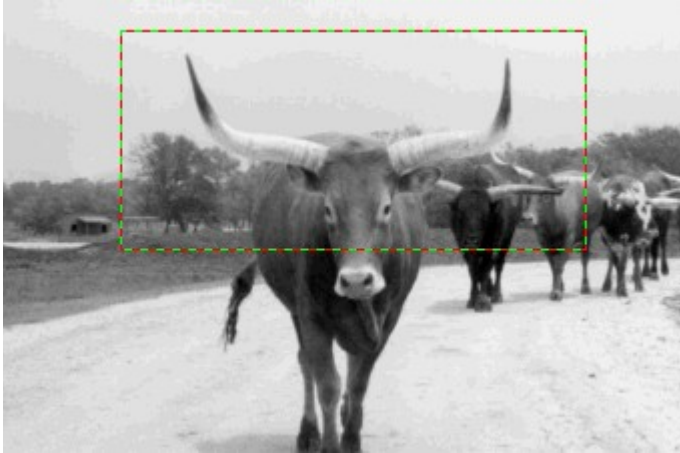
## Using the Mask Tools

## Shape mask tool

{button Tell me how...,PI('`,`masks\_rtf\_1235723')}



The Shape Mask tool lets you create a rectangular, square, elliptical, or circular mask.



A mask is marked with a black and white marquee on a color image, and green and red on a grayscale image.

### Tips

Use the Additive and Subtractive mode buttons to control what is included in the mask. For example, if you paint too much, you can subtract the unwanted area from the mask using the Subtractive mode button in the ribbon. This way, you can get exactly what you want in the masked area.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to the mode in which you are working. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Image.

---

{button Related Topics,PI('`,`masks\_rtf\_1235729')}



To draw a rectangular or elliptical mask

What is a mask?

### **To draw a rectangular or elliptical mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Shape Mask tool.
- 3 Select a mask mode in the ribbon.
- 4 In the Shape box in the ribbon, select a mask shape (rectangular or elliptical).
- 5 In the Method box in the ribbon, select a mask method.
- 6 If you choose Constrain Aspect, type values for the Width and Height.
- 7 If you choose Constrain Size, type values for the Width and Height and select unit of measure.
- 8 Click where you want to start the mask and drag to create the mask.
- 9 When the mask is the size and location you want, release the left mouse button to display the mask.

### **Tips**

Use the Additive and Subtractive mode buttons to control what is included in the mask. For example, if you paint too much, you can subtract the unwanted area from the mask using the Subtractive mode button in the ribbon. This way, you can get exactly what you want in the masked area.

Press and hold the right mouse button and move the mouse to reposition the mask while you are drawing it.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask , Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

---

{button Related Topics,PI('`,`masks\_rtf\_1235755')}

[Shape mask tool](#)

[What is a mask?](#)

## Freehand mask tool

{button Tell me how...,PI('`,`masks\_rtf\_1235806')}



The Freehand Mask tool lets you create a custom mask by manually or automatically tracing an outline of the area you want to mask.



You can draw a freehand mask one point at a time (by clicking the left mouse button), or you can press and hold the left mouse button while dragging the pointer (as if you were drawing with a pencil).

A mask is marked with a black and white marquee on a color image, and green and red on a grayscale image.

### Tips

Use the Additive and Subtractive mode buttons to control what is included in the mask. For example, if you paint too much, you can subtract the unwanted area from the mask using the Subtractive mode button in the ribbon. This way, you can get exactly what you want in the masked area.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to the mode in which you are working. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Image.

---

{button Related Topics,PI('`,`masks\_rtf\_1235816')}

[To draw a freehand mask](#)

[To load a shape](#)

What is a mask?

### **To draw a freehand mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Freehand Mask tool.
- 3 Select a mask mode in the ribbon.
- 4 In the Method box, select Freehand.
- 5 Click where you want to start the mask and drag to create the mask.
- 6 When the mask is the size and location you want, double-click the left mouse button to display the mask.

### **Notes**

If you are in point editing mode, press Enter to complete the mask.

When in point editing mode, you can press Tab to select all points in the first shape with a selected point (or all points in all shapes if none are selected).

### **Tips**

If you make a mistake, press Backspace to delete the last line segment.

Place the last point near the first point before closing the mask. This helps you avoid an unwanted line.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask , Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

---

{button Related Topics,PI('`,`masks\_rtf\_1235840')}



[To load a shape](#)

[To save a shape](#)

[To create a clipping path](#)

[To create a clipping path from an existing mask](#)

[Freehand mask tool](#)

[What is a mask?](#)

## AutoMasking

{button Tell me how...,PI('`,`masks\_rtf\_1235973')}

AutoMasking is a feature of the Freehand Mask that senses the edge of an area by detecting a color break, then automatically tracing it.



AutoMasking is used in conjunction with the Freehand Mask tool to create mask outlines in irregular areas. This powerful tool has adjustable sensitivity. It can detect the edge of an element based on the actual image data, rather than relying on a visual interpretation of a screen display.

A mask is marked with a black and white marquee on a color image, and green and red on a grayscale image.

### Tip

Click the right mouse button to open the mouse menu for quick access to commands and tools related to the mode in which you are working. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Image.

---

{button Related Topics,PI('`,`masks\_rtf\_1235963')}

[Freehand mask tool](#)

[What is a mask?](#)

[To draw a mask using AutoMask](#)

[To edit points before a mask is completed](#)

### To draw a mask using AutoMask

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Freehand Mask tool.
- 3 In the Method box in the ribbon, select AutoMask.
- 4 Select a mask mode in the ribbon.
- 5 In the Sensitivity box, enter the amount of change in color you want Image to use to trace the mask.
- 6 If all colors are very similar you may want to use a small number so the mask does not expand too much. A high sensitivity gives you more precision, but requires more time to create the mask.
- 7 In the Min. Line Length box, enter the minimum line length in pixels that Image can draw when automasking.
- 8 Click where you want to begin the mask.
- 9 Drag the pointer and guideline a short distance (about 1/4 to 1/2 inch) along an edge of the image, and click. AutoMask automatically traces that edge of the image, approximating the guideline.
- 10 Repeat step 8 until the image is almost completely traced.
- 11 Double-click to close the mask.

#### Tip

If AutoMask can not find a distinct edge, the mask might draw unpredictably. If this happens, click the left mouse button to stop the mask from drawing, then press Backspace repeatedly until you return to a good outline.

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{button Related Topics,PI('`,`masks\_rtf\_1236008')}

[AutoMasking](#)

[Freehand mask tool](#)

[What is a mask?](#)

[To edit points before a mask is completed](#)

**To edit points before a mask is completed**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Freehand Mask tool.
- 3 Click the Additive Mode button in the ribbon.
- 4 In the Method box in the ribbon, select either Freehand or AutoMask.
- 5 Begin drawing a mask on the image.
- 6 In the Method box in the ribbon, select Point Edit. The mask turns into a series of line segments and Bézier curves.
- 7 Click the button corresponding to the point edit mode you want in the ribbon (Make Line, Make Bézier, Move Points, Add Points, Delete Points).

**Note**

You can use the Point Edit method to edit points as you are creating a mask. You may want to use this method if you have placed a point and are not happy with its placement.

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{button Related Topics,PI('`,`masks\_rtf\_1236041')}

[AutoMasking](#)

[Freehand mask tool](#)

[Using the Mask Tools](#)

[What is a mask?](#)

[To draw a mask using AutoMask](#)



## Paint on mask tool

{button Tell me how...,PI('`,`masks\_rtf\_1236099')}



You can paint a mask on an image using the Paint On Mask tool in the Mask tool set. By painting directly on the image, you can create irregularly-shaped masks using the brush size and shape you want.



A mask is marked with a black and white marquee on a color image, and green and red on a grayscale image.

### Tips

Use the Additive and Subtractive mode buttons to control what is included in the mask. For example, if you paint too much, you can subtract the unwanted area from the mask using the Subtractive mode button in the ribbon. This way, you can get exactly what you want in the masked area.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to the mode in which you are working. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`masks\_rtf\_1236105')}

[To paint on a mask](#)

What is a mask?

### **To paint on a mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Paint On Mask tool.
- 3 Select a mask mode in the ribbon.
- 4 Click the Shape button in the ribbon, and select a brush shape.
- 5 In the Size box, enter a brush size.
- 6 Set any other options in the ribbon.
- 7 Click where you want to start the mask and drag to paint on the mask.
- 8 When the mask is the size and location you want, release the left mouse button when the mask is as you want it.

### **Tips**

Use the Additive and Subtractive mode buttons to control what is included in the mask. For example, if you paint too much, you can subtract the unwanted area from the mask using the Subtractive mode button in the ribbon. This way, you can get exactly what you want in the masked area.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask , Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`masks\_rtf\_1236130')}

[Paint on mask tool](#)

[What is a mask?](#)

## Smart mask tool

{button Tell me how...,PI('`,`masks\_rtf\_1236188')}



The Smart Mask tool draws a mask automatically based on color. You choose the color to be masked by pointing the cursor to an area of the image you want masked and clicking. Smart Mask senses color breaks within the image and masks between them.

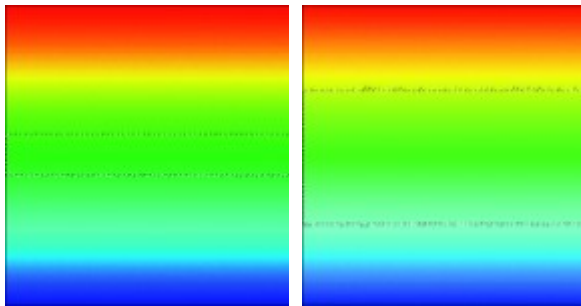


The Smart Mask tool is most effective when the contrast or color break is strong at the edge of the area to be masked. For example, the Smart Mask tool is useful for masking black letters when they are displayed on a white background.

As with other masking tools, you can set the mode to Additive (to add to the mask) or Subtractive (to subtract from the mask).

If you do not want a soft edge when using the Smart Mask tool, deselect the Anti-alias Edges button on the Image Tools toolbar.

HSL (Hue, Saturation, Lightness) model.



Normal (RGB)

HSL

---

{button Related Topics,PI('`,`masks\_rtf\_1236194')}

[To use the Smart Mask tool](#)

What is a mask?

Anti-Alias Edges



### **To use the Smart Mask tool**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Smart Mask tool.
- 3 Select a mask mode in the ribbon.
- 4 In the Wand Range box in the ribbon, enter a value from 0% to 100%.
- 5 In the Color Model box, select a color model.
- 6 Set any other options in the ribbon.
- 7 Click inside the area of the image to be masked. A mask marquee appears.

### **Note**

You can delete your masks by opening the Mask menu and choosing the Remove Mask command or opening the Edit menu and choosing the Undo command.

### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`masks\_rtf\_1236223')}

Smart mask tool

What is a mask?

## Mask all command

{button Tell me how...,PI('`,`masks\_rtf\_1236247')}

The Mask All command creates a mask around your entire image. This is a simple shortcut to mask off an image rather than doing it manually.

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{button Related Topics,PI('`,`masks\_rtf\_1236253')}

[To mask off an entire image](#)

[Mask Menu](#)

### To mask off an entire image

▶ On the Mask menu, click Mask All.

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```
{button Related Topics,PI('`,`masks_rtf_1236267')}
```

[Mask all command](#)

[Mask Menu](#)

## Chroma mask command

[Tell me how...PI\('`,`masks\\_rtf\\_1236299'\)`](#)

The Chroma Mask command is designed to let you easily create a mask for dropping out color. For example, if an image has a neutral background (blue, gray, green), you can use the Chroma Mask command to draw a mask around the background, and easily replace the background with a texture.



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[Related Topics,PI\('`,`masks\\_rtf\\_1236305'\)`](#)



[To create a mask using Chroma Mask](#)

[Mask Menu](#)

### **To create a mask using Chroma Mask**

- 1 On the Mask menu, click Chroma Mask.
- 2 In the Color Model box, select a color model.
- 3 Click the Additive or Subtractive mode button to add or subtract to the mask.
- 4 Click a Probe button. The pointer changes to a probe.
- 5 Move the pointer to a color in the image and click the left mouse button.
- 6 In the Range box, enter the range value for the probe you selected, if necessary.
- 7 In the Fade box, increase the fade value, if necessary.
- 8 Click Preview to view the mask.
- 9 Repeat steps 4 through 8 until the mask is as you want it.
- 10 Click OK. The Chroma Mask dialog box closes and an area of the image is masked.

---

{button Related Topics,PI('`,`masks\_rtf\_1236328')}

[Chroma mask command](#)

[Mask Menu](#)

## Create mask from object command

{button Tell me how...,PI('`,`masks\_rtf\_1236369')}

Image lets you create a mask from a selected object or group of objects. It can be especially useful when you want to create a text mask, as shown.



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{button Related Topics,PI('`,`masks\_rtf\_1236363')}

[Mask Menu](#)

To create a mask from an object

**To create a mask from an object**

- 1 Select an object which you want to make into a mask.
- 2 On the Mask menu, click Create Mask From Object.

---

```
{button Related Topics,PI('`,`masks_rtf_1236384')}
```



[Create mask from object command](#)

[Mask Menu](#)

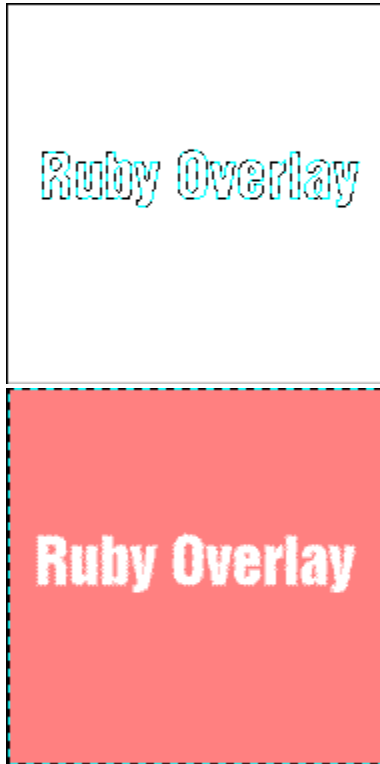
## Ruby overlay command



The Ruby Overlay button on the Image Tools toolbar, and the Ruby Overlay command on the View menu, simulate the thin plastic sheets used to cut overlays on artwork.

Click the Ruby Overlay button to display the overlay on your base image. The color of the overlay is red by default. You can change the color with the Mask Tint Color option in the General section of the Options dialog box.

The color of the Ruby Overlay shows the areas of an image not masked. If you have a complex mask, the Ruby Overlay makes it easier to see what is masked and what is not.



When working with mask channel, you can see how your mask fits on the image by turning on the Ruby Overlay. By working with the Ruby Overlay on, you can make sure the mask you are creating matches an image.

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{button Related Topics,PI('`,`masks\_rtf\_1236416')}

What is a mask?

## Mask transform tool

{button Tell me how...,PI('`,`masks\_rtf\_1236464')}



Using the Mask Transform tool, you can copy or move a mask or the mask and the image inside the mask.



When you use the Mask Transform tool, you can click on the image to choose an entire masked area, or draw a bounding box with the Selector tool to select a portion of the masked area to transform. Image places a transform box around the masked area.

You can perform several operations using the Mask Transform tool.

- move a mask or a masked image
- rotate a mask of a masked image
- resize a mask or a masked image
- flip a mask or masked area
- copy a mask or a masked image

When you are done with an operation, double-click on the transform box (or image), or press Enter to release the Mask Transform tool.

### Note

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

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{button Related Topics,PI('`,`masks\_rtf\_1236486')}

[To move a mask or masked image](#)

[To rotate a mask or masked image](#)

[To resize a mask or masked image](#)

[To flip a mask or masked image](#)

[To copy a mask or masked image](#)

What is a mask?

Using the Mask Tools

### **To move a mask or masked image**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Transform tool.
- 3 In the Modify box in the ribbon, select Move Mask or Move Image.
- 4 Point to the inside of the masked area and click the left mouse button to select the entire masked area.

or

Point to a location on the image and drag a selection box over the portion of the mask you want to move. A transform box appears on the selected area. The ribbon changes to show the Mask Transform options.

- 5 Point to the inside of the transform box, press the left mouse button, and drag the transform box to the location you want. The masked area moves to the new location.
- 6 Press Enter to leave Mask Transform mode.

### **Notes**

To cut a portion of the image without masking an area, click the mask tool and choose the Mask Transform tool. Chose Move Image in the Modify list box. Drag a bounding box around the area you want to cut and release the mouse button when you finish.

You can delete a mask by selecting it while using the Mask Transform tool and pressing Del.

You can press Esc at any time during this process to exit the transform mode.

### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`masks\_rtf\_1236515')}

[Mask transform tool](#)

[What is a mask?](#)

[Using the Mask Tools](#)



### **To rotate a mask or masked image**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Transform tool.
- 3 In the Modify box in the ribbon, select Move Mask.
- 4 Point to the inside of the masked area and click the left mouse button to select the entire masked area.  
  
or  
  
Point to a location on the image and drag a selection box over the portion of the mask you want to transform.
- 5 A transform box appears on the selected area. The ribbon changes to show the Mask Transform options.
- 6 Click the Rotation button in the ribbon corresponding to the type of rotation you want: Normal (flat), X-Axis, or Y-Axis.
- 7 Point to the end of the rotate handle in the transform box, press the left mouse button, and drag the handle to the angle you want. The masked area rotates to the new angle.
- 8 Press Enter to leave Mask Transform mode.

### **Notes**

You can delete a mask by selecting it while using the Mask Transform tool and pressing Del.

You can press Esc at any time during this process to exit the transform mode.

### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`masks\_rtf\_1236515')}

### To resize a mask or masked image

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Transform tool.
- 3 In the Modify box in the ribbon, select Move Mask or Move Image.
- 4 Point to the inside of the masked area and click the left mouse button to select the entire masked area.  
  
or  
  
Point to a location on the image and drag a selection box over the portion of the mask you want to transform.
- 5 A transform box appears on the selected area. The ribbon changes to show the Mask Transform options.
- 6 Click the Transform Mode button in the ribbon corresponding to the type of resizing you want: Scale, Skew, Perspective, or Distort.
- 7 Point to the corner or side handle of the transform box, press the left mouse button, and drag the handle in or out to the size you want. The masked area changes to the new size.
- 8 Repeat steps 5 and 6, if necessary.
- 9 Press Enter to leave Mask Transform mode.

#### Notes

Scale lets you enlarge or reduce the size of the transform box proportionally or non-proportionally; Skew lets you "slide" the transform box from rectangular to a slanted parallelogram; Perspective lets you change the size of one side of the transform box to add a three-dimensional appearance to the mask; and Distort lets you stretch the transform box as if it were a rubber sheet with each corner and side independently resizeable.

You can delete a mask by selecting it while using the Mask Transform tool and pressing Del.

You can press Esc at any time during this process to exit the transform mode.

#### Tip

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`masks\_rtf\_1236515')}

### **To flip a mask or masked image**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Transform tool.
- 3 In the Modify box in the ribbon, select Move Mask or Move Image.
- 4 Point to the inside of the masked area and click the left mouse button to select the entire masked area.

or

Point to a location on the image and drag a selection box over the portion of the mask you want to transform. A transform box appears on the selected area. The ribbon changes to show the Mask Transform options.

- 5 Click the Flip button corresponding to the flip you want: Horizontal or Vertical. The mask flips in the chosen direction.
- 6 Press Enter to leave Mask Transform mode.

### **Notes**

You can delete a mask by selecting it while using the Mask Transform tool and pressing Del.

You can press Esc at any time during this process to exit the transform mode.

### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`masks\_rtf\_1236515')}

### **To copy a mask or masked image**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Transform tool.
- 3 In the Modify box in the ribbon, select Copy Mask or Copy Image.
- 4 Point to the inside of the masked area and click the left mouse button to select the entire masked area.

or

Point to a location on the image and drag a selection box over the portion of the mask you want to move. A transform box appears on the selected area. The ribbon changes to show the Mask Transform options.

- 5 Point to the inside of the transform box, press the left mouse button, and drag the transform box to the location you want. A copy of the mask moves to the new location.
- 6 Press Enter to leave Mask Transform mode.

### **Notes**

To copy a portion of the image without masking an area, click the mask tool and choose the Mask Transform tool. In the Modify box, select Copy Image. Drag a bounding box around the area you want to copy and release the mouse button when you finish.

You can delete a mask by selecting it while using the Mask Transform tool and pressing Del.

You can press Esc at any time during this process to exit the transform mode.

### **Tip**

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`masks\_rtf\_1236515')}

## Invert mask command

{button Tell me how...,PI('`,`masks\_rtf\_1236640')}

After a mask has been drawn, you can invert it (reverse it). Inverting a mask removes the mask from the area inside the border and masks the area outside the border. You can make various changes either to the masked or to the unmasked area. If you want the changes to apply to the unmasked area, invert the mask before making the changes.



The inside area is masked on the top image. The outside area is masked on the bottom image.

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{button Related Topics,PI('`,`masks\_rtf\_1236634')}

[Mask Menu](#)

[To invert a mask](#)

### To invert a mask

▶ On the Mask menu, click Invert Mask.

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{button Related Topics,PI('`,`masks\_rtf\_1236654')}



[Invert mask command](#)

[Mask Menu](#)

## Size mask command

{button Tell me how...,PI('`,`masks\_rtf\_1236682')}

The Size Mask command lets you resize a mask by changing the mask's width and height. You can choose the number of pixels by which you want to grow or shrink the mask. Image lets you change the Width and Height values independent of each other.

---

{button Related Topics,PI('`,`masks\_rtf\_1236688')}

[To resize a mask](#)

[Mask Menu](#)

**To resize a mask**

- 1 Create a mask using one of the mask tools.
- 2 On the Mask menu, click Size Mask.
- 3 Click Allow Size Distortions if you want to change the Width and Height values independent of each other.
- 4 In the Width box, type the number of pixels to resize the mask.
- 5 Click the blue Increase Mask button to grow the mask, or click the red Decrease Mask button to shrink the mask.
- 6 In the Height box, type the number of pixels to resize the mask.
- 7 Click the blue Increase Mask button to grow the mask, or click the red Decrease Mask button to shrink the mask.
- 8 Click Size.

---

{button Related Topics,PI('`,`masks\_rtf\_1236709')}

[Size mask command](#)

[Mask Menu](#)

## Feather mask command

{button Tell me how...,PI('`,`masks\_rtf\_1236741')}

Images in masked areas often present sharp edges that, when moved or copied, easily identify them as added objects in an image. The Feather Mask command lets you feather the edges of masks so that, when you move or copy the images, they blend smoothly into the surrounding base image.

You can choose the number of pixels to be used so that you control the amount of feathering. You also control the direction of the feathering: outside, center, or inside, and whether the edge should be hard, normal, or soft.

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{button Related Topics,PI('`,`masks\_rtf\_1236735')}

[Mask Menu](#)



To feather a mask

**To feather a mask**

- 1 Create a mask using one of the mask tools.
- 2 On the Mask menu, click Feather Mask.
- 3 In the Amount box, type the number of pixels to feather.
- 4 In the Edge box, select an edge type.
- 5 In the Direction box, select a direction for the feathering.
- 6 Click Feather.

---

{button Related Topics,PI('`,`masks\_rtf\_1236760')}

[Feather mask command](#)

[Mask Menu](#)

## Mask smoother command

{button Tell me how...,PI('`,`masks\_rtf\_1236799')}

The Mask Smoother command on the Mask menu lets you smooth rough edges of masks. It opens the Mask Smoother dialog box to let you specify how many pixels the mask will be smoothed.



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{button Related Topics,PI('`,`masks\_rtf\_1236805')}

To smooth a mask

[Mask Menu](#)

**To smooth a mask**

- 1 On the Mask menu, click Mask Smoother.
- 2 In the Amount box, type the amount for smoothing.
- 3 Click Smooth.

---

{button Related Topics,PI('`,`masks\_rtf\_1236821')}

[Mask smoother command](#)

[Mask Menu](#)



## Remove holes command

{button Tell me how...,PI('`,`masks\_rtf\_1236859')}

The Remove Holes command lets you remove holes from the inside of masks. For example, the Smart Mask tool may leave part of the image inside a mask unmasked. Use the Remove Holes command to include the areas inside the mask.



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{button Related Topics,PI('`,`masks\_rtf\_1236853')}

[Mask Menu](#)

To remove holes in a mask

### To remove holes in a mask

- ▶ On the Mask menu, click Remove Holes. You can also press Ctrl+Alt+D to remove holes from the inside of a mask.

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{button Related Topics,PI('`,`masks\_rtf\_1236873')}

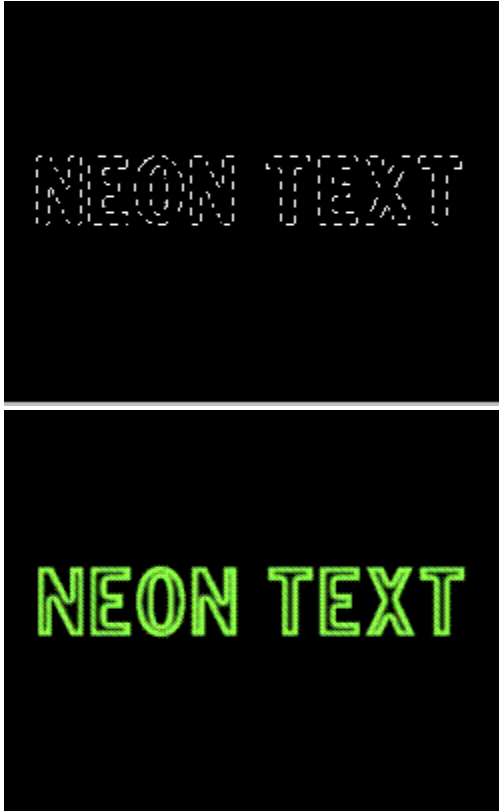
[Remove holes command](#)

[Mask Menu](#)

## Stroke mask command

{button Tell me how...,PI('`,`masks\_rtf\_1236912')}

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



The feather amount is set from the current Retouch tool ribbon settings, which lets you set the smoothing transition between the line and surrounding image. You define the feather as a percent of the drawing tip size. Feathering applies to both sides of the line.

---

{button Related Topics,PI('`,`masks\_rtf\_1236906')}

[Mask Menu](#)

To stroke a mask



**To stroke a mask**

- 1 Draw a mask using one of the mask tools.
- 2 Click the Retouch tool in the Main toolbar.
- 3 Click either the Paint tool or the Texture tool.
- 4 Choose the options you want to use in the ribbon.
- 5 On the Mask menu, click Stroke Mask.

**Note**

You can also click the Stroke button on the Paint tool or Texture tool ribbons to stroke a mask.

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{button Related Topics,PI('`,`masks\_rtf\_1236931')}

[Stroke mask command](#)

[Mask Menu](#)

## Mask channel

{button Tell me how...,PI('`,`masks\_rtf\_1236977')}



To display the mask channel, on the View menu, click Mask Channel, or on the Image Tools toolbar, click the Mask Channel button.

The mask channel contains a grayscale image of any mask you create with the Mask tools from the toolbar. You can work directly on the mask channel and edit the mask directly.

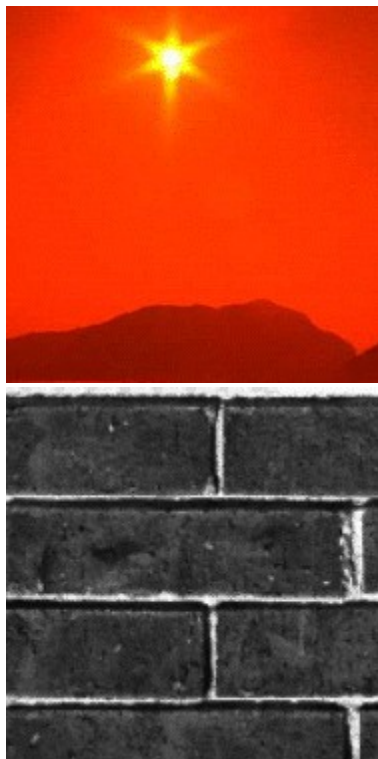
With the mask channel displayed, you can use any of the toolbar tools, plus most of the commands in the menus to create and manipulate a mask.

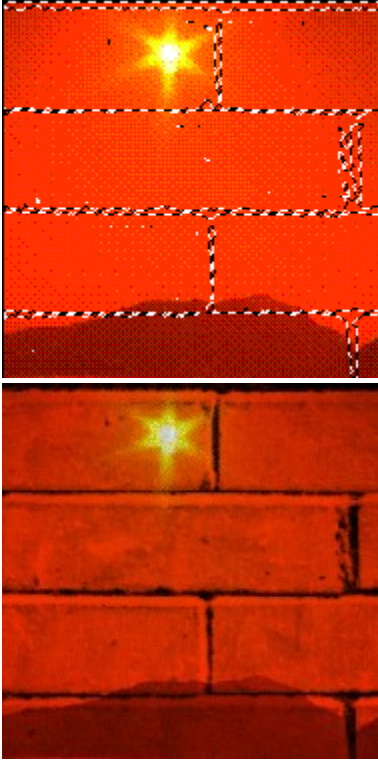
For example, you can paste images into the mask channel and use any of the Mask Transform tool options to manipulate the image.

When working with the mask channel, you cannot see the base image unless you click the Ruby Overlay button in the status toolbar to turn it on.

Whatever you draw or place into the mask channel will become a mask on the image. For example, if you were to fill the mask channel with a brick texture, the brick texture will be a brick texture mask on the image.

The first image below shows a sunset. The second image shows the mask channel filled with a brick texture. The third image shows the brick texture mask on the image after turning off the mask channel. The fourth image shows the brick texture after filling the mask with black.





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{button Related Topics,PI('`,`masks\_rtf\_1236977')}

[To create and edit masks as grayscale images on the mask channel](#)

### **To create and edit masks as grayscale images on the mask channel**

- 1 Click the Mask Channel button.
- 2 Choose any of the toolbar tools to edit the image in grayscale only.
- 3 Paste an image and manipulate it using the options in the Mask Transform ribbon.
- 4 View how the mask fits on the base image by turning on the Ruby Overlay mode.
- 5 Click the Mask Channel button.

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{button Related Topics,PI('`,`masks\_rtf\_1236995')}

[Mask channel](#)

[Ruby overlay command](#)

## Mask point editing tool

{button Tell me how...,PI('`,`masks\_rtf\_1237035')}



Image lets you edit an existing mask to change its shape point by point. You can edit points as line segments or Bézier curves, move existing points, add points, and remove points to redraw the mask any way you want.

### **Note**

When in point editing mode, you can press Tab to select all points in the first shape with a selected point (or all points in all shapes if none are selected).

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{button Related Topics,PI('`,`masks\_rtf\_1237057')}



[To edit points as line segments](#)

[To edit points as Bézier curves](#)

[To add points to a mask](#)

[To remove points from a mask](#)

[To move points on a mask](#)

What is a mask?

Using the Mask Tools

### **To edit points as line segments**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Point Editing tool.
- 3 In the Method box in the ribbon, select Lines.
- 4 Click a point or draw a bounding box around the area of the mask you want to edit. The mask changes to display all points or selected points.
- 5 Edit the points.
- 6 Press Enter to leave the editing mode.

#### **Tip**

Press L to change the selected point(s) into a line.

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{button Related Topics,PI('`,`masks\_rtf\_1237080')}

[To edit points as Bézier curves](#)

[To add points to a mask](#)

[To remove points from a mask](#)

[To move points on a mask](#)

[Mask point editing tool](#)

### To edit points as Bézier curves

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Point Editing tool. The ribbon changes to show the Mask Point Editing options.
- 3 In the Method box in the ribbon, select Curves.
- 4 Click a point or draw a bounding box around the area of the mask you want to edit. The mask changes to display all points or selected points.
- 5 Edit the points as necessary.
- 6 Press Enter to leave the editing mode.

#### Tip

Press Shift while dragging a Bézier handle to unlock the Bézier handle and create a cusp. Press C to change the selected point(s) into a Bézier curve.

---

{button Related Topics,PI('`,`masks\_rtf\_1237115')}

[To edit points as line segments](#)

[To add points to a mask](#)

[To remove points from a mask](#)

[To move points on a mask](#)

[Mask point editing tool](#)

### **To move points on a mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Point Editing tool.
- 3 Click the masked area to display the points.
- 4 Click the Move Points button in the ribbon.
- 5 Point the mouse pointer to the point to be moved, press the left mouse button, and drag the point to its new location.
- 6 Repeat step 5 for additional points, if necessary.
- 7 Press Enter to leave the editing mode.

### **Tip**

To move multiple points, draw a bounding box around the points, and move one of the points. Using the right mouse button while moving any point will move the entire curve.

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{button Related Topics,PI('`,`masks\_rtf\_1237151')}

[To edit points as line segments](#)

[To edit points as Bézier curves](#)

[To add points to a mask](#)

[To remove points from a mask](#)

[Mask point editing tool](#)



**To add points to a mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Point Editing tool.
- 3 Click the masked area to display the points.
- 4 Click the Add Points button in the ribbon.
- 5 Point the mouse pointer where you want to add a point and click. A new point appears at that place on the image.
- 6 Repeat step 5 for additional points.
- 7 Press Enter to leave the editing mode.

**Tip**

Press Shift and click where you want to add a point.

---

{button Related Topics,PI('`,`masks\_rtf\_1237187')}

[To edit points as line segments](#)

[To edit points as Bézier curves](#)

[To remove points from a mask](#)

[To move points on a mask](#)

[Mask point editing tool](#)

**To remove points from a mask**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the Mask Point Editing tool.
- 3 Click the masked area to display the points.
- 4 Click the Remove Points button in the ribbon.
- 5 Point the mouse pointer to the point to be removed and click.
- 6 Repeat step 5 for additional points.
- 7 Press Enter to leave the editing mode.

**Tips**

To select multiple points for deleting, draw a bounding box around the points.

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

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{button Related Topics,PI('`,`masks\_rtf\_1237226')}

[To edit points as line segments](#)

[To edit points as Bézier curves](#)

[To add points to a mask](#)

[To move points on a mask](#)

[Mask point editing tool](#)

## Vector Path Tool



You can use the Vector Path tool to draw vector masks from scratch and edit each point before it becomes a mask. You can save the vectors as Adobe Illustrator files.

The Vector Path tool enables you to draw objects by hand, like the Freehand draw tool. However, with the Vector Path tool, each point on a curve or an angle is editable. You can select individual points or groups of points, you can add or delete points, you can move points independently of other points, and you can snap points to either angles or curves.

---

{button Related Topics,PI('`masks\_rtf\_1237272')}

What is a mask?

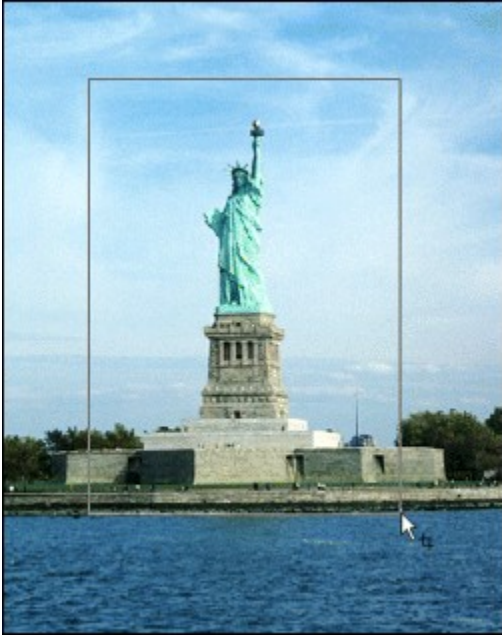
Using the Mask Tools

## Crop Tool

{button Tell me how...,PI('`,`masks\_rtf\_1237304')}



The Crop tool lets you reduce the size of an image and remove unwanted areas of the image by selecting a rectangular portion of the image that you want to keep and discarding the portion of the image outside the rectangle. This tool is especially useful when an image contains extraneous imagery that you want to trim off and discard.



You can also use the crop tool to extract a portion, such as a person's face, and create a close-up portrait of the person, by trimming other persons and side items from the image.

To draw a cropping rectangle



### To draw a cropping rectangle

- 1 Click the Crop tool.
- 2 In the Method list box in the ribbon, select a cropping method.
- 3 If you choose Constrain Aspect, type values for the Width and Height.
- 4 If you choose Constrain Size, type values for the Width and Height and select a unit of measure, if necessary.
- 5 Click where you want to start the cropping rectangle. Press the left mouse button to move the rectangle while you are drawing it.
- 6 In Freeform and Constrain Aspect, you drag a rectangle; in Constrain Size, you position a box.
- 7 When the rectangle is the size and location you want, release the left mouse button to crop the image.

#### Tip

Click the right mouse button to open the mouse menu for quick access to commands and tools related to masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, and Mask Transform. The commands available depend on what you are working with in Image.

---

{button Related Topics,PI('`,`masks\_rtf\_1237328')}

Crop Tool

## Undo/redo mask command

{button Tell me how...,PI('`,`masks\_rtf\_1237372')}

The Undo command is used to reverse or undo actions taken in creating or modifying masks. The Undo command varies according to the action previously taken. For example, if you used the Smart Mask tool, the Undo command reads "Undo Smart Mask." If you used the Invert Mask command in the Mask menu, the Undo command reads "Undo Invert Mask."

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

### Notes

If a change cannot be reversed, the Undo command is not available.

To save memory, you can disable Undo for Masks with the options on the Undo tab in the Options dialog box.

---

{button Related Topics,PI('`,`masks\_rtf\_1237366')}

[Mask Menu](#)

To undo a masking action

To redo a masking action

### To undo a masking action

▶ On the Mask menu, click Undo. The previous action is undone. The menu item changes to Redo.

---

{button Related Topics,PI('`,`masks\_rtf\_1237390')}

To redo a masking action

Undo/redo mask command

Mask Menu

### To redo a masking action

▶ On the Mask menu, click Undo. The previous action is undone. The menu item changes to Redo.

---

{button Related Topics,PI('`,`masks\_rtf\_1237412')}



[To undo a masking action](#)

[Undo/redo mask command](#)

[Mask Menu](#)

## Remove mask command

{button Tell me how...,PI('`,`masks\_rtf\_1237442')}

When you are done editing a masked area, you can remove, or deselect, the mask. This lets you draw another mask to edit another portion of the image.

### **Note**

Removing a mask is not the same as hiding a mask.

---

{button Related Topics,PI('`,`masks\_rtf\_1237366')}

To remove all active masks

### To remove all active masks

- ▶ On the Mask menu, click Remove Mask. All active masks disappear.

**Note**

Removing a mask is not the same as hiding a mask.

---

{button Related Topics,PI('`,`masks\_rtf\_1237457')}

[Remove mask command](#)

[Mask Menu](#)

## Load mask command

{button Tell me how...,PI('',`masks\_rtf\_1237516')}

Image lets you save masks and load them at a later time. You may want to save a mask if it is fairly complex; you can save time by using it later. The mask retains its original size and location.

---

{button Related Topics,PI('',`masks\_rtf\_1237522')}

[To load a mask](#)

Save mask command

Mask Menu



**To load a mask**

- 1 On the Mask menu, click Load Mask. The Load Mask dialog box opens.
- 2 In the Select Mask Name box, select a mask name.
- 3 Click Load.

**Notes**

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

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

The Delete Current Mask option deletes the current mask before adding the new mask.

---

{button Related Topics,PI('`,`masks\_rtf\_1237543')}

[Load mask command](#)

[Save mask command](#)

[Mask Menu](#)

## Save mask command

{button Tell me how...,PI('`,`masks\_rtf\_1237572')}

Image lets you save masks and load them at a later time. You may want to save a mask if it is fairly complex; you can save time by using it later. The mask retains its original size and location.

---

{button Related Topics,PI('`,`masks\_rtf\_1237578')}

[To save a mask](#)

[Load mask command](#)

[Mask Menu](#)

**To save a mask**

- 1 On the Mask menu, click Save Mask. The Save Mask dialog box opens.
- 2 In the Enter Mask Name box, type a name for the mask.
- 3 Click Save.

---

{button Related Topics,PI('`,`masks\_rtf\_1237598')}

[Save mask command](#)

[Load mask command](#)

[Mask Menu](#)

## Hide/show mask command

{button Tell me how...,PI('`,`masks\_rtf\_1237636')}

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

Hiding a mask does not change any property or characteristic of the mask. A hidden mask can easily be shown on the image again.

---

{button Related Topics,PI('`,`masks\_rtf\_1237630')}



[Mask Menu](#)

[To hide/show a mask](#)

### To hide/show a mask

▶ On the Mask menu, click Hide Mask or Show Mask.

---

{button Related Topics,PI('`masks\_rtf\_1237650')}

[Hide/show mask command](#)

[Mask Menu](#)

[Anti-Alias Edges](#)

## Anti-Alias Edges



You can choose to anti-alias all edges created with mask tools or brush tools by clicking the Anti-alias Edges button on the Image Tools toolbar.

Anti-aliasing removes jagged edges from a mask or brush stroke by making a subtle transition between the edges of the mask or brush stroke and its surrounding pixels.

If, however, you do not want a soft edge when using the Smart Mask tool, deselect the Anti-alias Edges button on the Image Tools toolbar.

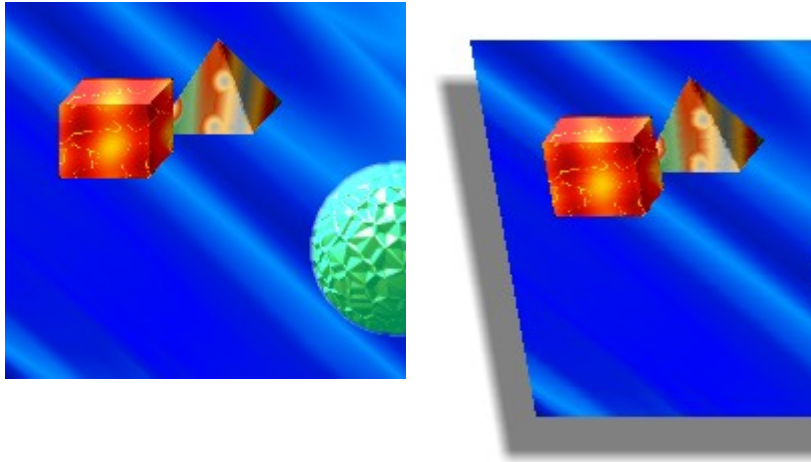
---

{button Related Topics,PI('`,`masks\_rtf\_1235691')}



## What is an Object?

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



Objects can be manipulated using commands from the Object menu and using the Object Manager. Also, any Image command that can be used to edit the base image can be used to edit an object, including drawing masks, retouching, and applying special effects.

Objects can be selected, grouped, copied, pasted, moved, layered, cropped, and deleted from atop the base image. When you are satisfied with the results of your editing, you can combine the floating objects with each other or with the base image.

You can save files containing objects in two ways:

- using the PPF file format (maintains objects and their properties in the file)
- using other file formats (floating objects are not maintained; they are combined with the base image when saved)

---

{button Related Topics,PI('objects\_rtf\_1178760')}

[Creating objects](#)

[Object Menu](#)

[Object Manager](#)



## Using the Object Menu Commands

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

|                                               |                                                                                                                          |
|-----------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|
| <a href="#">Size</a>                          | Lets you resize and scale objects.                                                                                       |
| <a href="#">Align</a>                         | Lets you align objects.                                                                                                  |
| <a href="#">Position</a>                      | Lets you position objects in an image.                                                                                   |
| <a href="#">Arrange</a>                       | Lets you group, ungroup, lock, and unlock objects.                                                                       |
| <a href="#">Order</a>                         | Lets you move an object up or down one level on the layers, or move an object to the front or back of all other objects. |
| <a href="#">Rotate</a>                        | Rotates the object.                                                                                                      |
| <a href="#">Crop</a>                          | Lets you crop the selected object.                                                                                       |
| <a href="#">Drop Shadow</a>                   | Lets you create a drop shadow on an object.                                                                              |
| <a href="#">Combine All Objects with Base</a> | Combines selected objects with each other or with the base image.                                                        |
| <a href="#">Feather Object</a>                | Lets you feather (anti-alias) the edges of the object.                                                                   |
| <a href="#">Merge Mask</a>                    | Combines the active mask with the object's mask channel.                                                                 |
| <a href="#">Create Object from Mask</a>       | Lets you change a masked area into an object.                                                                            |
| <a href="#">Delete Objects</a>                | Deletes the currently selected objects.                                                                                  |
| <a href="#">Edit Object Alpha</a>             | Lets you work directly on the alpha channel and edit the object directly.                                                |
| <a href="#">Hide/Show Marquee</a>             | Hides the object marquee.                                                                                                |

What is an Object?

## Creating objects

{button Tell me how...,PI('`,`objects\_rtf\_1178933')}

Objects can be created in four ways:

- by pasting onto an existing base image
- by transforming a copy or moving a masked section on an existing base image
- by using the Create Object from Mask command
- by typing text onto an existing base image

---

{button Related Topics,PI('`,`objects\_rtf\_1178955')}

To create an object by pasting onto the base image

To create an object by transforming a masked area

To create an object by moving a masked area

To create an object from a mask

To create an object by typing text

[Creating an Object by Pasting](#)

[Creating an Object by Transforming or Moving a Masked Area](#)

[Create Object from Mask](#)

[Creating an Object by Typing Text](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Create Object from Mask

{button Tell me how...,PI('`,`objects\_rtf\_1179011')}

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

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{button Related Topics,PI('`,`objects\_rtf\_1178997')}

[Creating objects](#)

[Object Menu](#)

[Object Manager](#)

To create an object from a mask



**To create an object from a mask**

- 1 Create a mask using one of the mask tools in the toolbar.
- 2 On the Object menu, click Create Object from Mask.

**Note**

The original masked area remains under the object.

---

{button Related Topics,PI('`,`objects\_rtf\_1179027')}

[Create Object from Mask](#)

[Creating objects](#)

[Object Menu](#)

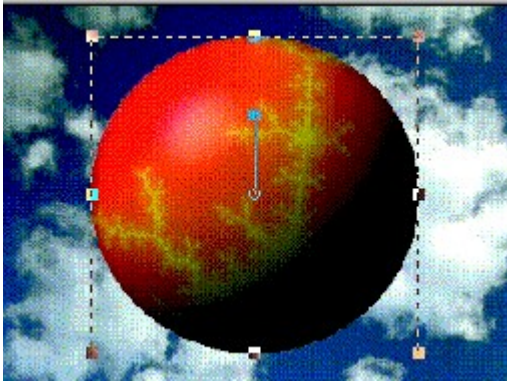
[Object Manager](#)

## Creating an Object by Pasting

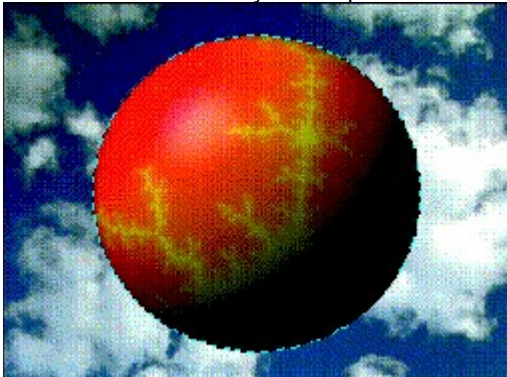
{button Tell me how...,PI('`,`objects\_rtf\_1179083')}

You can create an object in Image by pasting a copy of an image from the Windows Clipboard or the ClipboardBrowser. The image can be copied or cut from your current image, from a different Image image, or from any one of several other Windows applications with a compatible graphics format.

When you create an object by pasting, Image places a transform box around the newly created object, letting you use any of the functions of the Mask Transform ribbon.



Double-clicking an object with a transform box around it or pressing Enter releases the object from the Transform tool and draws a black and cyan marquee around the object. This marquee defines the outer edges of the object.



---

{button Related Topics,PI('`,`objects\_rtf\_1179089')}

To create an object by pasting onto the base image

[Creating an Object by Transforming or Moving a Masked Area](#)

[Creating an Object by Typing Text](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

### **To create an object by pasting onto the base image**

- 1 Copy the image to be pasted into the Windows Clipboard.
- 2 Press Alt+Tab to switch to Image, if necessary. Ensure the base image is the active image file.
- 3 On the Edit menu, choose Paste. The image is copied onto the base image. A transform box appears around the newly created object.
- 4 Perform any transform operations you want.
- 5 Double-click the transform box or press Enter when you are done transforming the image. A black and cyan marquee defines the outer edges of the object.

---

{button Related Topics,PI('`,`objects\_rtf\_1179126')}

[Creating an Object by Pasting](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Creating an Object by Transforming or Moving a Masked Area

{button Tell me how...,PI('`,`objects\_rtf\_1179166')}

You can create an object on a base image by masking an area of the image and either transforming or moving the masked area. You can also use the Create Object from Mask command on the Object menu to create an object from a masked area.

When you create an object by transforming or moving a masked area, Image places a transform box around the newly created object, letting you use any of the options of the Mask Transform ribbon.

Double-clicking the object or pressing Enter releases the object from the Transform tool and draws a black and cyan marquee around the object. The marquee defines the outer edges of the object.

---

{button Related Topics,PI('`,`objects\_rtf\_1179176')}



To create an object by transforming a masked area

To create an object by moving a masked area

[Creating an Object by Pasting](#)

[Creating an Object by Typing Text](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

### **To create an object by transforming a masked area**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the masking tool you want.
- 3 Use the Mask tool to mask the area to be transformed.
- 4 Click the Mask tool in the Main toolbar.
- 5 Click the Mask Transform tool.
- 6 In the Modify box in the ribbon, select Copy Image.
- 7 Click the masked area to display the transform box for the masked area.
- 8 Perform any transform operations you want.
- 9 Double-click the transform box or press Enter when you are done. A black and cyan marquee marks the object.

---

{button Related Topics,PI('`,`objects\_rtf\_1179214')}

[Creating an Object by Transforming or Moving a Masked Area](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

### **To create an object by moving a masked area**

- 1 Click the Mask tool in the Main toolbar.
- 2 Click the masking tool you want.
- 3 Use the Mask tool to mask the area to be transformed.
- 4 Click the Mask tool in the Main toolbar.
- 5 Click the Mask Transform tool.
- 6 In the Modify box in the ribbon, select Move Image.
- 7 Click the masked area to change the mask into a transform box.
- 8 Point to the transform box, press and hold the left mouse button, and drag the masked area to a new location. The area previously occupied by the masked area turns white and is marked by a black and white marquee.
- 9 Double-click the transform box or press Enter when you are done. A black and cyan marquee marks the object.

---

{button Related Topics,PI('`,`objects\_rtf\_1179248')}

[Creating an Object by Transforming or Moving a Masked Area](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Creating an Object by Typing Text

{button Tell me how...,PI('`,`objects\_rtf\_1179286')}

You can create an object on the base image by using the Text tool and typing text directly on the base image.

### **Note**

You cannot create an object in Image by pasting text from the Windows Clipboard. Text objects can be created only by typing.

Double-clicking the newly typed text changes the text into an object bound by a black and cyan marquee.

---

{button Related Topics,PI('`,`objects\_rtf\_1179292')}

To create an object by typing text



[Creating an Object by Pasting](#)

[Creating an Object by Transforming or Moving a Masked Area](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

[Using the text tool](#)

**To create an object by typing text**

- 1 Click the Text tool in the Main toolbar.
- 2 Choose the text style and size you want in the ribbon, if necessary.
- 3 Click the image where you want to begin typing. A text cursor appears.
- 4 Type the text you want.
- 5 Double-click the image to change the text to an object.

---

{button Related Topics,PI('`objects\_rtf\_1179330')}

[Creating an Object by Typing Text](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

[Using the text tool](#)

## Object Manager

{button Tell me how...,PI('`,`objects\_rtf\_1179380')}



The Object Manager command lets you show or hide the Object Manager window, a moveable window that contains a graphical list of the objects that are floating on the active image and the individual color channels in the image. A check mark appears to the left of the Object Manager command when the window is shown.

You can also click the Show Object Manager button on the Image Tools toolbar to display the Object Manager window.

The Objects tab contains image thumbnails for selecting or deselecting each object. The thumbnail for a selected object appears with a highlighted background. You can change the size of the thumbnail by clicking the arrow on the Objects tab and selecting the thumbnail size from the menu. You can select multiple objects by clicking another object while holding Shift.

Using the Objects tab, you can hide, group, delete and crop selected objects. Command buttons are provided in the Object Manager window.

Using the Objects tab, you can move selected objects forward or backward (in layers) on top of the base image. Image provides two methods to change the layer in which an object resides. Using the first method, you click a button to move an object up or down one layer. Using the second method, you drag the object to a different position on the Objects tab.

Objects can also be copied by dragging the selected thumbnail from the Objects tab to the image onto which the object is to be pasted.

Using the Objects tab, you can crop objects. Cropping lets you remove unwanted areas of the object by selecting a rectangular portion of the object that you want to keep and discarding the portion of the object outside the rectangle.

An object can also have its alpha channel edited. This lets you change the characteristics of the whole object or parts of it. Then, when you merge the edited alpha channel into the object, it changes the appearance of the object.

### **Note**

Many of the commands presented in the Objects tab are available from the Object menu.

[To show or hide the Object Manager](#)

[To select or deselect objects in the Object Manager](#)

[To show or hide objects in the Object Manager](#)

[To lock or unlock objects using the Object Manager](#)

[To group objects using the Object Manager](#)

[To ungroup objects in the Object Manager](#)

[To delete objects in the Object Manager](#)

[To crop objects in the Object Manager](#)

[To edit the alpha channel of objects in the Object Manager](#)

[To move objects using the Object Manager](#)

---

{button Related Topics,PI('`,`objects\_rtf\_1179447')}

[Object Manager](#)

[What is an Object?](#)

[Channel Manager](#)

### To show or hide the Object Manager

▶ On the View menu, click Object Manager.

---

```
{button Related Topics,PI('objects_rtf_1179447')}
```

Object Manager

What is an Object?




### To show or hide objects in the Object Manager

1 If necessary, click the Objects tab in the Object Manager window.

2 Click the object to select it.

3 Click the Object Shown button  for the object to hide it

or

Click the Object Hidden button  for the object to show it.

#### Notes

Hidden objects do not appear on the base image. They also cannot be selected for additional operations within the Objects tab window.

Do not confuse this command with the Hide Marquee command on the Object menu.

---

{button Related Topics,PI('objects\_rtf\_1179447')}

### **To select or deselect objects in the Object Manager**

- 1 If necessary, click the Objects tab in the Object Manager window.
- 2 Click the object that you want to select or deselect.
- 3 For a multiple selection, press and hold down Shift and click any additional objects you want.

#### **Note**

To select an object floating on the base image, you can also simply click the object. Selected objects show a highlighted background in the Objects tab regardless of the selection method used. Deselected objects show a white background.

---

{button Related Topics,PI('`,`objects\_rtf\_1179447')}

### **To lock or unlock objects using the Object Manager**

1 If necessary, click the Objects tab in the Object Manager window.

2 Click the object to select it.

3 Click the Object Unlocked button for the object to lock it

or

Click the Object Locked button for the object to unlock it.

#### **Note**

Locking an object prevents any inadvertent editing of the object. Locked objects cannot be moved, deleted, or cut. This command is also available in the Object menu.

---

{button Related Topics,PI('`,`objects\_rtf\_1179447')}

### To group objects using the Object Manager

- 1 If necessary, click the Objects tab in the Object Manager window.
- 2 Click the first object to select it, press and hold Shift, and click the additional objects to be grouped.
- 3 Click the Group button.

#### **Note**

After the objects are grouped, Image considers the objects to be one object. This command is also available in the Object menu.

---

{button Related Topics,PI('`,`objects\_rtf\_1179447')}

## To ungroup objects in the Object Manager

### Note

This feature lets you ungroup a previously grouped set of objects. This command is also available in the Object menu.

- 1 If necessary, click the Objects tab in the Object Manager window.
- 2 Click the group.
- 3 Click the Group button.

---

{button Related Topics,PI('`,`objects\_rtf\_1179447')}

### **To delete objects in the Object Manager**

- 1 If necessary, click the Objects tab in the Object Manager window.
- 2 Click the first object to select it, press and hold Shift, and click the additional objects to be deleted.
- 3 Click the Delete button.

---

{button Related Topics,PI('`,`objects\_rtf\_1179447')}

### **To crop objects in the Object Manager**

- 1 If necessary, click the Objects tab in the Object Manager window.
- 2 Click the first object to select it, press and hold Shift, and click the additional objects to be cropped.
- 3 Click the Crop button.
- 4 In the Method list box in the ribbon, select a cropping method.
- 5 If you choose Constrain Aspect, type values for the Width and Height.
- 6 If you choose Constrain Size, type values for the Width and Height and select a unit of measure, if necessary.
- 7 Click where you want to start the cropping rectangle. Press the left mouse button to move the rectangle while you are drawing it.
- 8 In Freeform and Constrain Aspect, you drag a rectangle; in Constrain Size, you position a box.
- 9 When the rectangle is the size and location you want, release the left mouse button to crop the image.

---

{button Related Topics,PI('`,`objects\_rtf\_1179447')}

### **To edit the alpha channel of objects in the Object Manager**

- 1 If necessary, click the Objects tab in the Object Manager window.
- 2 Click an object to select it.
- 3 Click the Alpha Channel button.
- 4 Click the Mask tool in the Main toolbar.
- 5 Click the Shape Mask tool.
- 6 Click Subtractive Mode in the ribbon.
- 7 In the Shape box in the ribbon, select the circle.
- 8 Draw a circular mask on the object.
- 9 Click the Fill tool in the Main toolbar.
- 10 Click the Gradient Fill tool.
- 11 In the Gradient Type box in the ribbon, select Radial.
- 12 Move the mouse pointer over the center of the object mask and then drag from the center to the outside edge.
- 13 Click the Alpha Channel button.

---

{button Related Topics,PI('objects\_rtf\_1179447')}



### **To move objects using the Object Manager**

- 1 If necessary, click the Objects tab in the Object Manager window.
- 2 Click the first object to select it, press and hold Shift, and click the additional objects to be moved.
- 3 Click the Bring Forward button to move the selected object up one layer

or

Click the Send Backward button to move the selected object down one layer.

### **Notes**

You can also change the layer in which an object floats by dragging the object up or down within the Objects tab. Commands for this feature are also available in the Object menu.

To move the object to the front or back layer, press Shift while clicking the Up or Down button, respectively.

---

{button Related Topics,PI('`,`objects\_rtf\_1179447')}

## Channel Manager

{button Tell me how...,PI('`,`objects\_rtf\_1179752')}

The Channel Manager window lets you create and manage the color channels of your image. The window lists all channels in the image including the composite channel.

The thumbnail for a selected channel appears with a highlighted background. You can change the size of the thumbnail by clicking on the arrow on the Channels tab and selecting the thumbnail size from the menu. The thumbnail updates automatically as you edit the channel.

You can also view channels in color rather than in grayscale by clicking on the arrow on the Channels tab and selecting the Show Channels In Color option.

You can select multiple channels by clicking another channel while holding Shift.

Image lets you copy a selected channel into a mask channel, copy a channel to the Clipboard, paste a channel into another channel, import an image file into a channel, and save a selected channel to an image file.

---

{button Related Topics,PI('`,`objects\_rtf\_1179738')}

[Object Manager](#)

[What is an Object?](#)

[Creating objects](#)

[To show or hide the Object Manager](#)

[To show or hide channels](#)

[To select or deselect channels](#)

[To see individual channels in color](#)

[To copy a channel into a mask channel](#)

[To copy a channel to the Clipboard](#)

[To import an image file into a channel](#)

[To save a channel as an image file](#)

[To edit a channel](#)

### To show or hide channels

1 If necessary, click the Channels tab in the Object Manager window.

2 Click the channel to select it.

3 Click the Channel Shown button  for the object to hide it

or

Click the Channel Hidden button  for the object to show it.

---

{button Related Topics,PI('`,`objects\_rtf\_1179738')}

## Channel Manager

To select or deselect channels

To see individual channels in color

To copy a channel into a mask channel

To copy a channel to the Clipboard

To import an image file into a channel

To save a channel as an image file

To edit a channel

**To select or deselect channels**

- 1 If necessary, click the Channels tab in the Object Manager window.
- 2 Click the channel that you want to select or deselect.
- 3 For a multiple selection, press and hold down Shift and click any additional channels you want.

---

{button Related Topics,PI('objects\_rtf\_1179738')}

## Channel Manager

To show or hide channels

To see individual channels in color

To copy a channel into a mask channel

To copy a channel to the Clipboard

To import an image file into a channel

To save a channel as an image file

To edit a channel



**To see individual channels in color**

- 1 If necessary, click the Channels tab in the Object Manager window.
- 2 Click the arrow on the Channels tab.
- 3 Select the Show Channels In Color option.

---

{button Related Topics,PI('objects\_rtf\_1179738')}

## Channel Manager

To show or hide channels

To select or deselect channels

To copy a channel into a mask channel

To copy a channel to the Clipboard

To import an image file into a channel

To save a channel as an image file

To edit a channel

**To copy a channel into a mask channel**

- 1 If necessary, click the Channels tab in the Object Manager window.
- 2 Click the channel that you want to copy.
- 3 Click the Send To Mask Channel button.

---

{button Related Topics,PI('objects\_rtf\_1179738')}

## Channel Manager

To show or hide channels

To select or deselect channels

To see individual channels in color

To copy a channel to the Clipboard

To import an image file into a channel

To save a channel as an image file

To edit a channel

### **To copy a channel to the Clipboard**

- 1 If necessary, click the Channels tab in the Object Manager window.
- 2 Click the channel that you want to copy.
- 3 Click the Copy Channel button.

---

{button Related Topics,PI('objects\_rtf\_1179738')}

## Channel Manager

To show or hide channels

To select or deselect channels

To see individual channels in color

To copy a channel into a mask channel

To import an image file into a channel

To save a channel as an image file

To edit a channel

**To import an image file into a channel**

- 1 If necessary, click the Channels tab in the Object Manager window.
- 2 Click the channel into which you want to import an image file.
- 3 Click the Import Channel button. The ImageBrowser dialog box shows.
- 4 Select the image file you want to import and click Open.

---

{button Related Topics,PI('`,`objects\_rtf\_1179738')}

## Channel Manager

To show or hide channels

To select or deselect channels

To see individual channels in color

To copy a channel into a mask channel

To copy a channel to the Clipboard

To save a channel as an image file

To edit a channel



**To save a channel as an image file**

- 1 If necessary, click the Channels tab in the Object Manager window.
- 2 Click the channel that you want to save.
- 3 Click the Export Channel button. The ImageBrowser dialog box shows.
- 4 Name the file, choose a file type and click Save.

---

{button Related Topics,PI('`,`objects\_rtf\_1179738')}

## Channel Manager

To show or hide channels

To select or deselect channels

To see individual channels in color

To copy a channel into a mask channel

To copy a channel to the Clipboard

To import an image file into a channel

To edit a channel

**To edit a channel**

- 1 If necessary, click the Channels tab in the Object Manager window.
- 2 Click the channel that you want to edit.
- 3 Use one of the Retouch tools to paint in the image.

**Note**

If you paint with white, you are adding to the channel; if you paint with black, you are removing from the channel. You can also paint with a color or a lower opacity to add to the channel with lower opacities.

---

{button Related Topics,PI('`,`objects\_rtf\_1179738')}

## Channel Manager

To show or hide channels

To select or deselect channels

To see individual channels in color

To copy a channel into a mask channel

To copy a channel to the Clipboard

To import an image file into a channel

To save a channel as an image file

## Object properties command

```
{button Tell me how...,PI('',`objects_rtf_1180164')}
```

This command lets you assign properties to any objects on the base image. Although you can use this command to keep informational notes about objects, you can also use it to create image maps for Web pages.

In image maps, different sections of the image are designed as hyperlinks to other Web documents. When you click on one of these sections from your Web browser, the browser loads a new document.

Use the Object Properties command to assign a specific URL to each object in an image, thus creating an image map. Used in conjunction with the Copy HTML command, Image creates an image map and the related HTML code you need to paste into your HTML editor.

### Notes

You must save the image as a PPF file in order to save the object properties.

You must combine grouped objects together before you can assign properties to them.

---

```
{button Related Topics,PI('',`objects_rtf_1180174')}
```

[To assign a property to an object](#)

[To create an image map](#)

[What is an Object?](#)

[Copy HTML](#)

[The Benefits of Saving a File in the PPF Format](#)

**To assign a property to an object**

- 1 On the View menu, click Object Properties.
- 2 Click the directional arrows to the right of the Name box until the object is selected.
- 3 Type a name for the object in the Name box, if necessary.
- 4 Click the Add button.
- 5 Click New to assign a new property or click URL to assign a URL to the object.
- 6 Type a name for the new property or type the URL (e.g., <http://www.micrografx.com>).
- 7 Click Close.

**Note**

You must save the image as a PPF file in order to save the object properties.

- You must combine grouped objects together before you can assign properties to them.

---

{button Related Topics,PI('`,`objects\_rtf\_1180204')}



[To create an image map](#)

[Object properties command](#)

[What is an Object?](#)

[Copy HTML](#)

[The Benefits of Saving a File in the PPF Format](#)

## Align

{button Tell me how...,PI(' ',objects\_rtf\_1180323')}

Image lets you easily align objects on a base image. You can align objects by left, right, middle, center, top, or bottom. You can position the aligned objects on the left of the base image, on its right, in the middle, centered on the base image, at the top of the base image, or at the bottom of the base image.



Original



Align Center



Align Left



Align Top

---

{button Related Topics,PI('`,`objects\_rtf\_1180309')}

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

To align two or more floating objects

**To align two or more floating objects**

- 1 On the View menu, click Object Manager, if necessary.
- 2 Click the objects to be aligned.
- 3 On the Object menu, click Align. The Object Alignment dialog box opens.
- 4 In the Alignment Type box, select an alignment type.
- 5 Click an alignment button.
- 6 Click Preview to see the changes.
- 7 Click OK.

---

{button Related Topics,PI('`,`objects\_rtf\_1180343')}

[Align](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Position

{button Tell me how...,PI('`,`objects\_rtf\_1180379')}

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

### Tip

If precision in positioning an object is not required, you can simply drag the object to the position you want.

---

{button Related Topics,PI('`,`objects\_rtf\_1180385')}



To position objects precisely

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

### **To position objects precisely**

#### **Tip**

If precision in positioning an object is not required, you can simply drag the object to the position you want.

- 1 On the View menu, click Object Manager, if necessary.
- 2 Click the object or group of objects to reposition.
- 3 On the Object menu, click Position. The Object Position dialog box opens.
- 4 In the Units box, select the coordinate system (inches, millimeters, picas, centimeters, or pixels).
- 5 In the X Position and Y Position boxes, enter the coordinates.
- 6 Click OK.

---

{button Related Topics,PI('`,`objects\_rtf\_1180413')}

[Position](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Arrange

{button Tell me how...,PI('`,`objects\_rtf\_1180475')}

The Arrange command lets you group, ungroup, lock, and unlock objects.

### Tip

The Object Manager window provides the same commands for manipulation of objects.

---

{button Related Topics,PI('`,`objects\_rtf\_1180445')}

[Group](#)

[Ungroup](#)

[Lock](#)

[Unlock](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

To group two or more objects

To ungroup a grouped object

To lock an object

To unlock an object

## Lock

{button Tell me how...,PI('`,`objects\_rtf\_1180590')}

By choosing the Lock command in the Arrange submenu on the Object menu, you can lock objects on a base image. Locking an object means you cannot move or otherwise manipulate the object. To move or manipulate the object after it has been locked, unlock it.

### Tip

The Object Manager window also provides a locking function for objects.

---

{button Related Topics,PI('`,`objects\_rtf\_1180572')}



[Unlock](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

To lock an object

To unlock an object

**To lock an object**

- 1 Select an object or group of objects to lock.
- 2 On the Object menu, point to Arrange, and click Lock.

---

{button Related Topics,PI('`,`objects\_rtf\_1180609')}

[To unlock an object](#)

[Lock](#)

[Unlock](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Unlock

{button Tell me how...,PI('objects\_rtf\_1180666')}

This command lets you unlock objects on a base image. Unlocking an object means you can move or otherwise manipulate the object.

### Tip

The Object Manager window also provides an unlocking function for objects.

---

{button Related Topics,PI('objects\_rtf\_1180648')}

[Lock](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

[To unlock an object](#)

[To lock an object](#)

**To unlock an object**

- 1 Select a locked object.
- 2 On the Object menu, point to Arrange, and click Unlock.

---

{button Related Topics,PI('`,`objects\_rtf\_1180685')}



[To lock an object](#)

[Unlock](#)

[Lock](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Group

{button Tell me how...,PI('objects\_rtf\_1180762')}

The Group command lets you group two or more objects. After the objects are grouped, Image considers the objects to be one object. Use the Ungroup command to ungroup the grouped objects.

### Tip

The Object Manager window also provides a grouping function for objects.

---

{button Related Topics,PI('objects\_rtf\_1180744')}

[Ungroup](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

To group two or more objects

To ungroup a grouped object

**To group two or more objects**

- 1 Select the objects you want to group.
- 2 On the Object menu, point to Arrange, and click Group.

---

{button Related Topics,PI('`,`objects\_rtf\_1180781')}

[To ungroup a grouped object](#)

[Group](#)

[Ungroup](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Ungroup

{button Tell me how...,PI('`,`objects\_rtf\_1180838')}

The Ungroup command lets you ungroup objects that have been grouped together with the Group command.

### Tip

The Object Manager window also provides an ungrouping function for objects.

---

{button Related Topics,PI('`,`objects\_rtf\_1180820')}

[Group](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)



To ungroup a grouped object

To group two or more objects

**To ungroup a grouped object**

- 1 Select a grouped object.
- 2 On the Object menu, point to Arrange, and click Ungroup.

---

{button Related Topics,PI('`,`objects\_rtf\_1180857')}

[To group two or more objects](#)

[Ungroup](#)

[Group](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Order

{button Tell me how...,PI('objects\_rtf\_1180951')}

Image lets you change the order of objects so overlapping objects can be properly layered to create the image you want.

### Tip

The Object Manager window also provides ordering functions for objects.

---

{button Related Topics,PI('objects\_rtf\_1180921')}

[Bring Forward](#)

[Send Backward](#)

[Bring To Front](#)

[Send To Back](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

To change the order of objects

## Bring Forward

{button Tell me how...,PI('`,`objects\_rtf\_1180996')}

The Bring Forward command moves a selected object forward one level (layer).

### Tip

The Object Manager window also provides a Bring Forward function for objects.

---

{button Related Topics,PI('`,`objects\_rtf\_1180970')}

[Send Backward](#)

[Bring To Front](#)

[Send To Back](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)



To change the order of objects

## Send Backward

{button Tell me how...,PI('`,`objects\_rtf\_1181041')}

The Send Backward command moves a selected object back one level (layer).

### Tip

The Object Manager window also provides a Send Backward function for objects.

---

{button Related Topics,PI('`,`objects\_rtf\_1181015')}

[Bring Forward](#)

[Bring To Front](#)

[Send To Back](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

To change the order of objects

## Bring To Front

{button Tell me how...,PI('`,`objects\_rtf\_1181086')}

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

### Tip

The Object Manager window also provides a Bring To Front function for objects.

---

{button Related Topics,PI('`,`objects\_rtf\_1181060')}

[Bring Forward](#)

[Send Backward](#)

[Send To Back](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

To change the order of objects

## Send To Back

{button Tell me how...,PI('`,`objects\_rtf\_1181131')}

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

### **Tip**

The Object Manager window also provides a Send To Back function for objects.

---

{button Related Topics,PI('`,`objects\_rtf\_1181105')}



[Bring Forward](#)

[Send Backward](#)

[Bring To Front](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

To change the order of objects

**To change the order of objects**

- 1 Select the object you want to affect.
- 2 On the Object menu, point to Order, and click the Order command you want.

---

```
{button Related Topics,PI('`,`objects_rtf_1181146')}
```

[Bring Forward](#)

[Send Backward](#)

[Bring To Front](#)

[Send To Back](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Size

{button Tell me how...,PI('`,`objects\_rtf\_1181199')}

Use the Size command to resize and scale an object to suit your needs without deleting any portion of the object. You can increase or decrease the size of an object by specifying the height, width, or the percentage you want to change the object.

Image, by default, maintains the aspect ratio for an image. As you change either the width or the height, the size of the other changes proportionally to prevent distortions to the aspect ratio.

The Use SmartSizing option specifies that Image is to maintain the detail of an object when you change the size of the object. SmartSizing requires more image processing time, and may blur the object slightly.

---

{button Related Topics,PI('`,`objects\_rtf\_1181205')}

To resize and scale an object

[Object Menu](#)

**To resize and scale an object**

- 1 On the Object menu, click Size.
- 2 Change the options to match the size you want.
- 3 Click Size.

**Note**

Click the Undo command on the Edit menu to reverse the changes after clicking Size in the Size Object dialog box.

---

{button Related Topics,PI('`,`objects\_rtf\_1181222')}



Size

Object Menu

## Rotate

{button Tell me how...,PI('`,`objects\_rtf\_1181267')}

Occasionally you have an object you want to rotate or turn upside down (flip). Image lets you easily rotate an object using the Rotate command on the Object menu. You can rotate the object clockwise or counterclockwise by 90 degrees or you can rotate it by 180 degrees. You also can rotate an object by an arbitrary amount and direction.

---

{button Related Topics,PI('`,`objects\_rtf\_1181253')}

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

To rotate an object

**To rotate an object**

1 On the Object menu, point to Rotate, and click a Rotate command.

**Note**

If you click the Arbitrary Angle command, the Rotate Object dialog box opens. Continue with steps 3 and 4.

2 In the Angle box, type the number of degrees of rotation.

3 Click either the Clockwise or Counterclockwise button.

4 Click Use Weighted Averaging if you want Image to calculate the pixels from neighboring pixels to eliminate jagged edges (aliasing).

5 Click Rotate.

---

{button Related Topics,PI('`,`objects\_rtf\_1181289')}

[Rotate](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Crop

{button Tell me how...,PI('objects\_rtf\_1181347')}

The Crop tool lets you reduce the size of an object and remove unwanted areas of the object by selecting a rectangular portion of the object that you want to keep and discarding the portion of the object outside the rectangle.

### Tip

The Object Manager window also provides a Crop function for objects.

---

{button Related Topics,PI('objects\_rtf\_1181333')}

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)



To crop an object

### **To crop an object**

- 1 On the Object menu, click Crop.
- 2 In the Method list box in the ribbon, select a cropping method.
- 3 If you choose Constrain Aspect, type values for the Width and Height.
- 4 If you choose Constrain Size, type values for the Width and Height and select a unit of measure, if necessary.
- 5 Click where you want to start the cropping rectangle. Press the left mouse button to move the rectangle while you are drawing it.
- 6 In Freeform and Constrain Aspect, you drag a rectangle; in Constrain Size, you position a box.
- 7 When the rectangle is the size and location you want, release the left mouse button to crop the object.

---

{button Related Topics,PI('`,`objects\_rtf\_1181367')}

[Crop](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Drop Shadow

{button Tell me how...,PI('`,`objects\_rtf\_1181419')}

This command creates a drop shadow from any floating object or masked area. After creating the drop shadow, Image groups the object and shadow.



### Tip

You can also access the Drop Shadow wizard from the Wizard Browser on the Tools menu.

---

{button Related Topics,PI('`,`objects\_rtf\_1181405')}

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

[To create a drop shadow](#)

### To create a drop shadow

- 1 Select the object, or mask off an area, to which you want to apply a drop shadow.
- 2 On the Object menu, click Drop Shadow. The Drop Shadow dialog box opens.
- 3 Point to the blue box.
- 4 Press and hold the left mouse button and move the drop shadow to your liking.
- 5 Set the drop shadow's Transparency and Feathering.
- 6 Click the Color button to set the color of the drop shadow.

Click Finish.

or

Set the drop shadow's Transparency and Feathering.

- 7 Position the drop shadow by typing a pixel amount in the X and Y Offset boxes.
- 8 Click the Color button to set the color of the drop shadow.

#### Note

Select the Halo Effect option to create a "halo" drop shadow. A halo creates a drop shadow using the same pixel amount on both the X and Y axes. You can change the size of the halo by typing a number in the percentage box or clicking the arrows to change the percentage.

---

{button Related Topics,PI('`,`objects\_rtf\_1181444')}

[Drop Shadow](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)



## Combine

{button Tell me how...,PI('`objects\_rtf\_1181513')}

The Combine command lets you permanently combine objects with each other or with the base image.

---

{button Related Topics,PI('`objects\_rtf\_1181487')}

[Objects Together](#)

[Combine All Objects with Base](#)

[Selected Objects with Base](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

To combine selected objects together

To combine all objects with the base image

To combine selected objects with the base image

## Objects Together

{button Tell me how...,PI('','objects\_rtf\_1181540')}

The Objects Together command combines all selected objects with each other, but not with the base image. You can select, move, and manipulate the combined objects together on top of the base image.

You can undo a combined object immediately after a combine with the Undo command, or use the Command List Manager to undo a combine.

---

{button Related Topics,PI('','objects\_rtf\_1181554')}

To combine selected objects together

To combine all objects with the base image

To combine selected objects with the base image

[Combine All Objects with Base](#)

[Selected Objects with Base](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

**To combine selected objects together**

- 1 Select two or more objects.
- 2 On the Object menu, point to Combine, and click Objects Together.

---

{button Related Topics,PI('`,`objects\_rtf\_1181585')}

[To combine all objects with the base image](#)

[To combine selected objects with the base image](#)

[Objects Together](#)

[Combine All Objects with Base](#)

[Selected Objects with Base](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)



## Combine All Objects with Base

{button Tell me how...,PI('`,`objects\_rtf\_1181631')}

The All Objects with Base command combines all objects on the image with the base image. When floating objects are combined with the base image, the objects become a permanent part of the image and lose their status as separate objects. You can no longer select, move, or manipulate objects combined with a base image.

You can undo a combined object immediately after a combine with the Undo command, or use the Command List Manager to undo a combine.

---

{button Related Topics,PI('`,`objects\_rtf\_1181645')}

To combine all objects with the base image

To combine selected objects with the base image

To combine selected objects together

[Objects Together](#)

[Selected Objects with Base](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

**To combine all objects with the base image**

▶ On the Object menu, point to Combine, and click All Objects With Base.

---

{button Related Topics,PI('objects\_rtf\_1181675')}

[To combine selected objects with the base image](#)

[To combine selected objects together](#)

[Combine All Objects with Base](#)

[Objects Together](#)

[Selected Objects with Base](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

## Selected Objects with Base

{button Tell me how...,PI('`,`objects\_rtf\_1181722')}

The Selected Objects with Base command combines only selected objects with the base image. When floating objects are combined with the base image, the objects become a permanent part of the image and lose their status as separate objects. You can no longer select, move, or manipulate objects combined with a base image.

You can undo a combined object immediately after a combine with the Undo command, or use the Command List Manager to undo a combine.

---

{button Related Topics,PI('`,`objects\_rtf\_1181736')}

To combine selected objects with the base image

To combine all objects with the base image

To combine selected objects together

[Combine All Objects with Base](#)

[Objects Together](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)



**To combine selected objects with the base image**

- 1 Select one or more objects to combine with the base.
- 2 On the Object menu, point to Combine, and click Selected Objects With Base.

---

{button Related Topics,PI(`,`objects\_rtf\_1181767')}

[To combine all objects with the base image](#)

[To combine selected objects together](#)

[Selected Objects with Base](#)

[Combine All Objects with Base](#)

[Objects Together](#)

[What is an Object?](#)

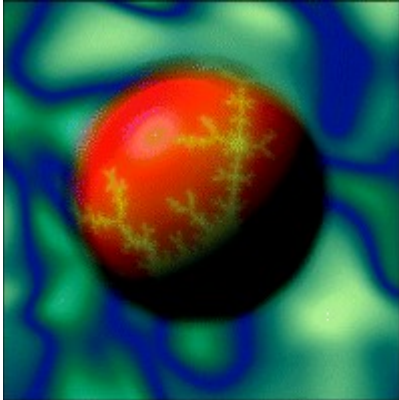
[Object Menu](#)

[Object Manager](#)

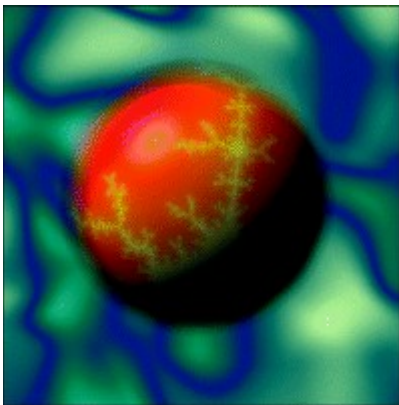
## Feather Object

{button Tell me how...,PI(' ',objects\_rtf\_1182171')}

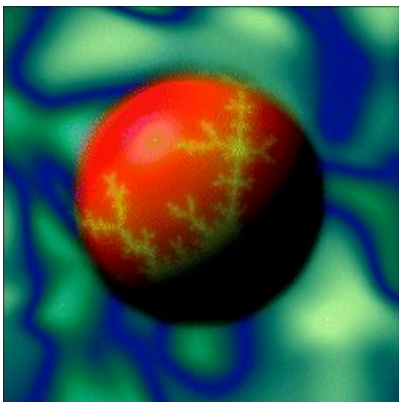
Objects often present sharp edges that easily identify them as added objects in an image. Image lets you feather the edges of floating objects so they blend smoothly into the surrounding base image. You can choose the number of pixels to be used so you control the amount of feathering. You also control whether the edge should be hard, normal, or soft.



Hard



Normal



Soft

---

{button Related Topics,PI('`,`objects\_rtf\_1182177')}

To feather an object

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

**To feather an object**

- 1 Select the object to feather.
- 2 On the Object menu, click Feather Object.
- 3 In the Amount box, type the number of pixels to feather.
- 4 In the Edge box, select an edge type.
- 5 Click Feather.

---

{button Related Topics,PI('`objects\_rtf\_1182203')}

[Feather Object](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)



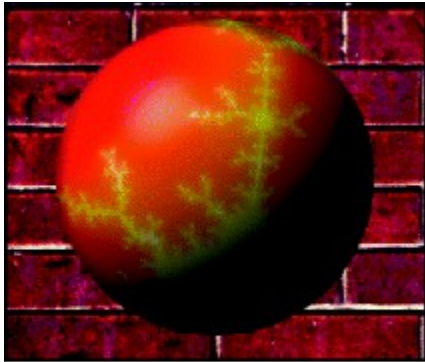
## Merge Mask

{button Tell me how...,PI('`,objects\_rtf\_1182270')}

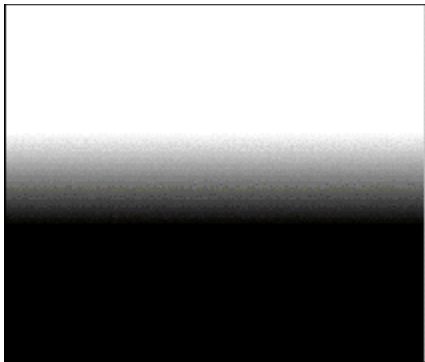
The Merge Mask command on the Object menu is a powerful feature that makes a merged object take on the characteristics of the mask. For example, if a gradient is on the mask channel and you merge an object with the mask, the object will gradually blend, as does the gradient.

After you merge an object with a mask, you can still select, move, and manipulate the merged object, which retains the properties of the mask.

To use this command, you must choose both the Allow Floating Objects and the Allow Masks on Floating Objects options in the Preferences dialog box.



Object on image



Gradient mask on mask channel



Mask merged with object

---

{button Related Topics,PI('',`objects\_rtf\_1182270')}

[What is an Object?](#)

[Mask channel](#)

[Object Menu](#)

[Object Manager](#)

[To merge objects with a mask](#)

**To merge objects with a mask**

- 1 Create a mask using one of the mask tools in the Main toolbar.
- 2 Click the Selector tool in the Main toolbar.
- 3 Click the object you want to merge with the mask. If you want to merge more than one object, click one object, press and hold Shift, and click additional objects.
- 4 On the Object menu, click Merge Mask.

**Note**

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

---

{button Related Topics,PI('`,`objects\_rtf\_1182288')}

[Merge Mask](#)

[What is an Object?](#)

[Mask channel](#)

[Object Menu](#)

[Object Manager](#)

## Delete Objects

{button Tell me how...,PI('','objects\_rtf\_1182343')}

You can delete objects floating on the base image. If the object was created by transforming a masked area while in move image mode, the deletion leaves a white area on the base image.

### Tip

The Object Manager window also provides a Delete Object function.

---

{button Related Topics,PI('','objects\_rtf\_1182333')}

[Object Menu](#)

[Object Manager](#)



To delete objects

**To delete objects**

- 1 Click the Selector tool in the Main toolbar.
- 2 Click the object you want to delete. If you want to delete more than one object, click one object, press and hold Shift, and click additional objects.
- 3 On the Object menu, click Delete Objects.
- 4 Click Yes to delete the selection.

---

{button Related Topics,PI('`,`objects\_rtf\_1182360')}

[Delete Objects](#)

[Object Menu](#)

[Object Manager](#)

## Edit Object Alpha

{button Tell me how...,PI('`,`objects\_rtf\_1182414')}

The alpha channel contains a full color image of any object on the base image. You can work directly on the alpha channel and edit the object directly.

With the alpha channel displayed, you can use any of the toolbar tools and commands on the menus to create and manipulate an object.

Whatever you draw or place into the alpha channel will become a mask on the object. For example, if you were to fill the alpha channel with a brick texture, the brick texture will be a brick texture cutout on the object.

### Tip

The Object Manager window also provides an edit alpha channel function for objects.

### Note

You can paste into the alpha channel.

---

{button Related Topics,PI('`,`objects\_rtf\_1182400')}

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)

[To edit an object's alpha channel](#)

## To edit an object's alpha channel

### Note

In this example, you select an object and edit its alpha channel to include a gradient subtractive mask. This makes the object transparent.

- 1 Click an object to select it.
- 2 On the Object menu, click Edit Object Alpha.
- 3 Click the Mask tool in the Main toolbar.
- 4 Click the Shape Mask tool.
- 5 In the Shape box in the ribbon, select circular as the shape of the mask.
- 6 Draw a circular mask on the object.
- 7 Click the Fill tool in the Main toolbar.
- 8 Click the Gradient Fill tool.
- 9 In the Gradient Type box in the ribbon, select Radial.
- 10 Move the mouse pointer over the center of the object mask and then drag from the center to the outside edge.
- 11 On the Object menu, click Edit Object Alpha to deselect this command.

---

{button Related Topics,PI('',`objects\_rtf\_1182439')}

[Edit Object Alpha](#)

[What is an Object?](#)

[Object Menu](#)

[Object Manager](#)



## Hide/Show Marquee

{button Tell me how...,PI('`,`objects\_rtf\_1182602')}

Image lets you hide the marquees for objects floating on a base image by using the Hide Marquee command on the Object menu. The marquee, consists of a black and cyan animated line (on color images), or a red and green animated line (on grayscale images) denoting the edges of the object. If the marquee is blocking a detailed area of the image, you may want to hide it so you can better view any changes you make to the object.

Hiding a marquee does not change any property or characteristic of the object. A hidden marquee can easily be shown on the base image again.

---

{button Related Topics,PI('`,`objects\_rtf\_1182592')}

[Object Menu](#)

[Object Manager](#)

[To hide or show an object's marquee](#)

### To hide or show an object's marquee

▶ On the Object menu, click Hide Marquee or Show Marquee.

---

{button Related Topics,PI('`,`objects\_rtf\_1182616')}

[Hide/Show Marquee](#)

[Object Menu](#)

[Object Manager](#)

## Select All

{button Tell me how...,PI('`objects\_rtf\_1182640')}

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

### Tip

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

To select all objects

**To select all objects**

▶ On the Edit menu, click Select All.

---

```
{button Related Topics,PI('`,`objects_rtf_1182654')}
```



Select All  
ObjectBase

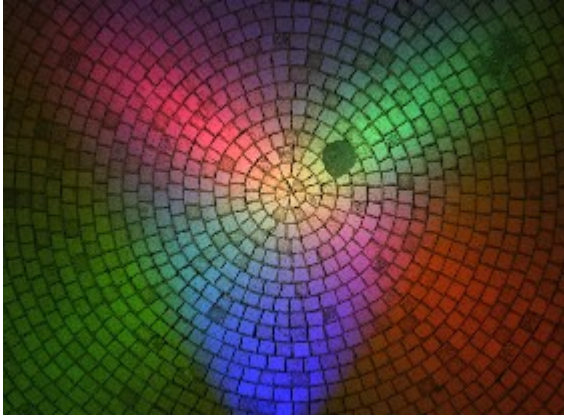


## Light Studio

{button Tell me how...,PI('`,`enhancei\_rtf\_1231802')}

Image's Light Studio lets you apply special lighting effects to an RGB or grayscale image. You can choose from four different light sources (Directional, Flood, Spot, and Omni), and three different light modes (Normal, Embossed, and Special Effects).

You can add additional lights to an image and assign different properties to each light for a myriad of lighting effects. Use your mouse to position lights anywhere in the preview area for the right effect. You can delete lights, and even duplicate lights and their associated values. You can also add bumping to an image to produce three dimensional-looking images.



You can choose from one of Image's predefined light styles. You can also save your own styles for use in other images. Image remembers the last light style used, and defaults to this style when you open the Light Studio dialog box.

**Note**

You can only use Light Studio on RGB or grayscale images.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1231780')}

[Choosing a light source](#)

[Choosing a light mode](#)

[Adjusting light values](#)

[Bumping an image](#)

[Effects Menu](#)

[To use the Light Studio](#)

[To add a light](#)

[To delete a light](#)

[To save a light style](#)

[To delete a light style](#)

## Choosing a light source

{button Tell me how...,PI('`,`enhancei\_rtf\_1231938')}

You can choose from four different light sources:

### Directional

Directional shines light like the sun. The source is so far away, the light appears to have no single source; it only has a direction from where the light is shining. It always points toward the center of the image.



### Flood

Flood shines just like a floodlight. You can focus the light on a specific point, and choose the light's position. The closer you bring the light to an image's surface, the tighter the focal point of the light.



### Spot

Spot works like a spotlight. There is a constant stream of light across the ellipse, but the light diffuses at the edges. You can change the focal point of the spotlight.



Omni

Omni shines light in all directions, similar to a light bulb. There is no focal point.



**Note**

The Directional light source moves light rays in the same direction. The Flood, Spot, and Omni lights shine rays in all directions.

---

{button Related Topics,PI('`enhancei\_rtf\_1231920')}

[Choosing a light mode](#)

[Adjusting light values](#)

[Light Studio](#)

[Effects Menu](#)



[To use the Light Studio](#)

[To add a light](#)

[To delete a light](#)

[To save a light style](#)

[To delete a light style](#)

## Choosing a light mode

{button Tell me how...,PI('`,`enhancei\_rtf\_1232030')}

You can choose from three different light modes:

### Normal

This mode works like everyday lights. Increasing the intensity of the light (positive values) adds overall brightness to an image. Decreasing the intensity of the light (negative values) sucks light out of an image, making it darker. For example, if your light is blue and you decrease the intensity, Light Studio pulls blues out of the image. If you increase the intensity, the image appears to have more blues.



### Embossed

This mode uses lighting effects to emboss the image. You must select a bump map source (Gray, Mask, Red, Green, Blue, Hue, Saturation, or Luminance) if you use this mode. Decreasing the intensity of the light (negative values) creates a negative emboss.



### Special Effects

This mode creates special lighting effects. You must select a bump map source (Gray, Mask, Red, Green, Blue, Hue, Saturation, or Luminance) if you use this mode. For example, if you decrease the intensity of light (negative values) with a gloss finish in this mode, Light Studio applies a "liquid metal" or "shrink wrap" effect.



**Note**

Experiment with the different modes to create unique effects. Combining bump mapping with these modes offers unlimited lighting effects.

---

{button Related Topics,PI('enhancei\_rtf\_1232008')}

[Choosing a light source](#)

[Adjusting light values](#)

[Bumping an image](#)

[Light Studio](#)

[Effects Menu](#)

[To use the Light Studio](#)

[To add a light](#)

[To delete a light](#)

[To save a light style](#)

[To delete a light style](#)

## Adjusting light values

{button Tell me how...,PI('`,`enhancei\_rtf\_1232111')}

You can adjust a light source's values to customize lighting effects:

### Intensity

A light's intensity is similar to a dimmer switch on a household light. As you increase intensity, you increase brightness. As you decrease intensity, you turn down the light source. Light Studio also lets you add negative intensity (negative values), decreasing light until an image is black (-100).

### Aperture

The aperture sets the size of the opening through which the light shines. You can only change the aperture of Floods and Spots. The smaller the value, the smaller the opening through which light can escape, and the more focused the light.

### Ambient Light

This is the surrounding, natural light in an image, such as sunlight or light from a fluorescent light. A value of 0 removes the ambient light source.

### Ambient Color

Click the color swatch to change the color of the ambient light. Image opens the Color Picker dialog box.

### Exposure

Exposure works exactly like in photography. Overexposing, or increasing the value, increases the light, creating a washed-out image. Underexposing, or decreasing the value, darkens the light.

### Gloss Finish Lighting

Check this box if you want a gloss finish on your image, just like the surface of photographic paper. If you leave this box unchecked, the image has a matte finish.

### Level

You can only adjust this value if you have checked the Gloss Finish Lighting box. This determines how shiny the surface of an image is.

### Light Absorbance

You can only adjust this value if you have checked the Gloss Finish Lighting box. Increase the value to make the surface of the image absorb more light. The more light the surface absorbs, the less shiny the surface is.

### Light Color

Click the color swatch to change the color of the selected light. Image opens the Color Picker dialog box.

## Light Distance

You can adjust how far the selected light is from the image. Decreasing the value brings the light closer to the image. Increasing the value moves the light further away from the image.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232008')}

[Choosing a light source](#)

[Choosing a light mode](#)

[Light Studio](#)

[Effects Menu](#)



[To use the Light Studio](#)

[To add a light](#)

[To delete a light](#)

[To save a light style](#)

[To delete a light style](#)

### **To use the Light Studio**

- 1 On the Effects menu, click Light Studio.
- 2 In the Light Source Type box, select a source.
- 3 Choose the light mode (Normal, Embossed, Special Effects).
- 4 Move the selected light in the preview area until it is in the proper position.
- 5 If you are using a Flood or Spot light, you can also move the light's focus point in the preview area.
- 6 Set the light's values.
- 7 Click Preview to test the light on the image.
- 8 If the test is acceptable, click OK.

### **Notes**

To duplicate a light and its values, Ctrl-drag the light in the preview area.

To move a light and its focus point together, Shift-drag the light in the preview area.

To duplicate a light and its values, and move the light and its focus point, Ctrl+Shift-drag the light in the preview area.

To move the selected light's focus point, right-click in the preview area to where you want to move the focus point.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232154')}

[To add a light](#)

[To delete a light](#)

[To save a light style](#)

[To delete a light style](#)

[Choosing a light source](#)

[Choosing a light mode](#)

[Adjusting light values](#)

[Bumping an image](#)

## To add a light

- ▶ Click the Add Light button to the left of the preview area in the Light Studio dialog box.

### Notes

To duplicate a light and its values, Ctrl-drag the light in the preview area.

To move a light and its focus point together, Shift-drag the light in the preview area.

To duplicate a light and its values, and move the light and its focus point, Ctrl+Shift-drag the light in the preview area.

To move the selected light's focus point, right-click in the preview area to where you want to move the focus point.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232200')}

[To use the Light Studio](#)

[To delete a light](#)

[To save a light style](#)

[To delete a light style](#)

[Choosing a light source](#)

[Choosing a light mode](#)

[Adjusting light values](#)

[Bumping an image](#)

### To delete a light

- ▶ Click the Delete Light button to the left of the preview area in the Light Studio dialog box.

#### Notes

To duplicate a light and its values, Ctrl-drag the light in the preview area.

To move a light and its focus point together, Shift-drag the light in the preview area.

To duplicate a light and its values, and move the light and its focus point, Ctrl+Shift-drag the light in the preview area.

To move the selected light's focus point, right-click in the preview area to where you want to move the focus point.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232246')}

[To use the Light Studio](#)

[To add a light](#)

[To save a light style](#)

[To delete a light style](#)

[Choosing a light source](#)

[Choosing a light mode](#)

[Adjusting light values](#)

[Bumping an image](#)

### **To save a light style**

- 1 Create the light style using Light Studio.
- 2 Click the Presets tab.

**Note**

See the section “To use the Light Studio” on page 93 for more information about creating light styles.

- 3 Click Save.
- 4 In the Enter Name box, type a style name.
- 5 Click OK.
- 6 Click OK in the Light Studio dialog box.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232294')}



[To use the Light Studio](#)

[To add a light](#)

[To delete a light](#)

[To delete a light style](#)

[Choosing a light source](#)

[Choosing a light mode](#)

[Adjusting light values](#)

[Bumping an image](#)

### **To delete a light style**

- 1 On the Effects menu, click Light Studio.
- 2 Click the Presets tab.
- 3 Highlight the style you want to delete.
- 4 Click Delete.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232339')}

[To use the Light Studio](#)

[To add a light](#)

[To delete a light](#)

## Bumping an image

{button Tell me how...,PI('`,`enhancei\_rtf\_1232397')}

Bumping, or bump mapping, is a means of adding depth to a flat image. In essence, you are turning a two-dimensional image into a three-dimensional image.

You choose which information in an image you want “bumped.” The image below is not bumped. The second image has been bumped.



You can think of bumping as adding hills to an image. Light Studio lets you control the height of the bumps. As you increase the value of the bump, the hills turn into mountains. You can invert the bump map to turn “mountains” into “valleys.”

You can also choose the color that is reflected off the highlights of the bump for special lighting effects. You select the reflective color with the Color Picker.

### Note

Bump maps are created by using a range of 256 levels of gray.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232379')}

[Choosing a bump map source](#)

[Choosing an external bump map source](#)

[Light Studio](#)

[Effects Menu](#)

[To bump an image using a default bump map](#)

[To bump an image using an external bump map](#)

[To add a texture to be used as an external bump map](#)

[To delete a texture used as an external bump map](#)

## Choosing a bump map source

{button Tell me how...,PI('`,`enhancei\_rtf\_1232469')}

You can choose from nine bump map sources in Light Studio. Each source affects the image in a different way:

### Gray

All the information in the image is used to create the bump map.

### Mask

You can choose to use the information inside the mask channel to create the bump map. For example, if you paste an object into the mask channel of an image, and then bump the mask channel, you get an image similar to the one below.



### None

No bump map is created.

### Red

Only the red information in the image is used to create the bump map.

### Green

Only the green information in the image is used to create the bump map.

### Blue

Only the blue information in the image is used to create the bump map.

### Hue

Only the hue information in the image is used to create the bump map.

### Saturation

Only the saturation information in the image is used to create the bump map.

Luminance

Only the luminance information in the image is used to create the bump map.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232451')}



[Choosing an external bump map source](#)

[Bumping an image](#)

[Light Studio](#)

[Effects Menu](#)

[To bump an image using a default bump map](#)

## Choosing an external bump map source

{button Tell me how...,PI('`,`enhancei\_rtf\_1232513')}

You can add a secondary bump map to an image to increase the three-dimensional look. This is similar to a canvas on which an artist paints. The canvas has a texture which you can see through the painting.

You can use one of Image's default textures, or you can add your own texture.

You can tile the texture. (Some textures cannot be tiled. If you try to tile one of these textures you will see seams.)

You can also center the texture on the image or stretch the texture on the image. If you stretch the texture, Light Studio shrinks and grows the texture to fit the entire image. This may cause the texture to distort.

You can also blend the external bump map source with the image bump map source. A value of 0 applies only your image bump map source. A value of 100 applies only your external bump map source.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232451')}

[Choosing a bump map source](#)

[Bumping an image](#)

[Light Studio](#)

[Effects Menu](#)

[To bump an image using a default bump map](#)

[To bump an image using an external bump map](#)

[To add a texture to be used as an external bump map](#)

[To delete a texture used as an external bump map](#)

### **To bump an image using a default bump map**

- 1 On the Effects menu, click Light Studio.
- 2 Click the Bumping tab.
- 3 In the Bump Map Source box, select a source.
- 4 Set the bump map's values.
- 5 Click Preview to test the bump map on the image.
- 6 If the test is acceptable, click OK.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232544')}

[Choosing a bump map source](#)

[Bumping an image](#)

### **To bump an image using an external bump map**

- 1 On the Effects menu, click Light Studio.
- 2 Click the Bumping tab.
- 3 In the Bump Map Source box, select a source.
- 4 Click Use External Bump Map Source.
- 5 Click the Bump Map Source button.
- 6 Select a texture.
- 7 Choose to tile, center, or stretch the texture on the image.
- 8 Set the bump map's values.
- 9 Click Preview to test the bump map on the image.
- 10 If the test is acceptable, click OK.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232574')}



[To bump an image using a default bump map](#)

[To add a texture to be used as an external bump map](#)

[To delete a texture used as an external bump map](#)

[Choosing an external bump map source](#)

[Choosing a bump map source](#)

[Bumping an image](#)

**To add a texture to be used as an external bump map**

- 1 On the Effects menu, click Light Studio.
- 2 Click the Bumping tab.
- 3 Click Use External Bump Map Source.
- 4 Click the Bump Map Source button.
- 5 Click Add. The Open dialog box opens.
- 6 Select the texture you want and click OK.
- 7 Enter a name for the new texture and click OK.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232617')}

[To bump an image using an external bump map](#)

[To delete a texture used as an external bump map](#)

[Choosing an external bump map source](#)

[Bumping an image](#)

**To delete a texture used as an external bump map**

- 1 On the Effects menu, click Light Studio.
- 2 Click the Bumping tab.
- 3 Click Use External Bump Map Source.
- 4 Click the Bump Map Source button.
- 5 Select the texture you want to delete.
- 6 Click Delete.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232651')}

[To bump an image using an external bump map](#)

[To add a texture to be used as an external bump map](#)

[Choosing an external bump map source](#)

[Bumping an image](#)

## Lens Flare

{button Tell me how...,PI('`,`enhancei\_rtf\_1232698')}

The Lens Flare command on the Effects menu produces refraction patterns that simulate light reflections in an image--lens flares, in other words. Since this command simulates light striking a camera lens, the resulting flare is refracted into a series of smaller circles moving away from the flare point.

You can load one of Image's predefined lens flares, or use the Lens Flare dialog box controls to create your own lens flare. You can also save any flares you create for use in other images.

With this command, you can create numerous effects, from a traditional lens flare to sunlight glinting off a building to



producing nebulas and galaxies in outer space.

### Note

You can create lens flares on RGB and CMYK images only.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232692')}

Effects Menu

[To create a lens flare in an image](#)

[To add a predefined lens flare to an image](#)

[To save a custom lens flare](#)



### **To create a lens flare in an image**

- 1 On the Effects menu, click Lens Flare.
- 2 Set the center of the flare by clicking in the Flare Position Window.
- 3 Drag the Aspect Ratio slider to squeeze or stretch the flare appropriately.
- 4 Click the Flare tab.
- 5 Adjust the flare's values using the General Flare Properties, Halo, and Reflection Tail controls.
- 6 Click the Rays tab.
- 7 Adjust the ray's values using the Rays and Anamorphic Light controls.
- 8 Click OK.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232823')}

[To add a predefined lens flare to an image](#)

[To save a custom lens flare](#)

[Lens Flare](#)

[Effects Menu](#)

**To save a custom lens flare**

- 1 On the Effects menu, click Lens Flare.
- 2 Create the lens flare.
- 3 In the Presets box, type a name for the flare.
- 4 Click Save.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232887')}

[To create a lens flare in an image](#)

[To add a predefined lens flare to an image](#)

[Lens Flare](#)

[Effects Menu](#)

### To add a predefined lens flare to an image

- 1 On the Effects menu, click Lens Flare.
- 2 In the Presets box, select a predefined lens flare.
- 3 Set the center of the flare by clicking in the Flare Position Window.
- 4 Click the Flare tab.
- 5 Adjust the flare's values using the General Flare Properties, Halo, and Reflection Tail controls, if necessary.
- 6 Click the Rays tab.
- 7 Adjust the ray's values using the Rays and Anamorphic Light controls, if necessary.
- 8 Click OK.

#### Note

Any lens flares you create are added to the Presets box. Load your custom lens flares in the same way you load the predefined lens flares.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232887')}

[To create a lens flare in an image](#)

[To save a custom lens flare](#)

[Lens Flare](#)

[Effects Menu](#)

## Camera Aperture

{button Tell me how...,PI('','enhancei\_rtf\_1232946')}

The Camera Aperture command on the Effects menu lets you control the depth of field in an image, much like the aperture on a camera lets a photographer control the depth of field in a given scene.

Depth of field is the area from near to far of sharpness within a given scene in a photograph. By changing the aperture size (the lens opening through which light enters the camera), the sharpness of the image is affected with regard to the different depths that exist in a photograph.

As the aperture is stopped down (f-stops) and the hole becomes smaller, objects in the scene that are farther away from the camera become sharper. Likewise, the larger the aperture, the fewer those same objects in the distance are in focus.

Therefore, a tree that is behind a person's head in a photograph will become sharper as the aperture number increases in size and the hole becomes smaller (e.g.,  $f/22$ ). As the aperture number decreases in size and the hole becomes larger (e.g.,  $f/8$ ), the tree that is behind the person's head becomes blurrier. Image lets you stop down from an  $f/1$  (largest) to an  $f/64$  (smallest) aperture.

As the aperture hole gets smaller, less light enters the camera, thus darkening the image. This is technically referred to as light falloff. Image lets you control the amount of light falloff, changing the brightness within a given scene.

### Tip

You can mask off the particular area you want to remain sharp in an image, then invert the mask before using the Camera Aperture command.

The image below is the original image. The second image has had its depth of field changed. The focus is on the man in the white T-shirt and shorts in the middle of the photograph. Notice how the blur emanates outwards from this man in concentric circles.





---

{button Related Topics,PI('`,`enhancei\_rtf\_1232940')}



[Effects Menu](#)

[To change the depth of field in an image](#)

### To change the depth of field in an image

- 1 On the Effects menu, click Camera Aperture.
- 2 Click in the Preview Window and position the aperture rectangle from where you want the blur to emanate. The area within the rectangle remains sharp.
- 3 In the Lens Length box, select the length of your lens. Each lens type has a default zoom factor and aperture size.
- 4 In the Zoom Factor box, enter a new zoom factor, if necessary.
- 5 Drag the Aperture slider to change the size of the aperture. The higher the value, the smaller the aperture hole, and the more the image becomes sharp.
- 6 Click the Light Falloff Enabled option if you want to control the amount of light entering the aperture.
- 7 Drag the Light Falloff slider to change the amount of light entering the aperture. A value of 0 produces no light falloff. A value of 100 produces maximum light falloff, decreasing the brightness of the image.
- 8 Click Preview to view your changes to the image.
- 9 Click OK to apply the changes.

#### Notes

You can mask off the particular area you want to remain sharp in an image, then invert the mask before using the Camera Aperture command.

Check the Auto Preview option to view changes to the image in real time.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1232977')}

[Camera Aperture](#)  
[Effects Menu](#)

## Bevel Factory

{button Tell me how...,PI('`,`enhancei\_rtf\_1233020')}

The Bevel Factory command on the Effects menu applies three-dimensional bevel effects to an image, a portion of an image, or even text. You can create buttons for use on Internet pages to elegant picture frames. You can either use the Bevel Factory's light controller, or you can use the Light Studio dialog box for greater control of the lighting.



If a portion of your image is masked off, the Bevel Factory applies the bevel within the masked area. Likewise, if you have selected or created an object on your image, the Bevel Factory applies the bevel to the object. Otherwise, the Bevel Factory assumes you want to apply the bevel effect to the whole image.

### Note

For quickest results, apply the bevel to an object.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1233010')}

[Light Studio](#)  
[Effects Menu](#)

[To create a bevel on an image](#)

### To create a bevel on an image

- 1 Mask off that portion of the image you want to bevel, or select the object to which you want to apply a bevel.
- 2 If you want to apply a bevel to the entire image, continue with the next step.
- 3 On the Effects menu, click Bevel Factory.
- 4 Click the Edge Shape button and select a shape for the bevel edges. The preview shows a cross-section of the bevel.
- 5 Drag the Bevel Width slider to increase or decrease the width of the bevel.
- 6 Change the angle of the light by dragging the cursor over the Light Direction area.
- 7 Click Texture if you want to apply a texture to the bevel.
- 8 Click the Texture button and select the texture you want to apply.
- 9 Click Colored Light if you want to choose a color for the light.
- 10 Click the color swatch to change the color of the selected light. Image opens the Color Picker dialog box.
- 11 Adjust the bevel's values, if necessary.
- 12 Click OK.

### Notes

You can either use the Bevel Factory's light controller, or you can use the Light Studio dialog box for greater control of the lighting. If you select the Light Studio option, when you click OK in the Bevel Factory dialog box, Image opens the Light Studio dialog box. Light Studio keeps the bevel you applied, but it ignores the lighting you applied in the Bevel Factory.

Click Auto Preview to view changes to the image in real time. You do not have to render the bevel again if you select this option.

---

{button Related Topics,PI('enhancei\_rtf\_1233111')}



[Bevel Factory](#)  
[Light Studio](#)  
[Effects Menu](#)

## Using the Retouch Tools



Image's Retouch tools provide a variety of tools that let you edit images. The Paint tool, for example, mimics the effects achieved when a conventional artist uses a paintbrush to stroke on oil-based paint. The Paint tool has several brush styles and sizes that you can use to perform other tasks such as airbrushing, smudging, and erasing.

Image's Retouch tools also provide other tools that are not accessible to the traditional artist, such as the Clone, Texture, Image Spray and Warp tools.

Click an icon below to read more information about the individual tools.



The Paint tool lets you apply a color or shade of gray to an image.



The Clone tool lets you copy a portion of an image to another part of the image.



The Texture tool lets you add a texture to an image.



The Image Spray tool lets you spray stored images onto a base image.



The Warp tool lets you distort portions of an image, or the entire image.

### Tip

You can use Retouch tools with masks and color shields, like a conventional artist uses friskets (masks) to protect selected areas during retouching.

---

[Related Topics,PI\('`enhancei\\_rtf\\_1233198`'\)](#)

[Brush Styles](#)

[Edit Brush Command](#)

[Delete Brush Command](#)

[Add Brush Command](#)

[Reset Brush Command](#)

## Paint Tool

{button Tell me how...,PI('','enhancei\_rtf\_1233246')}



The Paint tool lets you apply a color or shade of gray to an image like paint on a canvas. Image provides different brush styles and modes that combine to create many variations of the Paint tool. If you have the skills, you can actually create (paint) new images from scratch using this tool.



To choose a color for painting, set the active Color Swatch to the color you want. You can use the Color Probe, Color Palette, or Color Picker to do this. If you are painting on an image to remove imperfections, you will probably want to use the Color Probe tool to pick a color out of the image. If you are creating a new image, or adding colors that are not in an image, you can use the Color Palette to choose a color. Of course, you can always use the Color Picker to mix your own color.

After the Color Swatch shows the color you want, you are ready to paint.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI('','enhancei\_rtf\_1233198')}

[To paint on an image](#)

**To paint on an image**

- 1 In the toolbar, click the Retouch tool.
- 2 Click the Paint tool.
- 3 Click the Brush Styles button in the ribbon, and select the desired brush style.
- 4 Change the options in the ribbon.
- 5 Press and hold the left mouse button, and drag the pointer across the image. The speed with which you drag the pointer affects the appearance of the paint.
- 6 Release the left mouse button when you complete painting.
- 7 Repeat steps 5 and 6 to apply additional paint to the image.

**Tip**

You can add color gradually to an image if you keep the brush size small, use transparency and feathering, and move the pointer in slow brush-like movements.

**Note**

Press Shift and hold the right mouse button, then drag the pointer to erase your most recent edit.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1233267')}

[Paint Tool](#)

[Using the Retouch Tools](#)

[Brush Styles](#)

## Clone Tool

{button Tell me how...,PI('`,`enhancei\_rtf\_1233311')}



The Clone tool lets you paint a portion of an image to another location on the same image. You can also clone from one image to another.

The most common use for cloning is removing imperfections or blemishes in an image by using adjacent areas to match variable colors and textures. For example, if a photograph is scratched, you can use the surrounding areas to clone away the scratch marks. This is especially useful if you are retouching an old photograph. Cloning is also useful if you want to duplicate areas in an image.



Image's Clone tool consists of two brushes: the source brush and the destination brush. You place the source brush (indicated by an X) on the part of the image to clone. The destination brush copies whatever is under the source brush. The Source button in the ribbon lets you position the source brush precisely.

During cloning, the source and destination brushes move together as a pair. To move only the destination brush, click the Stamp button on the ribbon and move the destination brush where you want to paint the copied image. When using the Mirror Clone Horizontal or Mirror Clone Vertical brush styles, use Ctrl+Shift to move the source and destination brushes at the same time.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1233198')}



[To use the Clone tool](#)

[To clone between two images](#)

**To use the Clone tool**

- 1 In the toolbar, click the Retouch tool.
- 2 Click the Clone tool.
- 3 Click the Brush Styles button in the ribbon, and select the desired brush style.
- 4 Change the options in the ribbon.
- 5 Move the source brush where you want to start cloning from and click the left mouse button.
- 6 Move the destination brush where you want the clone to go.
- 7 Press and hold the left mouse button and drag the destination brush to paint the clone.
- 8 Release the left mouse button to end cloning.
- 9 Repeat steps 7 and 8 to continue cloning.

**Tip**

To change the destination and keep the source, click the Stamp button on the ribbon and move the destination brush where you want to paint the copied image.

---

{button Related Topics,PI('enhancei\_rtf\_1233337')}

[To clone between two images](#)

[Clone Tool](#)

[Using the Retouch Tools](#)

[Brush Styles](#)

### **To clone between two images**

- 1 Open the images that you want to use.
- 2 Click the Retouch tool in the Main toolbar.
- 3 Click the Clone tool.
- 4 Click the Brush Styles button in the ribbon, and select the desired brush style.
- 5 Change the options in the ribbon.
- 6 Position the source brush and click and hold to set its position.
- 7 Drag the destination brush to its position and release the mouse button.
- 8 Drag the source brush across the image to clone parts of the image.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1233369')}

[To use the Clone tool](#)

[Clone Tool](#)

[Using the Retouch Tools](#)

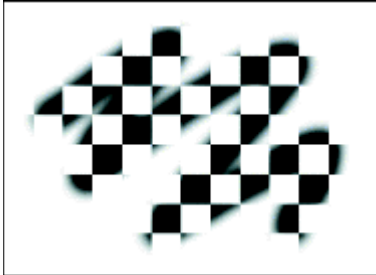
[Brush Styles](#)

## Texture Tool

{button Tell me how...,PI('`,`enhancei\_rtf\_1233414')}



The Texture tool lets you paint with a texture instead of a color. The effect is similar to stenciling.



Texturing is one of the many ways you can "spice up" an image by adding a pattern or texture to specified parts of an image.



A texture is merely another image that is loaded in the texture library. Any file that can be opened or imported can be used as a texture, but the default format is TIF. You can also add a texture by opening a texture image, masking a portion of it, choosing the Copy To on the Edit menu, and choosing the Texture option. Each texture is stored and used as a square tile. These tiles are laid side by side as you add the texture. In some textures, like velvet or crushed paper, the "seam" between the tiles may not be noticeable; other textures, like a mountain scene, may produce detectable seams. You can use the merge modes, in some cases, to make the seam less detectable.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1233198')}

[To add texture to an image using the Texture tool](#)

[To add a texture to the Texture Library using the Copy To command](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

### **To add texture to an image using the Texture tool**

- 1 Click the Retouch tool in the toolbox.
- 2 Click the Texture tool.
- 3 Click the Brush Styles button in the ribbon, and select the desired brush style.
- 4 Change the options in the ribbon.
- 5 Press and hold the left mouse button, and drag the pointer across the image to apply the texture.
- 6 Release the left mouse button when you are finished.
- 7 Repeat steps 5 and 6 to apply texture to additional areas of the image.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1233457')}



[To add a texture to the Texture Library using the Copy To command](#)

[Texture Tool](#)

[Using the Retouch Tools](#)

[Brush Styles](#)

**To add a texture to the Texture Library using the Copy To command**

- 1 Mask the area you want to use as a texture.
- 2 On the Edit menu, choose Copy To. The Copy To dialog box opens.
- 3 Click Texture.
- 4 In the Texture Name box, type a name for the texture.
- 5 Click Copy. The masked area is copied to a new texture.

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{button Related Topics,PI('`enhancei\_rtf\_1233488')}

[To add texture to an image using the Texture tool](#)

[Texture Tool](#)

[Using the Retouch Tools](#)

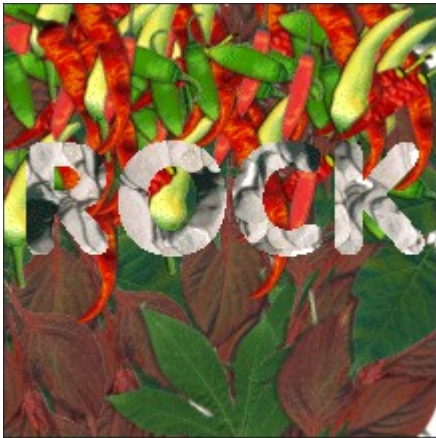
[Brush Styles](#)

## Image Spray Tool

{button Tell me how...,PI('','enhancei\_rtf\_1233535')}



The Image Spray tool lets you paint with images instead of a color. You can choose from predefined collections of images included with Image or you can create your own image collections.



The Image Spray tool sprays the selected collection of images directly on the current base image. You can point and click to paint a single image at a time, or you can press the left mouse button and drag the pointer across the base image, spraying images as you go.



The images sprayed onto the base image do not become objects that can be manipulated using the Object Manager. Rather, each sprayed image becomes a part of the base image.

Collections of images are stored in the Image Spray Gallery. You can open the Gallery by clicking on the Image Spray Selector button in the tool ribbon. Image spray sets are actually files that contain objects. These files are arranged in categories (folders) within the Image Spray Gallery to let you quickly access the collection you want. You can also add a custom image spray collection by creating an image file in PPF format containing objects, and then adding it to the Custom category in the Image Spray Gallery.

### Notes

When you add an image spray to the Gallery, Image places a copy of the original in the `Imgspray` folder. Although image sprays collections are PPF files, you cannot open an image spray PPF located in the `Imgspray` folder. However, if you want to re-edit your custom image spray files, keep the original in a separate folder.

In order to create your own custom image spray, you need to deselect the following options in the PPF Options dialog box: Save Command List; Save Link To Original File; Save Prior Version PPF File; Save Redo List; and Compress Image.

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

[To spray images onto an image](#)


[To add a collection to the Image Spray Gallery](#)


[To create a custom image spray collection](#)

[To delete an image spray collection](#)

### To spray images onto an image

- 1 Click the Retouch tool in the toolbox.
- 2 Click the Image Spray tool.
- 3 Click the Image Spray Gallery button in the ribbon.
- 4 Select the Image Spray from the Gallery list. Thumbnails of the images to be sprayed are shown on the right.

- 5 Click the Image Shown button  for an image to remove it from the image collection for this session  
or

Click the Image Hidden button  for an image to restore it to the image collection for this session.

- 6 Set the Image Spray options in the ribbon, if necessary.
- 7 Click the title bar for the base image onto which the images are to be sprayed.
- 8 Click the base image in the location where you want to paint a single image

or

Press and hold the left mouse button, and drag the pointer across the base image to spray images where you move the mouse. Release the left mouse button when you are finished.

- 9 Repeat step 3 through 7 to spray additional images onto the base image.

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{button Related Topics,PI('enhancei\_rtf\_1233578')}

[To add a collection to the Image Spray Gallery](#)

[To create a custom image spray collection](#)

[To delete an image spray collection](#)

[Image Spray Tool](#)

[Using the Retouch Tools](#)



### To create a custom image spray collection

- 1 Create a new file.
- 2 On the File menu, click Save.
- 3 Type a name for the new file, adding the .PPF extension (for example, SNOWFLAKES.PPF), and then click Save.
- 4 The PPF Options dialog box appears.
- 5 Make sure the Save Command List, Save Link To Original File, Save Prior Version PPF File, Save Redo List and Compress Image options are deselected. Make sure the Save Mask Channel box is selected.
- 6 Click OK.
- 7 Open the image file that contains an image you want to include in the image spray collection.
- 8 Mask the area you want to use as an image.
- 9 On the Edit menu, choose Copy.
- 10 Click the title bar of the new file window to bring it to the front.
- 11 On the Edit menu, choose Paste. The image is pasted in the window as an object.
- 12 Repeat steps 6 through 10 for additional images.
- 13 Close and save the file.

### Notes

In order to create your own custom image spray, you need to deselect the following options in the PPF Options dialog box: Save Command List; Save Link To Original File; Save Prior Version PPF File; Save Redo List; and Compress Image.

If you are adding an image spray from the application CD-ROM, you must first copy the image spray file to your hard drive and then remove the "Read Only" attribute from the file.

When you add an image spray to the Gallery, Image places a copy of the original in the Imgspray folder. Although image sprays collections are PPF files, you cannot open an image spray PPF located in the Imgspray folder. However, if you want to re-edit your custom image spray files, keep the original in a separate folder.

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{button Related Topics,PI('`,`enhancej\_rtf\_1233624')}

[To add a collection to the Image Spray Gallery](#)

[To delete an image spray collection](#)

[Image Spray Tool](#)

[Using the Retouch Tools](#)

### **To add a collection to the Image Spray Gallery**

- 1 Click the Retouch tool in the Main toolbar.
- 2 Click the Image Spray tool.
- 3 Click the Image Spray Gallery button in the ribbon.
- 4 Click Add Custom. The Add Image Spray dialog box appears.
- 5 In the Spray File Name and Location box, enter the path and name for the file containing the custom images. You can click Browse to help you.
- 6 In the Image Spray Name box, type a name for the collection. Descriptive long names containing letters, spaces, numbers, and special characters are permitted.
- 7 Click OK. The collection is added to the Custom category in the Spray Image Gallery.

#### **Note**

When you add an image spray to the Gallery, Image places a copy of the original in the Imgspray folder. Although image sprays collections are PPF files, you cannot open an image spray PPF located in the Imgspray folder. However, if you want to re-edit your custom image spray files, keep the original in a separate folder.

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{button Related Topics,PI('`,`enhancei\_rtf\_1233660')}

[To create a custom image spray collection](#)

[Image Spray Tool](#)

[Using the Retouch Tools](#)

**To delete an image spray collection**

- 1 Click the Retouch tool in the Main toolbar.
- 2 Click the Image Spray tool.
- 3 Click the Image Spray Gallery button in the ribbon.
- 4 In the Custom category, select the Image Spray Collection to be deleted.
- 5 Click Delete Custom. A confirmation dialog box appears.
- 6 Click Yes. The collection is deleted from the Spray Image Gallery.

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{button Related Topics,PI('`,`enhancei\_rtf\_1233686')}

[To create a custom image spray collection](#)

[To add a collection to the Image Spray Gallery](#)

[Image Spray Tool](#)

[Using the Retouch Tools](#)

## Warp Tool

{button Tell me how...,PI(','enhancei\_rtf\_1233742')}



The Warp tool lets you distort portions of an image, or the entire image, to create special effects. There are three different warp modes:

Push and Pull mode lets you paint a warp on a portion of the image. You can control the amount of distortion by adjusting the brush size and the warp region. If the brush dimensions are larger than the object or image dimensions, the warp will default to the Bend Image mode.



Bend Image mode lets you bend the entire image in one direction. You can control the amount of distortion by adjusting the sensitivity. You can create fun house-mirror effects using this mode.



Brush Warp mode lets you paint a warp with a grid. The grid you choose changes the warp distortion.



### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

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{button Related Topics,PI('`,`enhancei\_rtf\_1233736')}



## Using the Retouch Tools

[To warp a portion of an image](#)

### **To warp a portion of an image**

- 1 In the toolbar, click the Retouch tool.
- 2 Click the Warp tool.
- 3 In the Warp Mode box on the ribbon, click Push and Pull.
- 4 In the Size box, type the size of the brush tip.

Note: If the brush dimensions are larger than the object or image dimensions, the warp will default to the Bend Image mode.

- 5 In the Warp Region box, select the percentage of image outside the brush you want to affect.
- 6 In the Spacing box, type the amount of space you want between the points in the brush.
- 7 Click the image where you want to begin the warp, and drag the cursor in the direction you want the warp.

---

{button Related Topics,PI('enhancei\_rtf\_1233762')}

Warp Tool

Using the Retouch Tools

**To warp the entire image**

- 1 In the Main toolbar, click the Retouch tool and click the Warp tool.
- 2 In the Warp Mode box on the ribbon, click Bend Image.
- 3 In the Sensitivity box, type the size of the area affected by dragging the cursor. The smaller the number, the less sensitive the brush, and the larger the affected area.
- 4 Click on the image where you want to begin the warp, and drag the cursor in the direction you want the warp.

### **To warp the image on a grid**

- 1 In the Main toolbar, click the Retouch tool and click the Warp tool.
- 2 In the Warp Mode box on the ribbon, click Brush Warp.
- 3 In the Size box, type the size of the brush tip.
- 4 In the Spacing box, type the amount of space you want between the points in the brush.
- 5 Click the Tile Grid button, and select the desired grid.
- 6 Click on the image where you want to begin the warp, and drag the cursor in the direction you want the warp.

## Image Warp

{button Tell me how...,PI('`,`enhancei\_rtf\_1233816')}

While the Warp tool lets you paint a warp distortion on an image, the Image Warp command automatically applies a warp to an image using a grid. Choose a grid from one of Image's predefined warp grids then apply the distortion. You can create special effects like on the image below.



### Note

The Warp tool is one of the Retouch tools on the Main toolbar.

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{button Related Topics,PI('`,`enhancei\_rtf\_1233806')}

Warp Tool

Effects Menu



[To warp an image](#)

### **To warp an image**

- 1 On the Effects menu, click Image Warp.
- 2 Select a warp grid in the Type of Warp box.
- 3 Click Preview to preview the warp distortion.
- 4 Click OK.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1233833')}

[Image Warp](#)  
[Warp Tool](#)  
[Effects Menu](#)

## Using the filter tools



The Filter tools in Image let you add a filter effect to a small area of the image using brush strokes.

Click an icon below to read more information about the tool.



Click the Sharpen tool to make edges in an image appear more distinct.



Click the Smooth tool to make edges in an image appear less distinct.



Click the Lighten tool to increase the amount of lightness in selected areas in an image.



Click the Darken tool to increase the amount of darkness in selected areas in an image.

When photographers want to create a special photographic effect, they might use a filter on their camera lens. For example, a photographer might use a soft-focus filter to give the subject a soft, misty quality.

The Filter tools offer several options to enhance your image, but instead of using a lens filter, you use a brush. This gives you greater control over the placement of filtering effects.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1234569')}

[Brush Styles](#)

[Edit Brush Command](#)

[Delete Brush Command](#)

[Add Brush Command](#)

[Reset Brush Command](#)

## Sharpen Tool

{button Tell me how...,PI('','enhancei\_rtf\_1234614')}



The Sharpen tool lets you sharpen the edges within an image. This makes the edges in an image appear more distinct.



The Sharpen tool increases contrast by making dark edges darker and surrounding light edges lighter. For example, if you sharpen a light-blue edge against a yellow background, the light blue changes to dark blue and the yellow becomes white.

You can use the Sharpen tool to increase the readability of type in an image.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI('','draw\_too\_rtf\_1192632')}

[To sharpen an image](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

**To sharpen an image**

- 1 Click the Filter tool in the Main toolbar.
- 2 Click the Sharpen tool.
- 3 Click the Brush Styles button in the ribbon area.
- 4 Select the desired brush style.
- 5 Set the options in the ribbon area.
- 6 Press and hold the left mouse button, and move the pointer over the edges you want to sharpen.
- 7 Release the left mouse button when you finish.
- 8 Repeat steps 6 and 7 to sharpen additional areas of the image.

**Note**

You can change the brush options while you apply special effects. Ctrl+Up Arrow and Ctrl+Down Arrow control the size of the brush, and Ctrl+Left Arrow and Ctrl+Right Arrow change the brush shape.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1234655')}



[Sharpen Tool](#)

[Using the filter tools](#)

[Brush Styles](#)

## Smooth Tool

{button Tell me how...,PI('`,`enhancei\_rtf\_1234690')}



The Smooth tool lets you dull the edges within an image. This makes the edges in an image appear less distinct.



The Smooth tool decreases contrast by making dark edges lighter and light edges darker, resulting in softer, somewhat blurred edges.

### **Note**

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

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{button Related Topics,PI('`,`draw\_too\_rtf\_1192632')}

[To smooth an image](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

**To smooth an image**

- 1 Click the Filter tool in the Main toolbar.
- 2 Click the Smooth tool.
- 3 Click the Brush Styles button in the ribbon area.
- 4 Select the desired brush style.
- 5 Change the options in the ribbon area.
- 6 Press and hold the left mouse button, and move the pointer over the edges you want to smooth.
- 7 Release the left mouse button when you finish.
- 8 Repeat steps 6 and 7 to smooth additional areas of the image.

**Note**

You can change the brush options while you apply special effects. Ctrl+Up Arrow and Ctrl+Down Arrow control the size of the brush, and Ctrl+Left Arrow and Ctrl+Right Arrow change the brush shape.

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{button Related Topics,PI('`,`enhancei\_rtf\_1234731')}

[Smooth Tool](#)

[Using the filter tools](#)

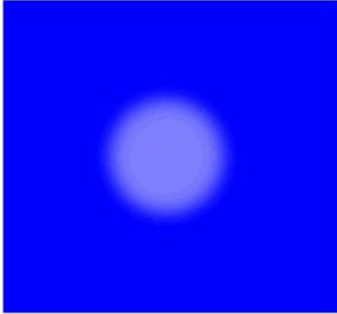
[Brush Styles](#)

## Lighten Tool

{button Tell me how...,PI(`,`enhancei\_rtf\_1234766')}



The Lighten tool lets you lighten (dodge) selected areas in an image. This tool is used most often to show detail in the midtones or shadows of an image.



### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

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{button Related Topics,PI(`,`draw\_too\_rtf\_1192632')}

[To lighten an image](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

**To lighten an image**

- 1 Click the Filter tool in the Main toolbar.
- 2 Click the Lighten tool.
- 3 Click the Brush Styles button in the ribbon area.
- 4 Select the desired brush style.
- 5 Set the options in the ribbon area.
- 6 Press and hold the left mouse button, and move the pointer over the area you want to lighten.
- 7 Release the left mouse button when you finish.
- 8 Repeat steps 6 and 7 to lighten additional areas of the image.

**Note**

You can change the brush options while you apply special effects. Ctrl+Up Arrow and Ctrl+Down Arrow control the size of the brush, and Ctrl+Left Arrow and Ctrl+Right Arrow change the brush shape.

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{button Related Topics,PI('`,`enhancei\_rtf\_1234807')}



[Lighten Tool](#)

[Using the filter tools](#)

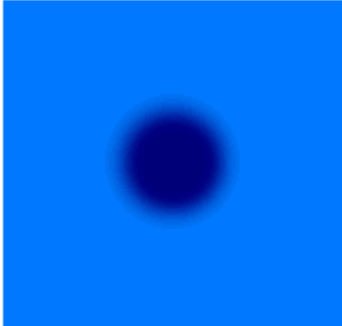
[Brush Styles](#)

## Darken Tool

{button Tell me how...,PI(`,`enhancei\_rtf\_1234841')}



The Darken tool lets you darken (burn) selected areas of an image. This tool is used most often to show detail in the shadows of an image.



### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

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{button Related Topics,PI(`,`draw\_too\_rtf\_1192632')}

[To darken an image](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

**To darken an image**

- 1 Click the Filter tool in the Main toolbar.
- 2 Click the Darken tool.
- 3 Click the Brush Styles button in the ribbon area.
- 4 Select the desired brush style.
- 5 Set the options in the ribbon area.
- 6 Press and hold the left mouse button, and move the pointer over the area you want to darken.
- 7 Release the left mouse button when you complete the task.
- 8 Repeat steps 6 and 7 to darken additional areas of the image.

**Note**

You can change the brush options while you apply special effects. Ctrl+Up Arrow and Ctrl+Down Arrow control the size of the brush, and Ctrl+Left Arrow and Ctrl+Right Arrow change the brush shape.

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{button Related Topics,PI('`,`enhancei\_rtf\_1234882')}

[Darken Tool](#)

[Using the filter tools](#)

[Brush Styles](#)

## Using the fill tools



The Fill tools in Image let you fill masked areas of images with colors or patterns. Click an icon below to read more information about the tool.



Click the Gradient Fill tool to create a gradual transition between two or more colors.



Click the Texture Fill tool to fill an area with a texture or pattern.



Click the Tint Fill tool to fill a masked portion of an image with color.



Click the Smart Fill tool to change a specific color in a specific area of an image.

Fills are particularly useful if you want to add color or texture to your image. Fills can be applied as opaque colors, or you can choose a percentage of transparency in the ribbon area. Fills can be applied to an entire image or to a section of an image defined by a mask.

### Notes

Smart Fill is the exception. It fills areas within a specified color range.

To add a fill to the image, click anywhere in the image. If you do not have an area masked, the entire image is filled.

To remove a fill from an image, click Undo on the Edit menu.

## Gradient Fill

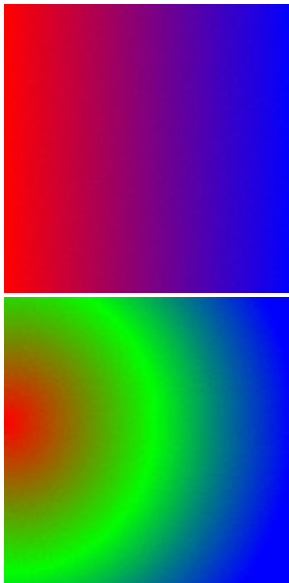
{button Tell me how...,PI('`,`enhancei\_rtf\_1234979')}



The Gradient Fill tool lets you create a gradual transition between two or more colors. Gradients are graduated color or gray sweeps that can be used to create a background or add shading. The gradient types are linear, radial, circular, elliptical, square, and rectangular.

Linear and radial gradients form a gradual fade of one color to another in a specified direction. Shape gradients (all types except linear) fade from a start color at the center of the shape to an end color at the shape's outer edge.

The example on the left shows a red to blue linear gradient. The example on the right shows a red to green to blue radial gradient.



You can choose from existing gradient fills in the Gradient Gallery or create and edit your own gradients. If you create your own gradient, you can also control the opacity of the gradient fill at different locations on the gradient.

The Active to Alternate preset in the Gradient Gallery uses the Color Swatch's active and alternate colors as the start and end colors, respectively. The active color is where the gradient begins; the alternate color is where the gradient ends.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

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{button Related Topics,PI('`,`enhancei\_rtf\_1235001')}

[To apply a gradient fill](#)

[To create a gradient fill](#)

[To edit a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[To edit a gradient's transparency](#)



## Adjusting a Gradient's Values

### To apply a gradient fill

- 1 Mask off the portion of the image you want to fill. If you do not make a selection, the gradient is applied to the entire image.
- 2 Click the Fill tool in the Main toolbar.
- 3 Click the Gradient Fill tool.
- 4 Click the Gradient Gallery button in the ribbon.
- 5 Select the gradient type from the gallery list.
- 6 Set the options in the ribbon.
- 7 Move the pointer in the image where you want to begin the sweep (for linear and radial gradients), then press and hold the left mouse button. To create a definition line, drag the pointer the distance and direction you want the gradient to go. The line can extend outside the image area so that you can sweep to the corners of the image.

or

Press and hold the left mouse button (for other gradient types), and drag the pointer until the bounding box surrounds the image area in which you want to add the gradient. The gradient begins at the center of the shape and extends out.

- 8 Release the left mouse button where you want to set the gradient's ending point.

### Notes

The Active to Alternate preset in the Gradient Gallery uses the Color Swatch's active and alternate colors as the start and end colors, respectively.

Press Esc before releasing the left mouse button to cancel a definition line or bounding box.

To move the definition line or bounding box while you are drawing it, press and hold the right mouse button (do not release the left mouse button) and drag the bounding box to a new position. Release the right mouse button when you have finished moving.

Large gradient areas change color gradually; small gradient areas change color more quickly.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1235025')}

[To create a gradient fill](#)

[To edit a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[To edit a gradient's transparency](#)

[Gradient Fill](#)

### **To create a gradient fill**

- 1 Click the Fill tool in the Main toolbar.
- 2 Click the Gradient Fill tool.
- 3 Click the Gradient Gallery button in the ribbon.
- 4 Click Edit.
- 5 Click New.
- 6 Type a name for the gradient you are creating and click OK.
- 7 Set the gradient options.
- 8 Click Save.
- 9 Click OK.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1235063')}

[To apply a gradient fill](#)

[To edit a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[To edit a gradient's transparency](#)

[Adjusting a Gradient's Values](#)

[Gradient Fill](#)

**To edit a gradient fill**

- 1 Click the Fill tool in the Main toolbar.
- 2 Click the Gradient Fill tool.
- 3 Click the Gradient Gallery button in the ribbon.
- 4 Select the gradient type from the gallery list you want to edit.
- 5 Click Edit.
- 6 Set the gradient options.
- 7 Click Save.
- 8 Click OK.

**Note**

Any changes you make to a preset gradient are permanent once you click the Save button.

---

{button Related Topics,PI('`enhancei\_rtf\_1235105')}

[To apply a gradient fill](#)

[To create a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[To edit a gradient's transparency](#)

[Adjusting a Gradient's Values](#)

[Gradient Fill](#)

### To add intermediate colors to a gradient fill

- 1 Click the Fill tool in the Main toolbar.
- 2 Click the Gradient Fill tool.
- 3 Click the Gradient Gallery button in the ribbon.
- 4 Select the gradient type from the gallery list you want to edit, if necessary.
- 5 Click Edit.
- 6 Click below the Gradient Color Mixer bar to add a new color marker. A selected marker shows a black triangle over it.
- 7 Double-click the marker to change the color. The Color Picker dialog box opens.
- 8 Select a new color and close the Color Picker dialog box.
- 9 Drag the marker along the Gradient Color Mixer bar to adjust the location for the intermediate color.
- 10 As you drag the marker, the intermediate color's midpoint above the Gradient Color Mixer bar also moves. You can change the midpoint marker by selecting it and dragging it along the bar. The midpoint is where the gradient displays an even mix of the starting and ending colors.

#### Notes

To delete an intermediate color, highlight the color marker and press Delete.

Use the Location box to enter precise positions for the selected color and midpoint markers.

Click the Color Probe tool in the Edit Gradient dialog box to select a color from the image.

Any changes you make to a preset gradient are permanent once you click the Save button.

---

{button Related Topics,PI('`,` enhancei\_rtf\_1235149')}



[To apply a gradient fill](#)

[To create a gradient fill](#)

[To edit a gradient fill](#)

[To edit a gradient's transparency](#)

[Adjusting a Gradient's Values](#)

[Gradient Fill](#)

### To edit a gradient's transparency

- 1 Click the Fill tool in the Main toolbar.
- 2 Click the Gradient Fill tool.
- 3 Click the Gradient Gallery button in the ribbon.
- 4 Select the gradient type from the gallery list you want to edit, if necessary.
- 5 Click Edit.
- 6 Select the opacity marker you want to edit. A selected marker shows a black triangle over it.
- 7 In the Opacity box, enter a value between 0 and 100 percent.
- 8 On the Gradient Transparency bar, white indicates an opacity of 0 percent, black an opacity of 100 percent, and gray an opacity between the absolutes.
- 9 Drag the marker along the Gradient Transparency bar to adjust the location for the opacity.
- 10 As you drag the marker, the marker's midpoint above the Gradient Transparency bar also moves. You can change the midpoint marker by selecting it and dragging it along the bar. The midpoint is the point midway between the starting and ending opacities.

### Notes

Click below the Gradient Transparency bar to add an intermediate opacity marker. A selected marker shows a black triangle over it.

To delete an intermediate opacity, highlight the color swatch and press Delete.

Use the Location box to enter precise positions for the selected opacity markers.

Any changes you make to a preset gradient are permanent once you click the Save button.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1235193')}

[To apply a gradient fill](#)

[To create a gradient fill](#)

[To edit a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[Adjusting a Gradient's Values](#)

[Gradient Fill](#)

[Using the fill tools](#)

## Adjusting a Gradient's Values

{button Tell me how...,PI('`,`enhancei\_rtf\_1235248')}

You can adjust a gradient's values in the Edit Gradient dialog box to customize the fills:

### Gradient Type

Lets you select the type of gradient you want. A Linear gradient fill creates a gradient from one point to another in a straight line. A Radial gradient fill creates a gradient from a center point growing outward. A Circular gradient fill is similar to a radial gradient, but forms complete circles. An Elliptical gradient fill creates an oval gradient from a center point growing outward. A Square gradient fill creates a square gradient from a center point growing outward. A Rectangular gradient fill creates a rectangular gradient from a center point growing outward.

### Global Transparency

In addition to controlling the transparency of the gradient fill at different locations on the gradient, you can also set the degree of transparency for the entire gradient fill. The higher the transparency percentage, the more the underlying image shows through.

### Transition

If you choose the Hard option, each successive color sweep goes from the first color of the fill to the next. For example, the first fade is from red to blue and the second is also from red to blue.

The Soft option creates a soft edge at the transition to the next sweep by reversing the color order in each successive sweep. For example, the first fade is from red to blue, and the second is from blue to red. This feature lets you create interesting repeating patterns.

### Color Sweep

Lets you set the number of transitions (1 to 99) between the starting and ending points for the gradient. Multiple color sweeps give the effect of a striped color blend with one to 99 bands (or rings).

### Color Model

Lets you choose a color model to use for creating the gradient. For example, if all hues in the gradient are similar, but there is a wide range of lightness and darkness, you might want to use the HSL model to create the gradient.

### Merge Modes

Lets you define the method of merging colors of an object related to the existing base image and other overlapping objects.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1235270')}

[To apply a gradient fill](#)

[To create a gradient fill](#)

[To edit a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[To edit a gradient's transparency](#)

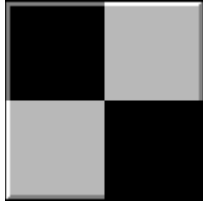
Gradient Fill

## Texture Fill

{button Tell me how...,PI('`,`enhancei\_rtf\_1235295')}



The Texture Fill tool lets you flood an area with a texture or pattern.



Use the Texture Fill tool to apply a pattern to your image. Textures can be selected from a texture library, or you can add your own.

Textures are bitmap images that can be added to your image. Textures can improve your image by adding depth or variety. A common use of textures is background effects. For example, you can add a crushed velvet texture behind the image of a diamond ring.

Each texture is stored and used as a square tile. These tiles are laid side by side as you add the texture. In some textures, like velvet or crushed paper, the "seam" between the tiles may not be noticeable; other textures, like a mountain scene, may produce detectable seams.

### Note

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

To create a texture fill



**To create a texture fill**

- 1 Click the Fill tool in the Main toolbar.
- 2 Click the Texture Fill tool.
- 3 Click the Texture button in the ribbon.
- 4 Drag the scroll box and choose the texture you want from the list of textures.
- 5 Set the options in the ribbon.
- 6 Point where you want to apply the texture fill and click the left mouse button.

**Note**

You can use the Texture tool or the Copy To command on the Edit menu to create and add your own textures.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1235311')}

Texture Fill

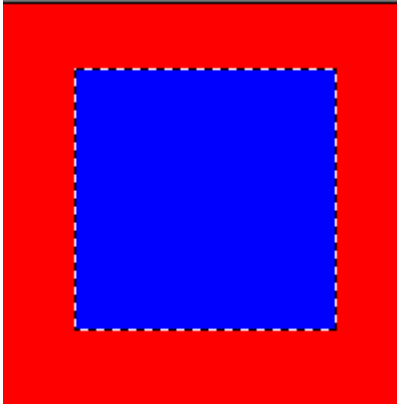
Using the fill tools

## Tint Fill

{button Tell me how...,PI('','enhancei\_rtf\_1235339')}



The Tint Fill tool lets you fill in masked portions of your image (or the entire image) with color.



This tool lets you apply color to large areas of your image. The Color Swatch's active color can be applied to the whole image or sections of it by using masks and color shields.

### **Note**

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

To create a tint fill

**To create a tint fill**

- 1 Choose the active color in the Color Swatch at the bottom of the toolbar. The active color will be the tint fill color.
- 2 Click the Fill tool in the Main toolbar.
- 3 Click the Tint Fill tool.
- 4 Set the options in the ribbon.
- 5 Point to where you want to apply the tint fill and click the left mouse button.

---

{button Related Topics,PI('`enhancei\_rtf\_1235356')}

Tint Fill

Using the fill tools

## Smart Fill

{button Tell me how...,PI('','enhancei\_rtf\_1235379')}



The Smart Fill tool lets you change a specific color on a specific place on your image without drawing a mask.

Use the Smart Fill tool to fill a color or range of colors with the Color Swatch's active color. The Fill Range area in the ribbon area determines how large an area is filled. It is helpful when you want to fill a localized area of similar colors with a different color. Smart Fill tracks the adjacent color pixels and works within masked areas.

### **Note**

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

[To create a Smart Fill](#)



### **To create a Smart Fill**

- 1 Choose the active color in the Color Swatch at the bottom of the toolbar. The active color will be the Smart Fill color.
- 2 Click the Fill tool in the Main toolbar.
- 3 Click the Smart Fill tool.
- 4 Set the options in the ribbon.
- 5 Point where you want to apply the Smart Fill color and click the left mouse button. The chosen color and all adjacent colors within the specified fill range are filled.

---

{button Related Topics,PI('`enhancei\_rtf\_1235396')}

Smart Fill

## Using the draw tools



The Draw tools let you draw simple lines and shapes on your image. For example, the Draw tools let you insert an image into an oval picture frame.

Click an icon below to read more information about the tool.



Click the Shape Draw tool to draw rectangular or elliptical shapes on an image.



Click the Freehand Draw tool to draw closed, irregular shapes.



Click the Pencil tool to draw straight lines or freehand sketches.

### Notes

Because these tools draw directly onto the image and are not vector-based drawings, they cannot be selected and moved after they are drawn. For this reason, it is best to work in the Manual Apply mode while experimenting, so several changes can be undone until you get the desired result.

Press Esc before releasing the left mouse button to cancel a drawing.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1235448')}

[Brush Styles](#)

[Edit Brush Command](#)

[Delete Brush Command](#)

[Add Brush Command](#)

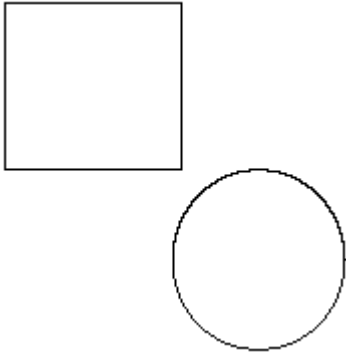
[Reset Brush Command](#)

## Shape Draw Tool

{button Tell me how...,PI('`,`enhancei\_rtf\_1235492')}



The Shape Draw tool lets you draw rectangular or elliptical shapes on your image.



This tool can be used to set off text or provide a background for an image (a drop shadow, for example).

### **Note**

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1235403')}

[To draw a rectangle or ellipse](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

### **To draw a rectangle or ellipse**

- 1 In the toolbar, click the Draw tool.
- 2 Click the Shape Draw tool.
- 3 Click the Brush Styles button in the ribbon area, and select the desired brush style.
- 4 Change the options in the ribbon area. Be sure to choose the appropriate Fill Style for rectangle or ellipse.
- 5 Select the active and alternate colors in the Color Swatch.
- 6 Point where you want to begin the shape.
- 7 Press and hold the left mouse button, and drag the pointer to draw the shape.
- 8 Release the left mouse button when the shape is the size you want.

### **Notes**

Press and hold Ctrl while drawing a shape to create a square or circle.

Press and hold Shift while drawing a shape to draw outward from the starting point.

Press and hold both Ctrl and Shift to draw a square or circle outward from the starting point.

---

{button Related Topics,PI('enhancei\_rtf\_1235533')}

[Shape Draw Tool](#)

[Using the draw tools](#)

[Brush Styles](#)

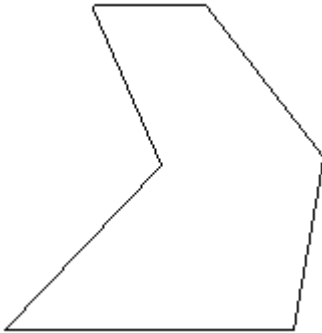


## Freehand Draw Tool

{button Tell me how...,PI('`,`enhancei\_rtf\_1235569')}



The Freehand Draw tool lets you draw closed, irregular shapes.



Use the Freehand Draw tool just as you would draw with a pencil. The freehand shape closes when you double-click the left mouse button.

### **Note**

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1235448')}

[To draw freehand shapes](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

**To draw freehand shapes**

- 1 Click the Draw tool in the toolbar.
- 2 Click the Freehand Draw tool.
- 3 Click the Brush Styles button in the ribbon area, and select the desired brush style.
- 4 Change the options in the ribbon area.
- 5 Point where you want to begin drawing.
- 6 Click the left mouse button at each point that you want to connect with a straight line.

**Note**

To avoid an unwanted line, make sure the ending point is the same as the beginning point.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1235608')}

[Freehand Draw Tool](#)

[Using the draw tools](#)

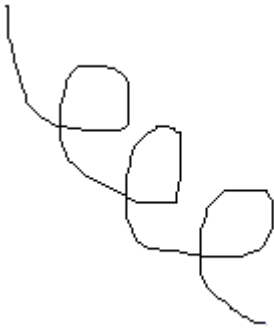
[Brush Styles](#)

## Pencil Tool

{button Tell me how...,PI('`,`enhancei\_rtf\_1235644')}



The Pencil tool lets you draw straight lines or freehand sketches.



Use the Pencil tool just as you would draw with a pencil. The paint is applied when you double-click at the end of a stroke.

### **Note**

Click ? on the Standard toolbar, and then click the ribbon item you want information about. You can also right-click the item you want information about, and then click the What's This? command.

---

{button Related Topics,PI('`,`enhancei\_rtf\_1235448')}

[To use the Pencil tool](#)

[To edit a brush style](#)

[To delete a brush style](#)

[To add a custom brush](#)

[To add a custom brush shape using the Copy To command](#)

[To reset a brush style](#)

**To use the Pencil tool**

- 1 In the toolbar, click the Draw tool.
- 2 Click the Polyline tool.
- 3 Click the Brush Styles button in the ribbon area, and select the desired brush style.
- 4 Change the options in the ribbon area.
- 5 Point where you want to begin drawing.
- 6 Click from point to point on the image. The points are connected with a straight line.
- 7 Double-click the left mouse button when you finish.

**Notes**

Pressing and holding Ctrl before drawing a line forces a horizontal or vertical line.

A smaller brush size lets you draw more quickly than a larger brush.

Press Backspace before you complete the line to delete the last line segment drawn.

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{button Related Topics,PI('`,`enhancei\_rtf\_1235684')}

Pencil Tool

Using the draw tools





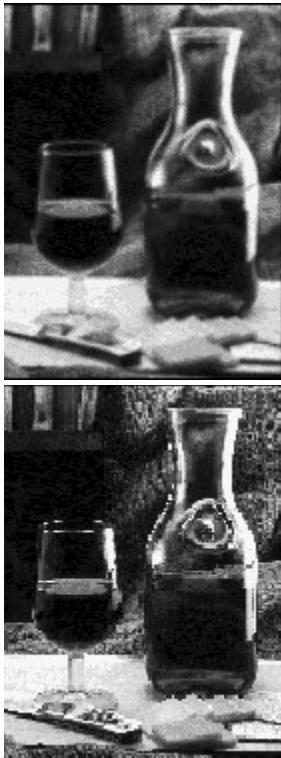
## Size

{button Tell me how...,PI('`,`modifyim\_rtf\_1157197')}

Image lets you use the Size command to resize and scale an image to suit your needs without deleting any portion of the image. You can increase or decrease the size of a file by specifying the height, width, or the percentage you want to change the image. You also can adjust the image's resolution to suit the requirements of a specific output device.

Image, by default, maintains the aspect ratio for an image. As you change either the width or the height, the size of the other changes proportionally to prevent distortions to the aspect ratio.

The Use SmartSizing option specifies that Image is to maintain the detail of an image when you change the size or resolution of the image. SmartSizing requires more image processing time, and may blur the image slightly.



The image on the left was sized without SmartSizing; the image on the right was sized with SmartSizing.

### Note

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

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157191')}

[Image Menu](#)

[To resize and scale an image](#)

**To resize and scale an image**

- 1 On the Image menu, click Size.
- 2 Change the options to match the size and resolution you want.
- 3 Click Size.

**Note**

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

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157214')}

[Size](#)

[Image Menu](#)

## Expand

{button Tell me how...,PI('`,`modifyim\_rtf\_1157250')}

Image lets you create an expanded copy of an image without changing the original image. For example, if you want to draw a black border around an image, you select a black background color, then expand the image area. Thus, you have expanded the image area without expanding the image.

You can expand all sides, or you can expand one or more sides as you want.

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157244')}

[Image Menu](#)



To expand the boundaries of an image

**To expand the boundaries of an image**

- 1 On the Image menu, click Expand.
- 2 Change the size.
- 3 If you want to change the boundary color, click the Color button.
- 4 Select a color from the Color Picker dialog box and click OK.
- 5 Click Expand to increase the boundaries of the image.

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157268')}

[Expand](#)

[Image Menu](#)

## Rotate

{button Tell me how...,PI('`,`modifyim\_rtf\_1157304')}

Occasionally you have an image you want to rotate or turn upside down (flip). Image lets you easily rotate an image. You can rotate the image clockwise or counterclockwise by 90 degrees or you can rotate it by 180 degrees. You also can rotate an image by an arbitrary amount and direction.



---

{button Related Topics,PI('`,`modifyim\_rtf\_1157310')}

[To rotate an image](#)

[Image Menu](#)

### To rotate an image

1 On the Image menu, point to Rotate, and click a Rotate command.

#### Note

If you click the Arbitrary Angle command, the Rotate Image dialog box opens. Continue with steps 3 and 4.

2 In the Angle box, type the number of degrees of rotation.

3 Click either the Clockwise or Counterclockwise button.

4 Click Use Weighted Averaging if you want Image to calculate the pixels from neighboring pixels to eliminate jagged edges (aliasing).

5 Click Rotate.

---

{button Related Topics,PI(','`modifyim\_rtf\_1157332')}

[Rotate](#)

[Image Menu](#)



## Flip

{button Tell me how...,PI('`,`modifyim\_rtf\_1157377')}

Image lets you mirror an image. It lets you flip the image vertically or horizontally, or diagonally (both vertically and horizontally at the same time). This has the same effect as reversing a photographic slide.

If there is a mask on the image, Image mirrors the masked area. If there is no mask on the image, Image mirrors the image or selected object.



---

{button Related Topics,PI('`,`modifyim\_rtf\_1157371')}

[Image Menu](#)

[To flip an image](#)

### To flip an image

- ▶ On the Image menu, point to Flip, and click a Flip command.

**Note**

Click the Undo command on the Edit menu to reverse a flipping effect.

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157392')}

[Flip](#)

[Image Menu](#)

## Channels command

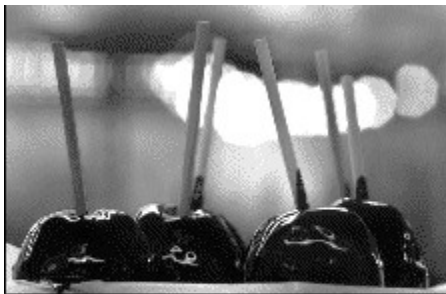
{button Tell me how...,PI(';',`modifyim\_rtf\_1157447')}

Image lets you split an entire color image into the channels that make up the image. The resulting windows (three or four, depending on the color model used) contain the grayscale images for each channel in the chosen model. Available modes include RGB (Red, Green, Blue), HSL (Hue, Saturation, Lightness), and CMYK (Cyan, Magenta, Yellow, Black).

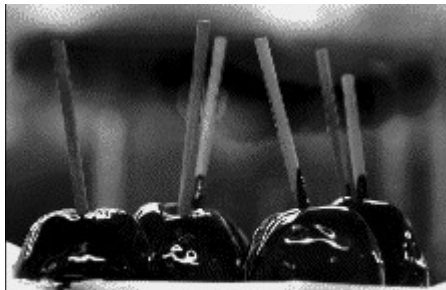
For example, for the RGB model, three grayscale windows are opened: one for red, one for green, and one for blue.



**Red**



**Green**



**Blue**

The split and recombine features for color channels are especially useful as a special effects tool. You can edit each channel window independently and, when you are done, combine the channels back into a single image. You are also able to save these grayscale files as separate image files using the Save and Save As commands on the File menu.

Possible uses of the Channels command:

- Apply smart fills to aid in an auto-mask procedure, then click the Save Mask command on the Mask menu.

- Apply paint or tooling edits to only one of the three channels to enhance the values in that channel.
- Apply filters to one or more of the channels to intensify a color.
- Compare color ranges between the color values and identify methods when editing specific areas.

**Note**

Do not close any channel before recombining. All channels must be present for the recombine process to be successful.

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157441')}

[Image Menu](#)



[To split a color image](#)

[To recombine a previously split image](#)

### To split a color image

- ▶ On the Image menu, point to Channels, and click a Channel command.

#### Notes

The Split CMYK command is only available with a CMYK image. The Split RGB and Split HSL commands are only available with an RGB image. Use the [Convert to Profile](#) on the Image menu to convert an image to another image type.

To see individual splits, minimize the top image.

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157469')}

[To recombine a previously split image](#)

[Channels command](#)

[Image Menu](#)

### To recombine a previously split image

▶ On the Image menu, point to Channels, and click Recombine.

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157491')}

[To split a color image](#)  
[Channels command](#)  
[Image Menu](#)

## Convert To command

{button Tell me how...,PI('`,`modifyim\_rtf\_1157568')}

Image lets you change the type of data used for storing an image and how it appears on screen. You can convert images to line art, scattered line art (resembles dots from a pen), grayscale (up to 256 shades of gray), palette color (up to 256 colors)RGB color, or CMYK color.

These conversion features can be used to change an image to match the requirements of a particular output device, or you can use them to create special effects to enhance an image.

The Convert To command on the Image menu converts the image type of the image on your screen. When you click the Convert To command, a submenu opens and displays the following commands.

| Command             | Action                                                                                                                                               |
|---------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| Line Art            | Creates monochrome art                                                                                                                               |
| Scattered           | Dithers your line art image to give the impression of more shades of gray.                                                                           |
| Grayscale (8-bit)   | Makes an image with up to 256 shades of gray.                                                                                                        |
| Palette Color       | Creates a one-channel, 8-bit image. Clicking this command opens the Convert to Palette Color dialog box.                                             |
| RGB Color (24-bit)  | Makes a 24-bit image. This provides as many as 16 million colors.                                                                                    |
| CMYK Color (32-bit) | Converts the image to the primary subtractive colors.                                                                                                |
| Grayscale (16-bit)  | Makes an image with up to 65,000 shades of gray.                                                                                                     |
| RGB Color (48-bit)  | Makes a 48-bit image. This provides several billion colors.                                                                                          |
| CMYK Color (64-bit) | Converts the image to the primary subtractive colors. A 64-bit CMYK image provides billions of colors but is a smaller size image than an RGB image. |

### Note

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

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157574')}



[To convert an image](#)



[Image Menu](#)

**To convert an image**

- 1 Open the file you want to convert.
- 2 On the Image menu, point Convert To, and click a Convert To command.
- 3 If you click Palette Color, the Convert to Palette Color dialog box opens.
- 4 Set any available options.
- 5 Click Convert.

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157592')}

[Convert To command](#)  
[Image Menu](#)

## Edit Palette command

{button Tell me how...,PI('`,`modifyim\_rtf\_1157618')}

Image provides the Edit Palette command for editing palette color images. Palette color images are images of 256 or fewer colors. For example, if you have a specific color in the image you want to replace with another (red to green), you can use the Palette Editor dialog box to change the colors.

In addition, you can remap, or edit the existing palette, add a new color to the palette, or reduce the number of colors in a palette. This is useful for Web page designers who want to reduce the file size of graphic images on the Internet for faster downloads.

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{button Related Topics,PI('`,`modifyim\_rtf\_1157636')}

[To replace a color using the Palette Editor dialog box](#)

[To replace a palette of a palette color image](#)

[To remap an image to a different palette](#)

[To reduce the number of colors in a palette color image](#)

[Image Menu](#)

[Understanding Color Correction](#)

**To replace a color using the Palette Editor dialog box**

- 1 Open the image you want to edit.
- 2 Convert the image to a palette color image, if necessary.
- 3 On the Image menu, choose Edit Palette. The Palette Editor dialog box opens.
- 4 Double-click the color you want to change. The Color Picker dialog box opens.
- 5 Select the color you want to replace the other color.
- 6 Click Ok. The Color Picker dialog box closes.
- 7 Click Ok. The Palette Editor dialog box closes.

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157704')}

**To replace a palette of a palette color image**

- 1 Open the image you want to edit.
- 2 Convert the image to a palette color image, if necessary.
- 3 On the Image menu, choose Edit Palette. The Palette Editor dialog box opens.
- 4 Click Replace Color Palette.
- 5 Click Load. The Load Palette dialog box opens.
- 6 In the Select Palette Name box, select the palette you want.
- 7 Click Load.
- 8 Click Ok.

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157704')}



### **To remap an image to a different palette**

- 1 Open the image you want to edit.
- 2 Convert the image to a palette color image, if necessary.
- 3 On the Image menu, choose Edit Palette. The Palette Editor dialog box opens.
- 4 Click Remap Color Palette.
- 5 Click Load. The Load Palette dialog box opens.
- 6 In the Select Palette Name box, select the palette you want.
- 7 Click Load.
- 8 In the Dither box, select a dither option.
- 9 Click Ok.

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157704')}

**To reduce the number of colors in a palette color image**

- 1 Open the image you want to edit.
- 2 Convert the image to a palette color image, if necessary.
- 3 On the Image menu, choose Edit Palette. The Palette Editor dialog box opens.
- 4 Drag the Number of Colors slider to reduce the number of palette colors in the image.
- 5 Click Update to preview the image with the new palette.
- 6 Click OK.

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157704')}

[Edit Palette command](#)

[Image Menu](#)

[Understanding Color Correction](#)

## Invert command

{button Tell me how...,PI('`,`modifyim\_rtf\_1157740')}

Image lets you invert the colors in an image to their complimentary or opposite colors. You can use this as a special effect to change images. The inverted image resembles a negative of a photograph.

You can invert the entire image, a selected object, or the masked area of an image.

---

{button Related Topics,PI('`,`modifyim\_rtf\_1157734')}

[Image Menu](#)

[To invert an image](#)

### To invert an image

- ▶ On the Image menu, click Invert.

**Note**

To reverse an effect using the Invert command, click Undo on the Edit menu.

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{button Related Topics,PI('`,`modifyim\_rtf\_1157755')}

Invert command



## Stitch

{button Tell me how...,PI(';',`modifyim\_rtf\_1157817')}

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

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



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



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

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

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

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

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

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{button Related Topics,PI('',`modifyim\_rtf\_1157823')}

[To stitch two images together](#)

[Image Menu](#)

### **To stitch two images together**

- 1 Open two images that have an overlapping area.
  - On the File menu, click Open.
  - Locate the first file in the ImageBrowser dialog box and double-click the filename.
  - On the File menu, click Open.
  - Locate the second file in the ImageBrowser dialog box and double-click the filename.
- 2 On the Image menu, click Stitch.
- 3 Click the title bar of the first image to make it active.
- 4 Move the cursor to an overlapping point located in the upper part of the image.
- 5 Click the left mouse button.
- 6 Move the cursor to an overlapping point that is located in the lower part of the image. The circular and square markers for an image should be placed as far apart as possible vertically so the rotation and scaling accuracy is as high as possible.
- 7 Click the left mouse button.
- 8 Click the title bar of the second image to make it active.
- 9 Move the cursor to the point that corresponds to the circular marker in the first image.
- 10 Click the left mouse button.
- 11 Move the cursor to the point that corresponds to the square marker in the first image.
- 12 Click the left mouse button.
- 13 Click Stitch.
- 14 Select the options you want in the dialog box.
- 15 Click Stitch.

### **Notes**

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

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

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

To accurately locate each overlapping point, you may need to zoom in on an area of the image by using the Zoom tool.

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

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{button Related Topics,PI('`,`modifyim\_rtf\_1157859')}

[Stitch](#)

[Image Menu](#)





## Using special effects

You can modify images with special effects that change images in many different ways. For example, the Watercolor effect transforms an image into the likeness of a watercolor painting. The Twirl effect makes an image appear “swirled” outward from the center of the image.

You apply effects using the EffectsBrowser dialog box. To open this dialog box, click EffectsBrowser on the Effects menu.

The EffectsBrowser lets you choose the effects and effects options you want and preview them before applying them to an image.

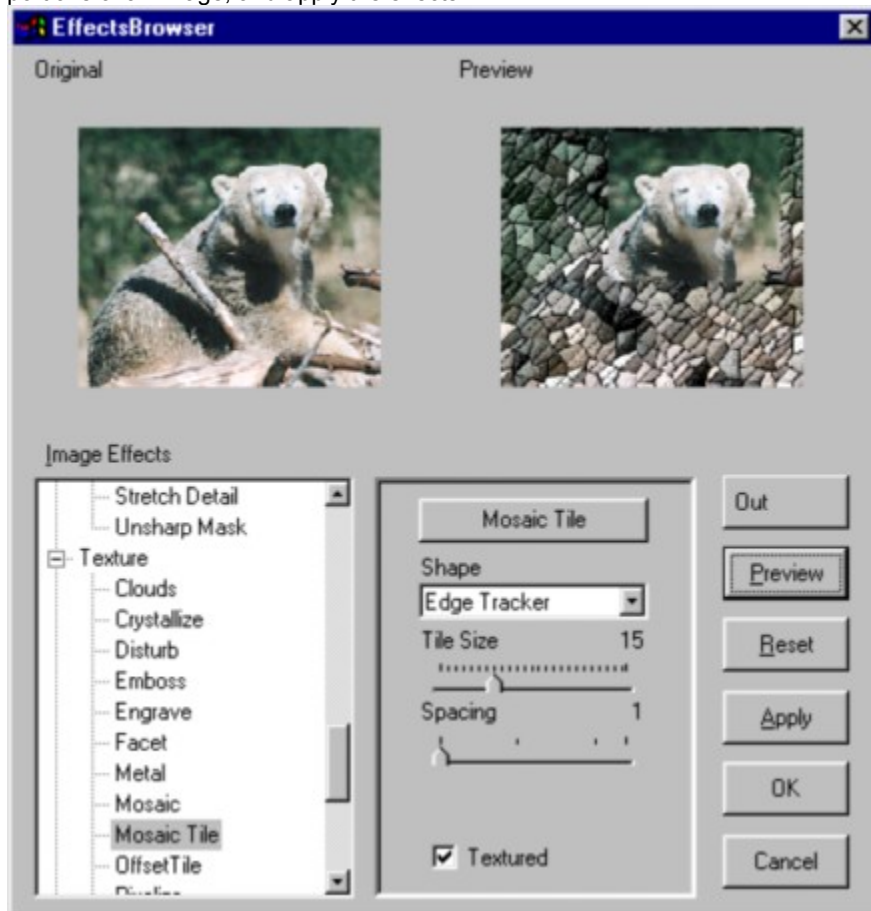
The effects apply only to the area inside or outside masked areas, as specified by the EffectsBrowser. If there are no masked areas in the image, the effects apply to the entire image.

Combining the supplied effects and the options available with each effect, you have unlimited techniques you can use to create the special effect you want.

To create a cool effect, apply an effect in the EffectsBrowser, then undo the effect. Use the Eraser tool brush style to erase on the image in the effect you chose in the EffectsBrowser.

## Using the EffectsBrowser

The EffectsBrowser is a dialog box that lets you choose effects, select effects options, preview effects on selected portions of an image, and apply the effects.



The bottom left side of the EffectsBrowser contains the Image Effects list, a scrollable choice of available image effects. To make the list easier to use, the effects are grouped into the following categories:

### **Artistic**

Used to simulate an artist's tools.

### **Color Adjust**

Used to alter various "mapping" functions such as color balance and hue.

### **Distortion**

Used to distort the image with custom effects such as Twirl and Wind.

### **Photographic**

Used to simulate effects used by photographers and photo processors.

### **Texture**

Used to apply a texture to an image.

### **Three Dimensional**

Used to give the image various three-dimensional effects.

When you click an effect in the Image Effects list, the Effects options area changes to accommodate the selected effect. Each effect has its own set of options.

At the top of the Effects options area is a button displaying the name of the effect. Click this button for a brief explanation of the effect. Click the Preview button to see the effect on your image.

Other buttons in this dialog box include:

**In/Out**

If an image has masked areas, the In/Out button lets you specify whether the effect is applied to the inside or the outside of the masked area. If the In/Out button shows “In,” the effect is applied inside the mask. If the In/Out button shows “Out,” the effect is applied outside the mask. If you do not have masked areas, the effect is applied to the entire image, and the In/Out button is hidden.

**Preview**

Click Preview to preview the effect on a portion of an image. Previewing the effect is much faster than applying the effect to an entire image. The effect is displayed in the Preview area on the right side of the EffectsBrowser. You can select which portion of an image is previewed by moving the window in the Preview area with the cursor.

**Reset**

Click Reset to reset the image in the Preview area to its original state.

**Apply**

Click Apply to apply the effect to an image without closing the EffectsBrowser. The effect is only visible in the Preview area. You can cumulatively apply multiple effects to an image before you click OK.

**OK**

Click OK to accept all applied changes to the image.

**Cancel**

Click Cancel to close the EffectsBrowser without making any changes to the image.

**To use the EffectsBrowser**

- 1 On the Effects menu, click EffectsBrowser.
- 2 Choose an effect from the Image Effects list.
- 3 Select the options you want to use.
- 4 Click Preview to view the effect.
- 5 Click Apply or OK to apply the effect. If you click Apply, the EffectsBrowser remains open so you can choose other effects. If you click OK, the effect is applied and the EffectsBrowser closes.

## **Artistic Effects**

Artistic effects let you transform an image so that it has the appearance of a specific art style. Artistic effects include Charcoal, Oil Painting, Pastel, Pop Art, and Watercolor.

## **Color Adjust Effects**

Color adjust effects let you adjust the lightness, darkness, saturation, and contrast of the colors in an image. Color adjust effects include Color Balance, Color Saturation, Contrast/Brightness, Dither, Gamma Correction, Hue Adjustment, Posterize, and Threshold.

## **Distortion Effects**

Distortion effects let you distort the picture by adding noise or blurring the image. Distortion effects include Add Noise, Blur, Color Noise, Edge Detection, Gaussian Blur, Graphic Pen, Motion Blur, Prism, Polar to Rectangular, Tunnel, Twirl, User-defined, Wave, and Wind.

## **Photographic Effects**

Photographic effects let you improve the quality of an image. Photographic effects include Despeckle, Remove Pattern, Sharpen, Smooth, Stretch Detail, and Unsharp Mask.



## **Texture Effects**

Texture effects let you add the look of roughness or smoothness to an image. Texture effects include Crystallize, Disturb, Emboss, Engrave, Facet, Metal, Mosaic, Pixelize, Splatter, and Stucco.

## **Three-Dimensional Effects**

Three-dimensional effects let you add a 3D look to an image. Three-dimensional effects include Cylinder, Pillow, Pinch, Punch, and Sphere.

## Effects Menu

The Effects menu contains commands that let you create special effects on an image or portions of an image defined by a mask.

- [Light Studio](#) Lets you apply special lighting effects to an RGB or grayscale image.
- [Lens Flare](#) Simulates a lens flare on an image.
- [Camera Aperture](#) Lets you control the depth of field, or sharpness, in an image.
- [Bevel Factory](#) Lets you create three-dimensional bevel effects to an image.
- [Image Warp](#) Automatically applies a warp to an image using a grid.
- [Wizards](#) Lets you choose one of Image's 15 wizards.
- [Macros](#) Lets you choose one of Image's 72 predefined macros. There are seven submenus containing these macros according to their type.



## Why should I use the Command Center?

{button Tell me how...,PI('`,`command\_\_rtf\_1020966')}

Often the changes that you make to an image are tentative. You may make several changes today, save the image, and then change your mind tomorrow as to one of the many changes you made. If you have saved the image file as PPF format and included the Command Center when you saved the file, you can return to previous work and make changes to it.

### **Note**

You can make changes in other file formats, such as JPG, BMP, GIF, or TIF, and edit the Command Center, but editing is limited to those commands made during the current session. Once you close the file and save it in a file format other than PPF, the Command Center information is lost.

The Command Center allows you to exercise considerable control over the command information in your image file. You can revisit the changes you made previously, determine the exact commands that were used to make a change to the image, and edit those commands.

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{button Related Topics,PI('`,`command\_\_rtf\_1020851')}

[Organizing the Command Center](#)

[Editing the Command Center](#)

[The Benefits of Saving a File in the PPF Format](#)

## Organizing the Command Center

{button Tell me how...,PI('`,`command\_\_rtf\_1020966')}

When you need to edit the changes that have been made to an image, you first must isolate and identify the command or commands that were used originally to make those changes. Regardless of the working style of the person who made the changes, organized or free-form, you can locate commands of interest.

### The Organized User

If the work style of the person who makes changes to the image is very organized, the Command Center can be used as the work is done to make the image file "maintainable". As changes are made to the image, commands that are used to perform a specific task are grouped. Each group is labeled so that it can be located without having to isolate commands individually.

Let's say, for example, that you want to change the eye color of a cat in an image and then crop the image to keep only the head, you would organize your actions to record what you are doing. You begin those changes by opening the Command Center, creating a new folder, labeling it Shift Hue Eyes. Then you make sure the folder is open (a - appears in the box to the left of the folder icon), click OK to close the Command Center dialog box, and then perform the steps required to change the cat's eye color. When you have completed those steps, you choose Command Center Edit again and click the Shift Hue Eyes folder to close it. You then create a new folder, label it Crop to Head, close the Command Center dialog box, and then perform the steps required to crop the image. If you need to edit the Command Center later, your task is simplified because the steps required to search for a command of interest are greatly reduced.

### The Free-form User

If the work style of the person who made the changes is more free-form, meaning that edits were not tracked and organized as the changes were made, your search for a specific command or set of commands is more complicated. Several tools in the Command Center, however, will help you organize the Command Center. You can use these tools to isolate a command or a set of commands of interest. You can step through the commands one at a time and observe the effect on the image or you can run the commands in an animated fashion and observe the general area in the Command Center in which the command is located.

For commands that are difficult to locate, you can use the Stop Points tool to define an area on the image that was affected by the command of interest. When you run the Command Center, it stops when a command makes a change to the defined area. The image is regenerated up to that point so you can preview the changes. You can define the area by dragging a rectangle on the image or you can specify the position of the four corners of the rectangle. You specify the position in pixels relative to the upper left corner of the image.

You can also use the Stop Points tool to stop when a selected command type is executed. You can use this feature alone or in combination with the Area Stop feature. Using the combination feature lets you locate a particular type of command that affected the area on the image.

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{button Related Topics,PI('`,`command\_\_rtf\_1020884')}

[Why should I use the Command Center?](#)

[Editing the Command Center](#)

[The Benefits of Saving a File in the PPF Format](#)



## Editing the Command Center

{button Tell me how...,PI('`,`command\_\_rtf\_1020966')}

When you have located the command or commands of interest, you can edit the Command Center. You can rearrange commands by dragging them to different positions, delete unwanted commands, enable or disable commands, change the properties of commands, insert new commands, organize commands in folders, nest folders of commands in other folders, and create branches to alternative commands or folders of commands. You can load a macro containing a predefined set of commands. You can also select a set of commands and save them as a macro for future use.

### Committing your Changes

When you have reached a point where you are satisfied with some of the changes made to your image, you can commit the changes up to that point. You simply select the last command to be committed, and then choose the Commit button. The selected commands are removed from the Command Center. The commitment is made from the first command in the Command Center up to the command you select. If you want to commit all the commands in the Command Center, select the last command. Committing saves the selected commands to the base file and then regenerates the base file.

You should consider carefully whether you want to commit commands in the Command Center. Committing commands is not reversible.

#### **Note**

The Commit button is available only for images saved in the PPF/PP5 format.

### About Versioning

Image lets you keep track of the work done on an image based on the date the work was done, the user who did the work, or both. When you are tracking commands by date, a new folder titled with the current date is created each time you open the image. This happens only if the date has changed. Likewise, when you are tracking commands by the user who made the changes, a new folder titled with the User's name is created each time the user changes.

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{button Related Topics,PI('`,`command\_\_rtf\_1020919')}

[Why should I use the Command Center?](#)

[Organizing the Command Center](#)

[The Benefits of Saving a File in the PPF Format](#)

## Command Center

{button Tell me how...,PI('`,`command\_\_rtf\_1020966')}

This command opens the Command Center dialog box to let you edit the Command List.

The Command Center lets you make changes to the Command List and test those changes. When you have made changes to the Command List, the current image file is regenerated with the changes so you can see the results.

The Command Center also provides tools that let you organize the commands used in modifying your image so that you can manage those changes. Then, when you save the image file in PPF format, the Command List information can also be saved.

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{button Related Topics,PI('`,`command\_\_rtf\_1020947')}

[Why should I use the Command Center?](#)

Organizing the Command Center

[Editing the Command Center](#)

[Command Center Dialog Box](#)

[The Benefits of Saving a File in the PPF Format](#)

[To change the order of commands in the Command Center](#)

[To insert new commands in the Command Center](#)

[To enable or disable a command in the Command Center](#)

[To delete a command from the Command Center](#)

[To create a group of commands in the Command Center](#)

[To create a command branch in the Command Center](#)

[To insert a new folder in the Command Center](#)

[To add comments to the Command Center](#)

[To edit the properties of a command in the Command Center](#)

[To commit the changes to a PPF/PP5 file](#)

[To step through the commands in the Command Center](#)

[To use Command Center stop points](#)

### To change the order of commands in the Command Center

- 1 On the Edit menu, click Command Center.
- 2 Click Edit.
- 3 If necessary, open or close any folders.
- 4 Change the order of any commands currently grouped in a folder.
- 5 Click OK.

#### **Note**

Closed folders are marked with a + in the box to the left of the folder icon. Items dragged to a closed folder are moved to the position following the folder. Open folders have a - in the box. Items dragged to an open folder are placed inside the folder.

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{button Related Topics,PI('command\_\_rtf\_1021033')}

[Command Center](#)

[Why should I use the Command Center?](#)

[Organizing the Command Center](#)

[Editing the Command Center](#)

[The Benefits of Saving a File in the PPF Format](#)

### To enable or disable a command in the Command Center

- 1 On the Edit menu, click Command Center.
- 2 Select the command or commands in the Command Center that you want to enable or disable. Selection of multiple commands must be contiguous.
- 3 Click Enable to change the status of the commands.
- 4 Click OK.

#### **Note**

Commands shown with a red X are disabled.

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{button Related Topics,PI('`,`command\_\_rtf\_1021033')}



**To delete a command from the Command Center**

- 1 On the Edit menu, click Command Center.
- 2 Select the command in the Command Center that you want to delete.
- 3 Click Delete.
- 4 Click OK.

**Note**

Selection of multiple commands for deletion is not allowed.

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{button Related Topics,PI('`,`command\_\_rtf\_1021033')}

### **To create a group of commands in the Command Center**

- 1 On the Edit menu, click Command Center.
- 2 Select the commands in the Command Center that you want to group. Selection of commands must be contiguous.
- 3 Click Group. A closed untitled folder appears. The grouped commands are contained within the folder.
- 4 Click the title of the new folder, pause briefly, and then click the title again.
- 5 Type a name for the folder.

#### **Note**

Closed folders are marked with a + in the box to the left of the folder icon. Open folders have a - in the box.

---

{button Related Topics,PI('`,`command\_\_rtf\_1021033')}

### To create a command branch in the Command Center

- 1 On the Edit menu, click Command Center.
- 2 Select the command in the Command Center after which you want to create a branch.
- 3 Click Branch. An open untitled branch appears in the Command Center.
- 4 Click the title of the new branch, pause briefly, and then click the title again.
- 5 Type a name for the branch.
- 6 If necessary, click the box to the left of the branch icon to open the folder.
- 7 Drag alternative commands and folders into the branch.
- 8 Click the command or folder to be enabled, then click Enable.

#### Note

Closed folders are marked with a + in the box to the left of the folder icon. Open folders have a - in the box.

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{button Related Topics,PI('`,`command\_\_rtf\_1021033')}

**To insert a new folder in the Command Center**

- 1 On the Edit menu, click Command Center.
- 2 Select the command in the Command Center after which you want to create a folder.
- 3 Click New Folder. An open untitled folder appears.
- 4 Click the title of the new folder, pause briefly, and then click the title again.
- 5 Type a name for the folder.



**Note**

Closed folders are marked with a + in the box to the left of the folder icon. Open folders have a - in the box.

---

{button Related Topics,PI('`,`command\_\_rtf\_1021033')}

### To insert new commands in the Command Center

- 1 On the Edit menu, click Command Center.
- 2 Click in the Insertion Pointer column  next to the command where you want to insert the new commands.
- 3 If the commands are to be inserted into a folder, make sure the folder is open.
- 4 Click OK.
- 5 Make the additional changes to the image.
- 6 On the Edit menu, click Command Center.
- 7 Click Edit. The Command Center shows the inserted commands.
- 8 If necessary, click in the Insertion Pointer column  next to its previous position in the Command Center.
- 9 Click OK.



#### Note

Closed folders are marked with a + in the box to the left of the folder icon. Open folders have a - in the box.

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{button Related Topics,PI('','command\_\_rtf\_1021033')}

### To add comments to the Command Center

- 1 On the Edit menu, click Command Center.
- 2 Click the folder or branch in the Command Center to which you want to add a comment.
- 3 Pause briefly, and then click the folder or branch again, this time on the Info  column. A text box appears.
- 4 Type a comment in the box.
- 5 Press Enter. An Info icon  appears in the Info column for the folder or branch.

#### Note

Comments can be seen by resting the mouse pointer on a folder or branch for a moment. Comments appear only when ToolTips are enabled using the Toolbar command on the View menu.

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{button Related Topics,PI('command\_\_rtf\_1021033')}

### To edit the properties of a command in the Command Center

- 1 On the Edit menu, click Command Center.
- 2 Double-click the command in the Command Center to which you want to edit the properties. The Properties dialog box appears.
- 3 Make the changes you want to the properties in the dialog box.
- 4 Click OK.

#### Note

The Properties dialog box will vary, depending on the type of command selected. Click ? at the top of a dialog box, and then click the item you want information about. You can also click the item with the right mouse button, and then click the What's This? button.

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{button Related Topics,PI('`command\_\_rtf\_1021033')}

**To commit the changes to a PPF/PP5 file**

- 1 On the Edit menu, click Command Center.
- 2 Click the Option tab.
- 3 Select the command up to which you want to commit the changes to the image.
- 4 Choose Commit.

**Note**


The Commit option is available only for image files in the PP5/PPF format.

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{button Related Topics,PI('`,`command\_\_rtf\_1021033')}

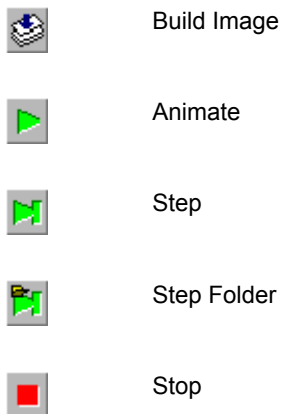


### To step through the commands in the Command Center

- 1 On the Edit menu, click Command Center.
- 2 Click the Step tab.
- 3 Click in the Insertion Pointer column  column for any commands or folders which you want to deselect for stepping through the image. A red dot appears in the column for deselected commands.
- 4 Choose Step or Step Folder. The Command Center dialog box closes, the image is returned to its base state, and the Step window appears.



- 5 In the Step window, choose the button for the type of command stepping you want to do.



The image is stepped according to the button you chose.

- 6 If necessary, click Step or Step Folder repeatedly while observing the effect on the image.
- 7 Repeat this procedure as needed to identify the step or steps in which you have an interest.


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{button Related Topics,PI('`,`command\_\_rtf\_1021033')}

### To use Command Center stop points

- 1 On the Edit menu, click Command Center.
- 2 Click the Stop Pts. tab.
- 3 In the Type list, select the type of stop point to be used.
- 4 If you choose Stop On Command Type or Stop on Command Type and Area, in the Command list, select the type of command on which to stop.

or

If you choose Stop on Area or Stop on Command Type and Area, click the Stop Points button  and drag a rectangle on the image to define the location of the area on which you want to stop. Drawing the rectangle automatically fills the adjacent boxes with values indicating the locations of the sides of the rectangle referenced in pixels to the upper left corner of the image.

- 5 Click Add.
- 6 Click the Step tab.
- 7 Click Play. Image stops on the area or the command you selected.

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{button Related Topics,PI(';',`command\_\_rtf\_1021033')}

## Macros

{button Tell me how...,PI('`,`command\_\_rf\_1021291')}

A macro is a recording of selected actions that you perform in Image.

Image ships with 72 predefined macros. These macros enhance the appearance of your image files. To run a macro, on the Effects menu, point to a Macro category (or submenu), and click the macro of your choice.

Before you create a macro, you assign the macro a name descriptive of the action performed by the macro. When you later play the macro, you will be able to remember the purpose of the macro.

You can use the Play Batch command on the Tools menu to run one or more macros on multiple images. This is useful if you need to make the same correction to a group of images.

You can use this command to open PPF or PP5 files at full resolution so that they rebuild, then save them to disk. You can use this command to apply an effect to many images, for example on a bad roll of film that needs to be edited.

You can edit macros using the Edit Macro command on the Tools menu. This command lets you view and edit all the commands in a macro.

A possible use for a macro is to record a special effect and then let the macro repeat multiple times to increase the power of the effect. You can repeat a macro up to 99 times by changing the Repeat value in the Play Macro dialog box.

[To play a macro](#)

[To play a macro for a group of files](#)

[To record a macro](#)

[To edit a macro](#)

[To stop a macro](#)

**To play a macro**

- 1 On the Tools menu, click Play Macro.
- 2 Click the name of the macro to play.
- 3 Click Play.

---

{button Related Topics,PI('`,`command\_\_rtf\_1021323')}

[To play a macro for a group of files](#)

[To record a macro](#)

[To edit a macro](#)

[To stop a macro](#)

[Macros](#)

**To play a macro for a group of files**

- 1 On the Tools menu, click Play Batch Macro.
- 2 Click Add Images.
- 3 Click the files to process and click Select.
- 4 Click Add Macros.
- 5 Click the macro you want to run and click Load. You can add more than one macro to the Macro List.
- 6 Click Play to run the macro on the selected files.

---

{button Related Topics,PI('`,`command\_\_rtf\_1021358')}

[To play a macro](#)

[To record a macro](#)

[To edit a macro](#)

[To stop a macro](#)

[Macros](#)



**To record a macro**

- 1 On the Tools menu, click Record Macro.
- 2 In the Enter Macro Name box, type the name of the macro to create.
- 3 Complete all of the tasks you want to include in the macro.

**Note**

If you make a mistake, click the Undo command on the Edit menu to restore the image to its previous condition. When you run the macro on other files, it will make and undo the mistake, just as you recorded it. If you want to use this macro frequently, you probably will want to record the macro again because making and undoing a lot of errors causes the macro to take longer to complete its tasks.

- 4 On the Tools menu, click Stop Macro when you have completed all actions to be recorded.

---

{button Related Topics,PI('`command\_\_rtf\_1021392')}

[To play a macro](#)

[To play a macro for a group of files](#)

[To edit a macro](#)

[To stop a macro](#)

[Macros](#)

**To edit a macro**

- 1 On the Tools menu, click Edit Macro.
- 2 Click the name of the macro to edit.
- 3 Click Load.
- 4 Edit the macro by clicking Disable or Delete, or by dragging the commands to different locations in the Command List.
- 5 Click Save to save the changes, click Play to play the changed macro, or click Close to close the Edit Macro dialog box.

---

{button Related Topics,PI('`,`command\_\_rtf\_1021426')}

[To play a macro](#)

[To play a macro for a group of files](#)

[To record a macro](#)

[To stop a macro](#)

[Macros](#)

## To stop a macro

▶ On the Tools menu, click Stop Macro.

---

{button Related Topics,PI('`command\_\_rtf\_1021456')}

[To play a macro](#)

[To play a macro for a group of files](#)

[To record a macro](#)

[To edit a macro](#)

[Macros](#)



## **Wizards**

Image ships with 15 wizards. These wizards automate different imaging processes, from generating contact sheets to creating cool text.

To run a wizard, on the Effects menu, point to Wizards, and click the wizard of your choice.



## Contact Sheet Generator

{button Tell me how...,PI('`,`wizards\_rtf\_1027858')}

This wizard generates a contact sheet of any graphics files you choose. The graphics files display with their file names on the contact sheet. You can view the finished contact sheet on screen, send the contact sheet file to a printer, or output the contact sheet as HTML.

[To generate a contact sheet](#)

**To generate a contact sheet**

- 1 Choose whether you want to view the contact sheet on Screen, send the file to a Printer, or output the contact sheet as HTML.
- 2 Click Next.
- 3 Set the dimensions of the contact sheet according to the final output.
- 4 Set the dimensions of the thumbnail, if necessary.
- 5 Choose a font and set its attributes, if necessary.
- 6 Choose the contact sheet's background color, if necessary.
- 7 Click Next.
- 8 Click Add Files and select the files you want to display on the contact sheet.
- 9 Enter a path and file name for the contact sheet file.
- 10 Select a file format.
- 11 Select a data type.
- 12 Click Finish.

## CoolText

{button Tell me how...,PI('`,`wizards\_rtf\_1027888')}

This wizard creates “cool” text by applying a series of effects to text objects. You can create cool text ranging from candy-striped text to flamed text to stamped text. You can paste the text into an existing image or paste the text as a new image.

[To create CoolText](#)

**To create CoolText**

- 1 Select the CoolText effect you want.
- 2 Click Next.
- 3 Enter the text to which you want the CoolText effect applied.
- 4 Choose a font and set its attributes.
- 5 Click Next.
- 6 Choose the image into which you want to paste the CoolText, or select Paste As New Image.
- 7 Click Finish.

## Drop Shadow

{button Tell me how...,PI('`,`wizards\_rtf\_1027913')}

This wizard creates a drop shadow from any floating object or masked area on your image. After creating the drop shadow, the object and shadow are grouped together. You can also create a drop shadow by using the Drop Shadow command on the Object menu.

[To create a drop shadow](#)



**To create a drop shadow**

- 1 Point to the blue box.
- 2 Press and hold the left mouse button and move the drop shadow to your liking.
- 3 Set the drop shadow's Transparency and Feathering.
- 4 Click the Color button to set the color of the drop shadow.
- 5 Click Finish.

or

Set the drop shadow's Transparency and Feathering.

- 6 Position the drop shadow by typing a pixel amount in the X and Y Offset boxes.
- 7 Click the Color button to set the color of the drop shadow.

**Note**

Select the Halo Effect option to create a "halo" drop shadow. A halo creates a drop shadow using the same pixel amount on both the X and Y axes. You can change the size of the halo by typing a number in the percentage box or clicking the arrows to change the percentage.

## 3D Puzzle Pieces

{button Tell me how...,PI('`,`wizards\_rtf\_1027941')}

This wizard creates a three dimensional jigsaw out of an existing image. You can create a jigsaw using either small or large puzzle pieces. For best looking results, however, your image should be square.

[To create 3D puzzle pieces](#)

### **To create 3D puzzle pieces**

- 1 Select this size of the puzzle pieces.
- 2 Select the Stretch to Fit Overlay check box, if necessary. If this option is deselected, Image makes sure the aspect ratio of all the jigsaw pieces is the same. If this option is selected, Image stretches the pieces to fit the image. However, the finished result is not as attractive as if the option were deselected.
- 3 Click Finish.

## Average Palette

{button Tell me how...,PI('`,`wizards\_rtf\_1027968')}

This wizard takes a list of RGB image files you provide, and converts them to an average 256-color palette. You can also create an average palette from a list of RGB images and save it without converting the images themselves. You can then apply this average palette to an image or images at a later date.

[To convert images to a new palette](#)

[To create a common palette from a list of images](#)

**To convert images to a new palette**

- 1 Select the first conversion option.
- 2 Click Next.
- 3 Click Add and select the files you want to convert to a new palette.
- 4 Click Next.
- 5 Enter the destination where Image will place the images after conversion in the Image Destination Folder box.
- 6 Choose a format for the image from the File Format box.
- 7 Enter how many palette colors you want the images in the Number of Colors in the Palette box.
- 8 Choose either to create a new palette or choose an existing palette by selecting the appropriate option. If you choose to use an existing palette, select the palette from the Palette Name box.
- 9 Click Finish.

**To create a common palette from a list of images**

- 1 Select the first conversion option.
- 2 Click Next.
- 3 Click Add and select the files from which you want to create a common palette.
- 4 Enter the name of the new palette in the Palette Name list.
- 5 Click Finish.

**Note**

You can open up the new palette by clicking the Color Palette button on the Standard toolbar. Click the Palette Options button on the Palette dialog box, and on the File menu, click Load. The Load Palette dialog box displays. Choose the new palette from the Select Palette Name box.



## Photo Fix

{button Tell me how...,PI('`wizards\_rtf\_1028013')}

This wizard walks you through some common tasks used to touch up a photograph after it has been scanned into Image. If you check the option on the Scanner/Digital Camera Setup wizard, the Photo Fix wizard launches every time you scan a photograph. To access the Scanner/Digital Camera Setup wizard, on the File menu, click Acquire.

[To touch up a photograph using Photo Fix](#)

**To touch up a photograph using Photo Fix**

- 1 Choose to straighten the scanned photograph, if crooked.
- 2 Choose to crop to the edges of the photograph, if necessary.
- 3 Click Next.
- 4 Click the Crop tool and select the area you want to keep, if necessary.
- 5 Click Next.
- 6 If the photograph has a moire pattern (dotty appearance), choose the amount you want removed and click Remove Moire Pattern.
- 7 Click Next.
- 8 Adjust the amount of red, green, blue, brightness and contrast, if necessary.
- 9 Click Finish.

## Image Edges

{button Tell me how...,PI('`,`wizards\_rtf\_1028050')}

This wizard applies an artistic page border to your image. You can choose one of Image's stock page edges.

You can also add your own custom edge created with custom masks in Image. These masks have to be saved from Image using the Save Mask command on the Mask menu. You can load these masks into the wizard from the Clipbits folder. If the mask displays reversed, you must select the Invert Images option on the second page of the wizard.

[To add a page edge to your image](#)

**To add a page edge to your image**

- 1 Click Image Stock Edges.
- 2 Click Next.
- 3 Select the page edge from the Edges list. A preview of the edge displays on the left.
- 4 Click the Color button. The Color Picker dialog box opens.
- 5 Select the color for your page edge.
- 6 Click OK. The Color Picker dialog box closes.
- 7 Click Preview if you want see a preview of the page edge on your image.
- 8 Click Finish.

## Image Toning

{button Tell me how...,PI('`wizards\_rtf\_1028079')}

This wizard adds a colorful tone to an image, an effect used by modern photographers and image editors. You can choose from seven preset tints. You can also add an "antique" effect to an image in combination with any of the preset tints.

[To change the tone of an image](#)



**To change the tone of an image**

- 1 Select the tone you want to apply to the image.
- 2 Select the Antique Effect check box, if necessary.
- 3 Click Finish.

## Red Eye Removal

{button Tell me how...,PI('`wizards\_rtf\_1028100')}

This wizard guides you through the process of removing the red from a subject's eyes in any photograph.

To remove red from an eye

**To remove red from an eye**

- 1 Click the Zoom In tool and select the area around the eye(s).
- 2 Click Next.
- 3 Click the Mask tool and mask the red area(s).
- 4 Click Next.
- 5 Move the Saturation of Red slider to Gray until the red starts disappearing.
- 6 Move the Level of Brightness slider to Darker if light areas appear in the eye.
- 7 Click Finish.

## Tile Creator

{button Tell me how...,PI('`,`wizards\_rtf\_1028125')}

This wizard creates a tileable texture from any area you mask off in an image. You must open an image and mask off an area before you can run this wizard. You can paste the texture as an object into your existing image, or you can create a new image from the masked area.

[To create a tileable texture](#)

### **To create a tileable texture**

- 1 Open an image.
- 2 Mask off the area from which you want to create a tileable texture.
- 3 Open the Tile Creator wizard.
- 4 Click Next.
- 5 Click the tile effect you want applied from the Tile Effects list. Some tile effects have associated parameters you can change.
- 6 Click Preview to see the tileable texture.
- 7 Move the Preview Scale slider to see a smaller or bigger preview.
- 8 Click Next.
- 9 Click Paste as New Object to make the tileable texture an object on the current image.  
or  
Click Create New Image to make the tileable texture a new image.
- 10 Click Finish.

## Button Maker

```
{button Tell me how...,PI('`,`wizards_rtf_1028155')}
```

This wizard creates a square or a round button using an existing image for the button face. You can also create a square or round button (of one color) which matches the size of the existing image. If you have masked an area off in the existing image, the wizard creates the button from the masked area.



[To create a button](#)

**To create a button**

- 1 Select the type of button you want to create.
- 2 Click Next.
- 3 Set the width of the edge, if necessary.
- 4 Set the lightness level, if necessary.
- 5 Select the direction of the light source.
- 6 Select the primary edge color, if necessary.
- 7 Click Lighter or Darker to set the intensity of the light source, if necessary.
- 8 Click Preview to see a preview of the finished button, if necessary.
- 9 Click Finish.

## Internet Separators

```
{button Tell me how...,PI('`,`wizards_rtf_1028182')}
```

This wizard takes a selected object, masked area, or the active image, and duplicates it horizontally or vertically to fit a given distance. This is useful for creating separator bars found on Web pages.

[To create an internet separator](#)

### **To create an internet separator**

- 1 In the Length box, type the length of the separator in pixels.
- 2 In the Spacing box, type the length of space between the separators, if necessary. If you don't enter an amount, the wizard creates one continuous separator.
- 3 Select the Expand Length to Avoid Clipping check box if you want the wizard to expand the length of the separator to prevent cutting off the source mid-image.
- 4 Select the Stretch to Fit check box if you want the wizard to expand the source image to fit the length of the separator.
- 5 Select the Create New Image check box if you want the separator to be created as a new image
- 6 Choose the type of 3D effect you want, or click No 3D Effect.
- 7 If you chose a 3D effect, choose the 3D attributes.
- 8 Click Finish.

## File Format Conversion

{button Tell me how...,PI('`,`wizards\_rtf\_1028208')}

This wizard converts a series of image files from one file format (e.g., .bmp) to another (e.g., .tif). You can set the file format specific options, and run optional macros before saving the image in the new file format.

[To convert files from one format to another](#)

**To convert files from one format to another**

- 1 Click Add and select the files you want to convert to a different file format.
- 2 Click Next.
- 3 Click Save to New Location if you want to the converted files placed in a different folder.
- 4 Choose the file format from the File Format for Converted Images box.
- 5 Click Finish unless you want to apply macros to your converted images.
- 6 Click Next to apply macros to your converted images.
- 7 Select the macros you want to apply from the Available Macros list and click Add.
- 8 Click Finish.



## Web Styles and Web Output Wizards

{button Tell me how...,PI('`,`wizards\_rtf\_1028245')}

Image simplifies and automates the Web page creation process with the Web Styles wizard. This wizard helps you create contemporary Web page elements you can further customize easily.

A second, corresponding wizard--the Web Output wizard--outputs the active Web page image you created with the Web Styles wizard to HTML. For the neophyte Web page designer, these wizards make the complicated task of Web page creation simple and straightforward.

You can access the Web Styles wizard from three places:

- On the File menu, click New Web Style.
- On the Tools menu, click Wizard Browser. Highlight Web Styles and click OK.
- On the Effects menu, point to Wizards and click Web Styles.

You can access the Web Output wizard from two places:

- On the Tools menu, click Wizard Browser. Highlight Web Output Wizard and click OK.
- On the Effects menu, point to Wizards and click Web Output Wizard.

[To choose a Web style](#)

[To customize the Web elements](#)

[To convert Web elements to HTML](#)

### **To choose a Web style**

- 1 On the File menu, click New Web Style. The Web Styles wizard dialog box opens.
- 2 In the Target Screen Resolution box, choose the optimal screen resolution for your Web page.
- 3 In the Target Color Output box, choose between True Color or one of the major browser's palettes.
- 4 Click Next.
- 5 In the Web Style box, select a predefined Web page design. The Sample window previews the highlighted style.
- 6 Click Finish. Image creates the Web style elements and displays them in a new window.
- 7 Image displays a help message after creating the Web style elements. Before going on, read the message and click OK.

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{button Related Topics,PI('`,`wizards\_rtf\_1028278')}

[New Web Style](#)

### To customize the Web elements

- 1 Select any element you want to customize (e.g., add text, change color, add a hyperlink), and double-click. The Button Properties dialog box opens.
- 2 Click the tab corresponding to that part of the element you want to change:
- 3 The Text tab lets you add text to the highlighted element. You can change the font, the point size, and the color of the text. In addition, you can add drop shadows to the text to make the element even more interesting graphically.
- 4 The Shape tab lets you change the shape of the highlighted element. You can choose from different collections of shapes, and from different elements (banners, buttons, placeholders, and separators).
- 5 The Fill tab lets you change the fill color of the highlighted element. You can also choose to fill the element with a texture from a series of collections.
- 6 The Size tab lets you resize the highlighted element. You can choose to size the element fit any text you have added, or you can specify an exact size.
- 7 The Hyperlink tab lets you specify a URL link to the highlighted element. You can also add alternate identification for text-only browsers.
- 8 Make the necessary changes. You can switch between tabs to make changes without clicking OK.
- 9 When you are finished making your changes to the highlighted element, click OK. Image alters the element according to your specifications.

---

{button Related Topics,PI(','wizards\_rtf\_1028278')}

### **To convert Web elements to HTML**

- 1 On the Tools menu, click Wizard Browser.
- 2 Highlight Web Output Wizard and click OK. The Web Styles Output dialog box opens.
- 3 Click Next.
- 4 In the Target Folder box, type the name of the folder you want to save your Web images.
- 5 Check the Generate HTML option if you want Image to create the HTML code needed to display your Web page in a browser.
- 6 In the Filename box, enter the name of the HTML file.
- 7 Select either to output your images as true color JPEGs or palette color GIFs. You can choose the Netscape or the Internet Explorer palette.
- 8 Click Next.
- 9 Highlight any object whose name you want to change. Image defaults to obj1, obj2, etc., for any objects to be output.
- 10 Click Modify Options if you want to change the name or change the output format (saving your images as true color JPEGs or palette color GIFs).
- 11 Click Finish. Image saves your Web styles information and generates an HTML file, if requested.
- 12 After outputting your Web styles information, Image asks if you want to view the Web page in your default browser. Click Yes to continue.

---

{button Related Topics,PI('`,`wizards\_rtf\_1028278')}

## **Image Sizing**

The Sizing wizard enables you to take a series of images, size them in one of three different ways, and then save them in a different file format. You can change the size of an image by changing its resolution, changing its physical size, or by fitting the image into a defined area.



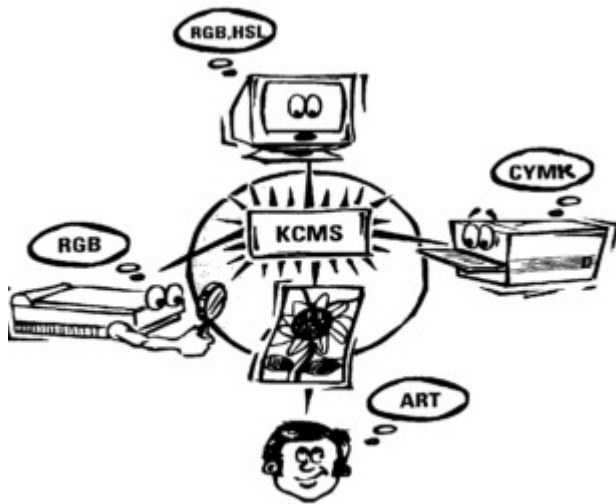


## Why do I need color management?

You have several pieces of sophisticated equipment that let you work with your images. As the Image documentation explains, these devices use different color models for defining, selecting, and changing colors. These color models are:

- RGB (red, green, and blue)
- CMYK (cyan, magenta, yellow, and black)
- YCC (Photo CD)

CMS makes sure that you get consistently accurate color throughout the process, regardless of the devices you use-- from scanning an image or using a photo CD, to viewing the image on a monitor, to printing the image.



CMS takes these different views of an image into account and automatically translates them within your PC. For example, CMS converts the image from your scanner's color space to your monitor's RGB color space. The software that CMS uses to do this is called an ICM color profile. The Image software comes with the most widely used ICM profiles built in. If you need additional profiles, contact Kodak or the device manufacturer via their Web sites.

The main benefit of using CMS comes from being able to get accurate, repeatable color from your system. This means that the image you get on your screen, printer, or other output device has the colors you expected, based on the image you started with and the creative manipulations you performed.

To do this, you have to set up Image and each of the imaging devices in your system to use CMS. You also tell CMS what devices it has to work with. Then you calibrate your equipment. Just as you get better performance when your car is tuned up, you'll get better images when your image processing equipment is calibrated.

When you open a file, you tell Image to open it using CMS. You select the source and destination for your image, and CMS applies the color profiles for those devices, so that the image you get on your printer looks as much as possible like the image you saw on your monitor.

[The idea behind color management](#)

[Your Roadmap to CMS](#)

[Where Do ICM Profiles Come From?](#)

[What is Color?](#)

[Additive Color Model](#)

[Subtractive Color Model](#)

## The idea behind color management

Each type of device uses its own metaphor to read, display, and interpret color. This metaphor is called the device's "color space." For example, Photo CD devices store color in the YCC color space, and computer monitors display color in the RGB color space. It's as if they were all speaking different languages.

CMS automatically transforms the data from each device so it is accurate and understandable to the next. For example, suppose your scanner could speak only Norwegian, your monitor only English, and your printer only Japanese. None of these devices can communicate accurately with one another because they speak different languages. They need an interpreter. The interpreter translates or "transforms" the Norwegian scanner information so the English monitor can accurately display the same colors that were scanned. When it is time to print, the interpreter transforms the information into Japanese so the color is accurate on the printer.

The "interpreter" in a color management system is called the Color Processor (in this case, Kodak Digital Science Color Management System). When the scanner reads an image into its scanner color space, CMS automatically converts the image into any other device's color space, as needed.

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{button Related Topics,PI('`,`color\_ma\_rtf\_1039463')}

[Why do I need color management?](#)

[Your Roadmap to CMS](#)

[Common problems and what to do about them](#)

## How color management works

The aim of color management is to preserve true color information by making up for the differences in the way devices process color. Each device has a ICM profile that you can select. CMS uses these profiles to translate the color image from one color space to another.

For example, when you scan an image under CMS, the scanner's profile translates the RGB image from the scanner through CMS to either the monitor using the Work In Monitor Space option, or to the printer using the Work In Printer Space option in the Setup Color Management dialog box.

CMS also takes into account and compensates for the particular characteristics of your scanner, using information it has stored in its database. The scanner is the "source" device in this case.

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{button Related Topics,PI('`,`color\_ma\_rtf\_1039487')}

[How CMS Translates between the Image, Printer and Monitor](#)

[Where Do ICM Profiles Come From?](#)

[Why do I need color management?](#)

[The idea behind color management](#)

[Your Roadmap to CMS](#)

[Common problems and what to do about them](#)

## Your Roadmap to CMS

{button Tell me how...,PI(';',`color\_ma\_rtf\_1039609')}

Roadmaps show you how to get where you want to go, and this one is no exception. We've tried to give you enough detail to get you started and show the steps you'll need to go through. For some of these topics, though, you'll need the detail that you'll find in this online help file.

### Load the software

You can install Kodak's CMS software through the Image installer. Choose the Custom setup option and from the Select Components dialog box, highlight Image and click Details. Choose Color Management System and click Continue. Follow the instructions on screen for the remainder of the installation.

### Start Image

Double-click the Image icon. You'll see the Image main window.

### Telling Image to use CMS

On the Tools menu, click Options. Click the General tab. Click the Use Kodak CMS check box to select it. Then click Save.

### Setting up Image to use CMS

In the ImageBrowser (File/Open), click the CMS button. The Setup Color Management dialog box opens. You will notice there are source and destination areas.

If you are opening a file that has never been color managed, click the Change button on the Open Source Profile box. Either choose the flatrgb1.icm profile or the flatcmk.icm profile. These two profiles are designed at a 1.0 monitor gamma (flat). Since you do not know where your images came from, this is a generic open profile.

You can choose other device-specific sources (scanners or monitors), or specific image types such as PCD or Flash Pix images.

There are two ways of working with a color-managed image in Image:

- monitor space
- printer space

You should use monitor space if the image is for on screen use only. If you select this destination, you need to pick a monitor profile for your monitor. If a profile for your monitor is unavailable, select one of the generic monitor profiles.

One important factor you must consider when choosing these profiles is gamma. Gamma is how hot or how cold your monitor's display is.

To determine your monitor's gamma, open the image moncal.gif which is located in the Kodak folder on the root of the Application CD-ROM. Sit about 1-2 feet away from the monitor. Determine which of the swatches best matches its border correctly. This is your monitor gamma.

You can also adjust your monitor gamma using the monitor's brightness and contrast controls. In addition, you can use Image's monitor gamma correction control. To access this, on the File menu, point to Setup and click Monitor.

You should always use printer space for true WYSIWYG output from on screen to the printer. To do this, repeat the following steps for RGB files when you don't know where they came from.

|                     |                              |
|---------------------|------------------------------|
| Open Source         | flatrgb1.icm                 |
| Monitor Destination | flatrgb1.icm or your monitor |

|                       |                      |
|-----------------------|----------------------|
|                       | profile              |
| Printer Destination   | Your printer profile |
| Work in Printer Space | Selected             |

#### Calibrating your monitor while in printer space

If you are opening a non-color managed file, you want to open the file into a printer space, print it, and then open the Setup Monitor dialog box. Match the screen to the print using the gamma sliders. Ignore the color swatches in the dialog and compare the print on screen to the printed copy.

#### Notes

You must turn off all color management systems outside of Image while you are working in the CMS mode inside of Image. This includes monitor calibration software and ICM correction within the printer driver's setup. If you want to use the printer driver's version of ICM, disable color management in Image.

If you have CMS turned on and have picked profiles, there are two ways to open a file as non-color managed. Click the CMS button in the ImageBrowser (File/Open), and then click the "x" button to remove all device profiles. Or, on the Tools menu, click Options, select the General tab, and deselect the Use Kodak CMS option. All files then open without color management.

If you are preparing images to send to a service bureau, it is best to use printer space with the printer profile being Kodak SWOP. There are three different types of SWOP: coated stock; uncoated stock; or newsprint. Contact your service bureau to find out what type of paper stock on which you are printing.

If you are opening a non-color managed image into printer space, the image may look different from the original. This is acceptable behavior, since Image is mapping your color values to that of the printer. If your monitor gamma is correct, simply correct your image using Image tools such as Tone Balance or Modify Color Maps.

---

{button Related Topics,PI('`,`color\_ma\_rtf\_1039627')}



[Opening a Photo CD or FlashPix File Using CMS](#)

[To calibrate your printer](#)

[To calibrate your monitor](#)

[To calibrate your scanner](#)

[Explaining "Source" and "Destination"](#)

[Opening a Photo CD or FlashPix File Using CMS](#)

[Calibrating your setup](#)

[Common problems and what to do about them](#)

## Explaining "Source" and "Destination"

People often get confused about the seemingly obvious concepts of what is the "source" of an image and what is its "destination," so let's clarify this up front.

In CMS terms, the "source" of an image is where the image currently is. The "destination" is where you want the image to go. For example, when you scan in an image, you want it to appear on your monitor. So the source is your scanner, and the destination is your monitor.

Likewise, when you open a Photo CD image, the source is the Photo CD, and the destination is the monitor.

Now, you manipulate the image on the screen, then print it. The source this time is the monitor (because that's where the image is), and the destination is the printer (that's where you want it to go).

Suppose that you really like the printed image, and you decide to save the file as you printed it (that is, the file that CMS converted to the printer's CMYK color space) so that you can repeat that image later. You do a "Save As..." command, giving the file a unique name and saving it as a PPF file.

Now you decide to open that file again, maybe to print another proof. Because you saved the file that went to the printer, the source profile that you want CMS to use is the printer CMYK profile. That's the one that best describes the characteristics of the file, because that's the way you saved it. So you select the matching printer profile in the Source dialog box. The destination, in this case, is also a printer, because that's where you want the image to go. CMS doesn't have to apply additional transforms, because the information it needs is already stored in the file.

## Opening a Photo CD or FlashPix File Using CMS

If you need to set up a Photo CD or FlashPix file for color management, you need to select an ICM profile. The following profiles should be used for opening Photo CD or FlashPix images:

### Photo CD

|            |              |
|------------|--------------|
| Ektachrome | PCD4050e.icm |
|------------|--------------|

|            |              |
|------------|--------------|
| Kodachrome | PCD4050k.icm |
|------------|--------------|

|                  |             |
|------------------|-------------|
| Unknown-negative | PCDnycc.icm |
|------------------|-------------|

### FlashPix

|              |            |
|--------------|------------|
| RGB FlashPix | nifrgb.icm |
|--------------|------------|

|              |              |
|--------------|--------------|
| YCC FlashPix | stdpycc1.icm |
|--------------|--------------|

### Notes

The most accurate Photo CDs are those scanned with the proper film term. You can see this information in the center of the Photo CD Open dialog box.

For all E6-processed emulsions (like Ektachrome or Fujichrome) the images should be scanned using the Universal E6 film term. Its media type is 052/55 SPD 0000 #00. For the Universal K14 film term (Kodachrome), the media type is 116/22 SPD 0000 #0. For color negative films, the film term and media type vary, depending on the emulsion. The Photo CD provider should choose the one that matches the color negative emulsion.

Photo CD providers should scan all Universal E6 and K14 with no color corrections and without any modifications to the film term; that is, with "Lock Beam ON," sometimes referred to as "Scene Balance OFF."

Color negatives are best scanned with the proper film term for the media type and with "Lock Beam OFF" (or Scene Balance ON), and with no color corrections. This is the default mode of the photographic imaging workstation (PIW) that produces Photo CDs.

After choosing one of the above profiles, you need to choose a monitor or printer as a destination. You select a Photo CD profile in the Photo CD Color Management Source Profile box in the Setup Color Management dialog box. You select a FlashPix profile in the Open Source Profile box in the Setup Color Management dialog box.

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{button Related Topics,PI('`,`color\_ma\_rtf\_1039693')}

[Your Roadmap to CMS](#)

## **How CMS Translates between the Image, Printer and Monitor**

CMS translates an opened image (non-color managed) into one the monitor or printer can understand by processing the image through the monitor's or printer's profile. The monitor or the printer can be the "destination" device.

You should only select the Working in Monitor Space option in the Setup Color Management dialog box if you know your correct monitor gamma (and if the image is for on screen use only). However, some people prefer to work in monitor space (if they have their device-specific monitor profile), save the file, and then reopen the file into printer space. In this case, follow these steps:

**To open into monitor space**

- 1 Select the appropriate Open Source Profile.
- 2 Select your monitor as the destination
- 3 Make sure the Work in Monitor Space option is selected.
- 4 Save the file when your work is complete

### To open into printer space

- 1 Select the monitor profile you used as destination above.
- 2 Select the printer as the destination
- 3 Make sure the Work in Printer Space option is selected.
- 4 Either print or save the file at this point.

The monitor uses an RGB color model, and the printer uses a CMYK model (or some other RGB model). CMS uses the ICM profile to translate from the monitor's color space to the printer's color space.

This difference between the color spaces is the reason why people are sometimes surprised by the results. Here are some examples from Image users. Bear with us; this can seem a bit complicated, but it does make sense if you follow it through.

Suppose you opened an image directly from a Photo CD into the printer's SWOP CMYK color space. Then you saved the image as a CMYK TIFF file. Later, you reopened it using the SWOP CMYK profile for the source and setting the destination to SWOP CMYK, too.

The reopened image looks identical to the saved image on the RGB monitor. The image has been converted to SWOP CMYK, and the monitor simulates the appearance of the output device. Image went through a CMYK-to-RGB conversion to display the image on the monitor. You're seeing what the printer "sees."

Now suppose you opened a Photo CD image directly into the SWOP CMYK color space and saved it as CMYK TIFF. If you reopened it with the source set to SWOP and the destination to monitor RGB, the result is a washed-out looking image.

Here's why: The color range (or "gamut") of the printer is smaller than that of an RGB monitor. It's as if the printer had a smaller "box of crayons" than the monitor does. So, when your image is converted into the SWOP CMYK color space, CMS has to do some color mapping to move into a smaller, totally printable gamut. As a result, you lose some color information. The translation from RGB to CMYK depends very much on the kinds of devices involved, since each CMYK device has a different (and smaller gamut) from your RGB monitor.

Now if you take this image and convert it to RGB for display, what you're seeing is the same image drawn with the smaller box of crayons (that is, you've lost some of the richness of shading). It's the difference between the printable gamut of a printer and a monitor. That's why it looks "washed-out" on the screen.

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{button Related Topics,PI('`,`color\_ma\_rtf\_1039731')}



[How color management works](#)

[Where Do ICM Profiles Come From?](#)

## Where Do ICM Profiles Come From?

Kodak or the device manufacturer produce profiles to match specific devices. These are created using an input profile builder which can be purchased from Kodak. Recent models of most printers and scanners come with their own ICM profiles. Image can also use these ICM profiles. However, if you are using CMS inside of Image, disable Color Management in the device driver. For more information on this, consult the device user's guide.

You can find more information on some profiles by right-clicking on the profile, selecting Properties, and clicking on the Profile Description tab.

Image automatically installs a set of ICM profiles, however additional profiles are located on the Image Application CD-ROM in the Kodak folder. To install additional profiles, copy them into the Windows/System/Color folder.

Image provides the following profiles (either installed or on the Application CD-ROM):

### Colorspace Profiles

Adobe Photoshop CIELAB                      pslabpcs.icm

Kodak PhotoCD (Std Photo YCC Print)        stdpyccl.icm

Open Interchange RGB                        openrgb.icm

Unknown CMYK source image (1.0 Gamma)   Flatcmk.icm

Unknown RGB source image (1.0 Gamma)   Flatrgb1.icm

Std Photo YCC Print                         stdpyccl.icm

NIF RGB                                        nifrgb.icm

### Display Profiles:

NEC MultiSync Gamma 1.5 Monitor          b22g15m7.icm

NEC MultiSync Gamma 1.8 Monitor          b22g18m7.icm

NEC MultiSync Gamma 2.2 Monitor          b22g22m7.icm

BARCO Calibrator 21" @ US1=5000        BARCaD5.icm

Compaq P110 Color Monitor                CPQP110.icm

|                                                 |              |
|-------------------------------------------------|--------------|
| Compaq P1610 Color Monitor                      | CPQP1610.icm |
| Compaq P50 Color Monitor                        | CPQP50.icm   |
| Compaq P70 Color Monitor                        | CPQP70.icm   |
| Compaq V40 Color Monitor                        | CPQV40.icm   |
| Compaq V50 Color Monitor                        | CPQV50.icm   |
| Compaq V70 Color Monitor                        | CPQV70.icm   |
| Compaq V90 Color Monitor                        | CPQV90.icm   |
| Compaq TFT500 Flat Panel Monitor                | CQTFT500.icm |
| Generic EBU 1.5 Gamma Monitor                   | ebug15m7.icm |
| Generic EBU 1.8 Gamma Monitor                   | ebug18m7.icm |
| Generic EBU 2.2 Gamma Monitor                   | ebug22m7.icm |
| Generic Monitor                                 | gendisp7.icm |
| KODAK Grayscale Conversion - Gamma 1.0          | gray10d.icm  |
| KODAK Grayscale Conversion - Gamma 1.8          | gray18d.icm  |
| KODAK Grayscale Conversion - Gamma 2.2          | gray22d.icm  |
| HP Pavilion 15" Multimedia Display              |              |
| Hewlett-Packard Co. Display Model 5258A (0102)  | HPD01020.icm |
| HP Pavilion 15" Multimedia Display              |              |
| Hewlett-Packard Co. Display Model D5258A (0486) | HPD04860.icm |

HP Pavilion 17" Multimedia Display

Hewlett-Packard Co. Display Model D5259A (0487)      HPD04870.icm

HP Pavilion 14" Multimedia Display

Hewlett-Packard Co. Display Model D5269A (0491)      HPD04910.icm

HP Pavilion 15" Multimedia Display

Hewlett-Packard Co. Display Model D5258A (04EA)      HPD04EA0.icm

HP Pavilion 15" Multimedia Display

Hewlett-Packard Co. Display Model D5258A (086E)      HPD086E0.icm

HP Pavilion 15" Multimedia Display

Hewlett-Packard Co. Display Model D3857A (0EF4)      HPD0EF40.icm

HP Pavilion 14" Multimedia Display

Hewlett-Packard Co. Display Model D3858A (0F12)      HPD0F120.icm

HP Pavilion 17" Multimedia Display

Hewlett-Packard Co. Display Model D3859A (0F13)      HPD0F130.icm

HP Pavilion 14" Multiscan Display

Hewlett-Packard Co. Display Model D3861A (0F15)      HPD0F150.icm

HP Pavilion 14" Multimedia Display

Hewlett-Packard Co. Display Model D5298A (14B2)      HPD14B20.icm

Generic P22 1.5 Gamma Monitor      p22g15m7.icm

Generic P22 1.8 Gamma Monitor      p22g18m7.icm

Generic P22 2.2 Gamma Monitor      p22g22m7.icm

Input Profiles:

AGFA DUOSCAN on Ektachrome      AgfaDuoE.icm

Epson ES-800C Single Pass      Epsn1p04.icm

Epson ES-800C Three Pass      Epsn3p04.icm

KODAK Generic DCS Camera Input      Genkdcs1.icm

HP ScanJet IICX/T      Hpsj2cx.icm

Hewlett Packard ScanJet IIc      Hpsjtwm7.icm

Nikon LS-3510 AF      Ls3510m7.icm

Microtek 600ZS      Mt600zm7.icm

KODAK Photo CD 4050 E-6 V3.4      Pcd4050e.icm

KODAK Photo CD 4050 K-14 V3.4      Pcd4050k.icm

KODAK Photo CD Color Negative V3.0      Pcdcnyc.icm

KODAK Photo CD Universal E-6 V3.2      Pcdkycc.icm

KODAK Photo CD Universal K-14 V3.2      Pcdkoycc.icm

Kodak Professional RFS 2035 Film Scanner Rfs2035m.icm

Printers:

Canon BubbleJet BJC-240 Bjc240m7.icm

BJC-4200 on LC-101 High Quality Bjc420lc.icm

BJC-4300 Std. Inks on HR-101 Paper bjc43hrs.icm

BJC-4300 Std. Inks on LC-101 Paper bjc43lcs.icm

Canon BubbleJet BJC-4550 Bjc4550m.icm

Canon BubbleJet BJC-600e Bjc600em.icm

Canon BubbleJet BJC-600 Bjc600m7.icm

Canon BubbleJet BJC-800 Bjc800m7.icm

NewGen Chromax Dye-Sub Printer chromaxm.icm

Canon CLC500/EFI Printer Clc500m7.icm

Canon CLC550 Printer/Copier Clc550si.icm

KODAK DS 1000 PS Clear Film Ds1000cf.icm

KODAK DS 1000 PS Coated Paper Ds1000hc.icm

KODAK DS 1000 PS Semigloss Photo Ds1000sg.icm

KODAK DS 1000 PS White Film Ds1000wf.icm

EPSON Stylus PRO - 360 dpi Epspro36.icm

|                                      |               |
|--------------------------------------|---------------|
| EPSON Stylus PRO - 720 dpi           | Epspro72.icm  |
| EPSON Stylus COLOR ESC/P2            | Esc360m.icm   |
| Stylus 800 Glossy Paper              | esc800gl.icm  |
| Epson Stylus 800 Premium IJ Paper    | esc800ij.icm  |
| EPSON Stylus COLOR II - 360 dpi      | Escii360.icm  |
| EPSON Stylus COLOR II - 720 dpi      | Escii720.icm  |
| Pictura 310 4-color DyeSub PS        | fpict3ps.icm  |
| Generic Slide Recorder - Ektachrome  | Genslide.icm  |
| Hewlett-Packard DeskJet 1200C/PS     | Hp12cps7.icm  |
| Hewlett-Packard DeskJet 660C         | Hp660cip.icm  |
| DeskJet 870Cse Professional Series   | Hp870cse.icm  |
| Hewlett-Packard Color Laser Jet/PS   | Hpcljtps.icm  |
| Hewlett-Packard Color Laser Jet (MS) | Hpcllsjt.icm  |
| Hewlett-Packard ColorSmart Driver    | Hpclsmm7.icm  |
| Hewlett-Packard CopyJet              | Hpcpjtm7.icm  |
| Hewlett-Packard DeskJet 850C         | Hp dj850w.icm |
| HP PhotoSmart w/Kodak IJ Paper       | HPPS_KPP.icm  |
| HP PhotoSmart w/HP Premium           |               |
| InkJet or Glossy Photographic Paper  | hpps_pip.icm  |

|                                            |              |
|--------------------------------------------|--------------|
| Hewlett-Packard PaintJet XL300 PS          | Hpxl3ps7.icm |
| Iris-5030 Matte Paper, GA Inks             | i5030mag.icm |
| Iris-5030 Semi-gloss Paper, GA Inks        | i5030sgg.icm |
| KODAK ColorEase Digital Printer            | Kcoleas1.icm |
| KODAK COLOREDGE 1550 w/Color-Q             | Ko1550m7.icm |
| Lexmark Color JetPrinter 1020 Coated Paper | Lex1020j.icm |
| Lexmark ColorJet Printer 2030 Coated Paper | Lex2030j.icm |
| Lexmark ColorJet Printer 2050 Coated Paper | Lex2050c.icm |
| Lexmark Color Jetprinter 2070 Coated Paper | Lex2070j.icm |
| Digital Colorwriter LSR 2000 (Standard)    | Lsr2000s.icm |
| Tektronix Phaser 220i                      | Ph220i07.icm |
| FARGO Primera Dye-Sub                      | Primdsm7.icm |
| FARGO Primera Thermal Wax                  | Printwm7.icm |
| QMS ColorScript 100 Model 30i              | Qms1030i.icm |
| SUN SPARCprinter EC                        | Sparcm7.icm  |
| Tektronix Phaser III Pxi                   | Tpiiipx7.icm |
| KODAK XLS 8600 Printer                     | X863pm07.icm |
| Xerox Regal Printer/Copier                 | Xerregsi.icm |



KODAK XL 7700/7720 Printer                      Xl7700m7.icm

KODAK XLS 8300 Printer                            Xls830m7.icm

XLS 8650 w/EKTATHERM XLS 3 COLOR  
V1.5                                                    Xls8650c.icm

XLS 8650 w/EKTATHERM XLS 4 COLOR  
RIBBON                                              Xls8650k.icm

Proofers:

Generic EuroScale Positive Profing System    Egl320m7.icm

3M Matchprint EuroScale                        Eul340m7.icm

Generic (Japan) Standard Proofing System    Jpnl34m7.icm

KODAK SWOP Proofer CMYK - Coated Stock    Swcl32m7.icm

KODAK SWOP Proofer CMYK - Newsprint       Swnm26m7.icm

KODAK SWOP Proofer CMYK - Uncoated  
Stock                                                Swul28m7.icm

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{button Related Topics,PI('`,`color\_ma\_rtf\_1040304')}

[How color management works](#)

[How CMS Translates between the Image, Printer and Monitor](#)

## Calibrating your setup

To get the best color reproduction, you must calibrate your equipment and use it in a predictable environment. How do you know when your equipment needs to be calibrated? Your well-trained eyeball is a good guide.

Your eye can see more colors than even the finest, most expensive equipment can reproduce. So any electronically or mechanically reproduced image necessarily will not have the full range of colors that you would perceive if you were looking at the real object.

The range of colors that people can see is called the visible color gamut, and the same term, "gamut" applies to the range of colors that a device can reproduce.

Your eye can tell you whether an image is too light or dark, too contrasty, or tinted toward one color or another. But your eye can also be fooled by conditions that have nothing to do with the image or the equipment. That's why the first step is to check out the environment in which you're working.

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{button Related Topics,PI('color\_ma\_rtf\_1040329')}

[Calibrating your viewing environment](#)

[Your Roadmap to CMS](#)

[Common problems and what to do about them](#)

## Calibrating your viewing environment

You know how the same color looks different when viewed in different light conditions. For example, two socks that seem to be identical under incandescent light can appear to be quite different when you view them in daylight or under fluorescent light. The same applies to the environment in which you view your images. Since you calibrate your equipment by comparing images, you'll get the best (and easiest) results if you view the original (source) image and the result (destination) image under the same light conditions.

For best results, you need a controlled, consistent, neutral, and subdued environment. This lets you focus on the image itself, not on the background or fluctuations in lighting, for example.

The printing industry has adopted a standard color temperature of light for viewing both transparencies and reflective images. This standard approximates the color distribution of natural daylight and ensures consistent viewing results by minimizing or eliminating external sources of reflected light. The standard is called D5000: D for Daylight and 5000 for the color temperature of the light in degrees Kelvin.

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[button Related Topics,PI\('`color\\_ma\\_rtf\\_1040353`'\)](#)

[Guidelines for your viewing environment](#)

[Calibrating your setup](#)

[Your Roadmap to CMS](#)

## Guidelines for your viewing environment

Here are some tips for setting up an ideal viewing environment:

- Use a controlled and consistent light source. The room lighting should be indirect incandescent lighting, such as track lighting or a wall wash. Use white light. If you use a dimmer switch with this light, mark the desired setting.
- Use a room with no windows to let in external light. Or cover existing windows with curtains while you're working.
- Use a room with neutral walls or flooring. This is because all surfaces in the room reflect light. If surfaces in the room are not neutral colors, their color reflects onto the image and affects your perception.
- Try to make sure that nothing, such as your clothing or glasses, is reflecting light or color onto the monitor. This can change your perception of the image. Of all the devices in your system, your monitor is the most sensitive to changes in conditions.
- At minimum, you should have a D5000 viewing booth. Some models are portable, like the one in this picture, and fit on a table top.

### Tip

Here's a quick test to see how environment affects your perception of the colors on your monitor. In normal room light, sit in front of the monitor with an image displayed on the screen. Now have someone flip off the room lights. Notice the difference in the colors you see on the screen.

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{button Related Topics,PI('`,`color\_ma\_rtf\_1040381')}

[Calibrating your equipment](#)

[Calibrating your viewing environment](#)

[Your Roadmap to CMS](#)



## Calibrating your equipment

Most designers rely on the image they see on the monitor in judging how they want the image to appear on the final printed page. But though the information stored in a digital image file remains constant, the way the monitor displays this information can be very different from what the printed image looks like. And the same image, displayed on different monitors, can also look different.

To get consistent color from your input devices to your monitor to your printer or Imagesetter, you have to calibrate (that is, standardize) each piece of equipment. It's like finding where you are on a roadmap. Once you know where you are, you can figure out how to get to where you want to be. Likewise, calibration puts a device into a known state. Once it's in that state, CMS can give you consistent-quality images. By removing the guesswork, you can be both more creative and more productive.

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{button Related Topics,PI('`,`color\_ma\_rtf\_1040404')}

[Calibration checklist](#)

[Guidelines for your viewing environment](#)

[Calibrating your viewing environment](#)

[Your Roadmap to CMS](#)

## Calibration checklist

If you already have experience in calibrating equipment, you can use this checklist to make sure you have covered all the necessary elements. If you are new to calibration, this checklist will serve as an overview of the more detailed explanations later in this help file. Remember, room conditions can affect the way you see the colors in your prints.

### Check the Device Setup in Image

- Does each device have Use Color Management turned on?
- Is the right profile (ICM) specified for each device?

### Check the Viewing Environment

- Are you viewing the original and printed images using a standard D5000 light source?
- Are the walls and ceiling of the viewing area white or neutral-colored?
- Is your clothing black or neutral-colored, so it won't reflect its color onto the monitor screen?
- Is the ambient light in the room controlled and consistent (preferably indirect, incandescent, white light, not on a dimmer switch), and is any external light blocked out?

### Check the Equipment Environment

The physical positioning of a device and any internal changes to it can affect the way it "sees" an image. A "yes" to any of these questions may mean you should recalibrate.

- Has the scanner or monitor been moved since its last calibration?
- Has any component (like a scanner lamp) been replaced since the last calibration?
- Was the last calibration over a month ago?

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{button Related Topics,PI('`,`color\_ma\_rtf\_1040446')}

[Walking through the calibration process](#)

[Calibrating your equipment](#)

[Guidelines for your viewing environment](#)

[Calibrating your viewing environment](#)

[Your Roadmap to CMS](#)

## Walking through the calibration process

Calibrating equipment can take a bit of time, so set aside about an hour when you can work with few interruptions. Before you begin, make sure that you let the monitor, scanner, and printer warm up for the interval recommended by their manufacturers, usually about an hour.

In the steps that follow, we'll show you how to visually calibrate your system, one device at a time, so what you scan, view, and print look similar. We'll start by calibrating the printer, then the monitor, then the scanner.

It's a good idea to use four or five different types of images (for example, high-key, low-key, brilliant color, grayscale, and flesh tones) to calibrate each device, just to make sure that you get a good balance among them.

Once you've finished calibrating your system, you're ready to use it. Be sure to open the image using color management.

Remember that you should recalibrate at least once a month and whenever you change the position or components of your printer, scanner, or monitor. Properly calibrating your equipment takes time, but you'll more than make up for it in productivity.

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{button Related Topics,PI('`,`color\_ma\_rtf\_1040480')}

[Calibrating your printer](#)

[Calibrating your monitor](#)

[Calibrating your scanner](#)

[Calibration checklist](#)

[Your Roadmap to CMS](#)

## Calibrating your printer

{button Tell me how...,PI('`,`color\_ma\_rtf\_1040518')}

Printers are generally fairly stable devices, less subject to variation than monitors and scanners (because they don't rely on light sources or phosphors). But because they're mechanical devices, printers do need calibration from time to time. Use the Windows Control Panel to make sure that your printer is properly set up. Check that you're using the kind of paper that you specified in the Windows printer setup dialog box.

You can check whether your printer needs calibrating by running this simple test:

Scan an image and ignore what shows up on the monitor. Then print the image without doing any correction or manipulation or applying any transforms.

Compare the print and the original in a light booth. You may want to make proof prints of four or five different images--low key, high-key, vivid color, flesh tones, and grayscale. Remember that you're trying to achieve the best overall color in these images, rather than bringing one to perfection at the expense of the others.

If the images match, then your printer's calibration is acceptable. If not, refer to the manufacturer's documentation that came with your printer and make sure that the settings, ink, and paper are correct, the ink or toner reservoirs are full, and so forth. Make any necessary adjustments and try the test again.

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{button Related Topics,PI('`,`color\_ma\_rtf\_1040524')}

[To calibrate your printer](#)



[Walking through the calibration process](#)

[Calibration checklist](#)

[Calibrating your equipment](#)

[Your Roadmap to CMS](#)

## To calibrate your printer

### Notes

Before you calibrate your printer, turn off any self-correction that the printer may have.

Since you're going to be recalibrating the printer, you need to get rid of the old calibration data by disabling the printer calibration map. To do this, on the File menu, click Setup, move the mouse pointer to the right and click Printer. Click Setup Print Style. In the Setup Printer dialog box, click the Calibration tab. Select None in the Printer Calibration Map list box, and then click OK. The Printer Style Name dialog box opens. Type a name in the Enter New Name field and click OK. Then click OK.

- 1 Open an image that you want to print. It can be a stored file, a Photo CD image, or one you've scanned.
- 2 On the File menu, click Print. The Print dialog box opens.
- 3 Click Print. The image prints to your printer.
- 4 On the File menu, point to Setup, point to Calibration, and click For Printing. The Calibrate Printer dialog box opens. Move the dialog box so you can see both it and the image on your monitor.
- 5 In the Calibration Method box, select Visual.
- 6 Place the mouse pointer on one of the little boxes along the diagonal line, then press and hold the left mouse button as you drag the box to change the curve. You can change the contrast by moving the box at the lower left end of the line along the "OUT" and "IN" directions. You can change the overall color cast by moving the body of the line into a curve. As you do so, notice that the "Gamma Adjust" value at the bottom of the window changes, as does the position of the slider below it.
- 7 Move the points until the image on screen matches the printed image. Feel free to experiment with different settings. You can always return to the original settings by clicking Reset.
- 8 Click Save when the image matches the printed image. The Printer Calibration Name dialog box opens.
- 9 Type Visual Printer in the Enter New Name field.
- 10 Click OK.
- 11 On the File menu, point to Setup, and click Printer. The Setup Printer dialog box opens.
- 12 Click Setup Print Style. The Setup Print Style dialog box opens.
- 13 Click the Calibration tab.
- 14 In the Printer Calibration Map box, select Visual Printer.
- 15 Click OK. The Printer Style Name dialog box opens.
- 16 Type Calibrated Printer in the Enter New Name field.
- 17 Click OK.
- 18 Click OK.
- 19 Now print a test image and compare it with the original image. They should be very similar. You may notice that some colors may not be as rich and pure as in the original. This can happen because the printer's color range (its "gamut") may be limited, so it isn't capable of accurately printing those colors.

### Note

If the image you printed using the calibrated printer isn't what you expected, it may be because the monitor that you

used to adjust the image also needs calibration. From the new printed image, however, you should be able to tell what kinds of adjustments you still have to make. Go back into the visual calibration steps above and adjust the image according to what you feel the print needs. Save as before and print a new image to verify the results.

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{button Related Topics,PI('`,`color\_ma\_rtf\_1040569')}

[Calibrating your printer](#)

[Calibration checklist](#)

[Your Roadmap to CMS](#)

## Calibrating your monitor

{button Tell me how...,PI('`,`color\_ma\_rtf\_1040598')}

Monitors are the most variable of the imaging system components and the most affected by environmental factors. Your perception of the monitor image is affected by such factors as ambient light and reflection. The image on screen itself can be affected by the age and type of the phosphor that coats the screen, the presence of other devices that may create radio-frequency interference, temperature, humidity, and even the Earth's magnetic field.

The larger your monitor, the more susceptible it is to variations in the environment. All monitors automatically clear themselves of any stray magnetic fields when you turn them on, but as you use them, they tend to develop a relationship with other strong magnetic fields in their environment. For the best viewing, make sure your monitor is away from devices such as unshielded electric motors, cellular phones, and radios which generate magnetic fields.

To decide whether your monitor needs calibrating, open a Photo CD image and look at it on the monitor. Is the color true? Are the contrast and brightness satisfactory? If not, it's time to calibrate the monitor.

### Notes

To determine your monitor's gamma, open the image moncal.gif which is located in the Kodak folder on the root of the Application CD-ROM. Sit about 1-2 feet away from the monitor. Determine which of the swatches best matches its border correctly. This is your monitor gamma.

Before you calibrate your monitor, you need to establish a normal, or constant working environment using the guidelines in the checklist. Make sure the monitor's color, contrast, and brightness controls are set according to the manufacturer's directions.

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{button Related Topics,PI('`,`color\_ma\_rtf\_1040604')}

[To calibrate your monitor](#)

[Walking through the calibration process](#)

[Calibration checklist](#)

[Calibrating your equipment](#)

[Your Roadmap to CMS](#)

## To calibrate your monitor

### Notes

To stabilize the monitor, turn it on for at least one hour before you start calibrating it.

If you haven't already done so, open an image from a Photo CD so you can see the results of the adjustments you make.

- 1 On the File menu, point to Setup, and click Monitor. The Setup Monitor dialog box opens. Move the dialog box so that you can see both it and the image on your monitor.
- 2 Click the Monitor Gamma tab. The Monitor Gamma tab has three "channels" that let you adjust the red, green, and blue components of the image on screen. Each channel has its own slider you can adjust, as well as a box that lets you enter a number to adjust the color that the channel represents.
- 3 Adjust the sliders and notice what happens to the image on the screen. At the same time, you'll see that the color patches on the Monitor Gamma tab are also changing. The fourth color patch, which shows shades of gray, is the result of all the other adjustments.

### Notes

Adjusting your monitor's gamma controls is like adjusting the tint on a color TV screen--and just as with a TV, you can give people in your picture green hair and purple skin by experimenting with these adjustments. Normally, however, you want to have natural skin tones, good contrast, and just the right brightness. You can get these by setting the red, green, and blue adjustments on the Monitor Gamma tab.

You can adjust each of the channels individually, or all of them simultaneously. To adjust all of them at once, click the Lock button below the sliders. To go back to individual adjustments, click the Unlock button.

Feel free to experiment with different settings. You may find that you get the best results when the number in the box is 1.8, but try different settings or adjustments to see what works best for you. By experimenting with outrageous changes, you'll see the range of possibilities your monitor can handle. For serious work, though, you'll want to set the monitor's gamma to give more normal results.

- 4 Click OK when the image on screen is the way you want it.

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{button Related Topics,PI('`,`color\_ma\_rtf\_1040634')}



[Calibrating your monitor](#)

[Calibration checklist](#)

[Your Roadmap to CMS](#)

## Calibrating your scanner

{button Tell me how...,PI(`,`color\_ma\_rtf\_1040660')}

To decide whether your scanner needs calibrating, select a good image and scan it. Then hold the original next to your calibrated monitor and compare the two images. Is the color true? Are the contrast and brightness satisfactory? If not, it's time to calibrate the scanner.

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{button Related Topics,PI(`,`color\_ma\_rtf\_1040666')}

[To calibrate your scanner](#)

[Walking through the calibration process](#)

[Calibration checklist](#)

[Calibrating your equipment](#)

[Your Roadmap to CMS](#)

## To calibrate your scanner

### Notes

To stabilize the scanner, turn it on for at least one hour before you start calibrating it. One of the most common causes of poor images is not letting the scanner warm up sufficiently. An aging lamp can also cause poor scans.

Consult the manual that came with your scanner and make sure all the scanner controls are set to what the manufacturer recommends. Turn off any scanner-controlled color-correction features.

You have to turn off CMS for your scanner before doing this type of calibration, then turn CMS back on when you've finished calibrating. Otherwise, you can't do the Visual Calibrate Scanner procedures. To do this, on the File menu, click Setup, move the mouse pointer to the right and click Scanner. Click the Use Color Management check box to deselect it, and then click OK.

- 1 Place a test photograph on your scanner bed.
- 2 On the File menu, click Acquire. The Acquire dialog box opens.
- 3 In the Scan Type list box, select Color.
- 4 Click Scan. The image is scanned, and the scanned image is displayed on your monitor.
- 5 On the File menu, point to Setup, point to Calibration, and click For Scanning. The Calibrate Scanner dialog box opens. Move the dialog box so you can see both it and the image on your monitor.
- 6 In the Calibration Method box, select Visual.
- 7 Click All Channels the Same to select it.
- 8 Click Use for Grayscale Scans to deselect it.
- 9 Place the mouse pointer on one of the little boxes along the diagonal line, then press and hold the left mouse button as you drag the box to alter the curve. You can change the contrast by moving the box at the lower left end of the line along the "OUT" and "IN" directions. You can change the overall color cast by moving the body of the line into a curve. As you do so, notice that the "Gamma Adjust" value at the bottom of the window changes, as does the position of the slider below it.
- 10 Move the points until the image on screen matches the original photo. Feel free to experiment with different settings. You can always return to the original settings by clicking Reset.
- 11 Click Save when the image matches the original photo. The Scanner Calibration Name dialog box opens.
- 12 Type Visual Color Scanner in the Enter New Name field.
- 13 Click OK.
- 14 On the File menu, point to Setup, and click Scanner. The Setup Scanner dialog box opens.
- 15 In the Scanner Calibration Map box, select Visual Color Scanner.
- 16 Click OK. The scanner is calibrated for color scanning.

### Notes

If you can't adjust the colors correctly, deselect the All Channels The Same option (step 8), then adjust the Red, Green, and Blue channels separately.

Now try scanning an image. Compare the original with what you got on your monitor. Without making changes to the displayed image, print it and compare the print with the original and the monitor image. All three should be quite similar, again taking into account the differences in gamut among the devices. Repeat with different images to test

the overall image quality.

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{button Related Topics,PI('color\_ma\_rtf\_1040709')}

[Calibrating your scanner](#)

[Calibration checklist](#)

[Your Roadmap to CMS](#)

### To open a file using CMS

- 1 On the File menu, click Open. The ImageBrowser dialog box opens.
- 2 Choose the file type you want to open.
- 3 Choose the specific file you want to open.
- 4 Click CMS. The Setup Color Management dialog box opens.
- 5 In the Open Source Profile box, select the appropriate profile. You need to open any non-color managed files using either the flatrgb1.icm or flatcmk.icm profile).
- 6 In the Monitor or Printer Destination Profile box, select the appropriate profile.
- 7 If you are working in monitor space, choose a monitor profile, and select the Work in Monitor Space option.
- 8 If you are working in printer space, do not choose a monitor profile, but select the Work in Printer Space option.
- 9 Click OK.
- 10 Click Open. The file you selected opens, and the source and destination are set.

#### **Note**

Remember, when you open a scanned image, the source is the scanner, and the destination is the monitor. When you save that image, the monitor file becomes the source when you use that file in the future.

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{button Related Topics,PI('',`color\_ma\_rtf\_1040745')}



[Opening a Photo CD or FlashPix File Using CMS](#)

## **Saving a color-managed file**

Whenever you translate between devices, some of the color information from the original can be lost because of the differences in the color range of the devices (not because of poor translation). So you want to make the fewest possible translations.

You can choose to save the precision transforms along with the file by saving the file in the PPF format. Generally, you should save the file as PPF unless you have a particular reason for doing otherwise, since this format requires the fewest conversions and therefore preserves the most color information.

Color transformation made by an ICM profile are saved into the file, but the profile itself is not saved into the file. Remember to take note of the destination you used when you save the file. If this file is to be opened again, that destination will then become the source.

## Common problems and what to do about them

This lists some common questions and scenarios of using CMS. The answers are practical, and though they may get fairly technical at times, they're mainly expansions of ideas and techniques you've already worked with. They'll give you an idea of some real-world usage.

### **How do I open an image from an unknown source?**

If you don't know the source of your image, use either the flatrgb1.icm or flatmyk.icm profile to open the image.

### **Does the source equal the destination once a file has been opened?**

Yes. Once you've applied color management, your files automatically have a known source. Remember, "source" means where you are; "destination" means where you're going.

### **Why when I open in printer space do images look washed out or changed?**

When files are opened into printer space, colors are remapped to the gamut of the printer. This is showing you exactly how the on screen image will look when it is printed to that specific device. Simply correct the image using Image tools such as Tone Balance or Modify Color Maps.

### **When I open a Photo CD in Image, CMS asks for source and destination. Is the destination my monitor? Or is it the actual final destination? Choosing one or the other changes how the image on my screen by a fair amount.**

When you open an image from the Photo CD, you use the PCD transform as the source and the monitor transform as the destination. Image links the two profiles dynamically. Because Image lets you view other color spaces as well, you need to specify the monitor as the destination.

In Printer Setup, you specify the printer transform as the destination. When you print, Image again links the transforms, but it doesn't pop up a dialog box asking you to select the source and destination.

### **Eventually, I want to send the image on my monitor to CMYK separations or to a film recorder. How do I tell CMS to do that?**

You can open a file from your hard drive, using the monitor as the flatrgb1.icm as a source and your CMYK ICM profile as the destination. Then save the file under a different name (using "Save As..." and saving it as a .TIF or .EPS file), so you still have your RGB file if you want to go back and do more with it. Your image may not look great, in this case, because you're viewing it in the output color space.

The thing to remember about source and destination is that "source" is always "where I am." That is, "source" is the color space where the image currently exists. This could be the monitor, scanner, Photo CD, or even the printer space if you saved it there. "Destination" is always where you're going--the color space you want the image converted to.



## OLE

{button Tell me how...,PI('`,`ole\_rtf\_1012076')}

Image offers object linking and embedding (OLE) capabilities. OLE lets you combine information created by different programs into a single document. With OLE, your focus is on the document rather than on the specific program.

An object is defined as anything you create in Image and transfer through the Clipboard. Documents that contain one or more objects are called compound documents.

The Clipboard is the standard device that you use to move data between programs. To transfer data using this method, you first open the program used to create the object. Next you select and copy the object to the Clipboard. You then open the program into which you want to paste the object. To edit the object after it is pasted, you must return to the object's original file and repeat this process. When you use OLE, you do not have to repeat these copy and paste sequences. After you have pasted an object, you can edit it by simply double-clicking the object in the compound document.

An object can be saved in a compound document using two methods: object linking and object embedding. A linked object contains a graphic representation of the object and information that identifies the original file and program. For example, suppose you have a document created in Microsoft Word Pad, an OLE-compatible word processing program, and the document contains an object created in Image. If you edit the original Image file, then reopen the Word Pad file, the changes made to the Image file automatically appear in the Word Pad file.

An embedded object contains a graphic representation of the object plus the information needed to recreate the original object. An advantage of an embedded object is that you do not have to worry about the location of the original file. With a linked object, you may have to reestablish the object link if the compound document or object file is moved to another directory. A disadvantage of an embedded object is that the file size of the compound document may be larger when compared to a linked object. When you select an object from an OLE-compliant program and paste it to another OLE-compliant program using the Paste command, the default action is to embed the object. To link an object, you must use the Paste Special command and select the link option.

Image supports in-place editing of embedded objects in compound documents. This means that you can edit a Image object while you are working within a compound document (if the program you are using to create the compound document also supports In-Place editing). For example, if you double-click a Image object while working in a word processing program, Image tools appear and the Image object is editable at the same location (in-place) within the word processor. By simply clicking outside the Image object area, you switch back to the word processor.

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{button Related Topics,PI('`,`ole\_rtf\_1012070')}

[Moving linked files](#)

[To edit a linked Image object](#)

[To edit an embedded Image object \(If both programs support in-place editing\)](#)

[To edit a link](#)

[To embed an Image object into a document](#)

[To link an Image object to a document](#)

[To paste information into a document](#)

[To see a list of the objects linked to Image](#)

## Moving linked files

{button Tell me how...,PI('`,`ole\_rtf\_1012076')}

You can move a set of linked files and still maintain the links between the files. For example, you may want to move a set of linked files from a hard disk to a floppy disk for transporting them. When you open the files from the floppy disk, the links are intact.

### **Note**

You must move all the linked files together to the same location.



**To edit a linked Image object**

- 1 Double-click the Image object in the compound document.
- 2 Edit the image.
- 3 On the File menu, click Exit.
- 4 Click Yes. Image closes, and the compound document displays the changes to the object.

---

{button Related Topics,PI('ole\_rtf\_1012135')}

[To edit an embedded Image object \(If both programs support in-place editing\)](#)

[To edit a link](#)

[To embed an Image object into a document](#)

[To link an Image object to a document](#)

[To paste information into a document](#)

[To see a list of the objects linked to Image](#)

[OLE](#)

**To edit an embedded Image object (If both programs support in-place editing)**

- 1 Double-click the Image object in the compound document.
- 2 Edit the image.
- 3 Click outside the Image editing area. The compound document displays the changes to the object.

**To edit an embedded Image object (If neither program supports in-place editing)**

- 1 Double-click the Image object in the compound document.
- 2 Edit the image.
- 3 On the File menu, click Exit & Return to <Compound Document Name>. Image closes and the compound document displays the changes to the object.

---

{button Related Topics,PI('ole\_rtf\_1012197')}

[To edit a linked Image object](#)

[To edit a link](#)

[To embed an Image object into a document](#)

[To link an Image object to a document](#)

[To paste information into a document](#)

[To see a list of the objects linked to Image](#)

[OLE](#)

### To edit a link

- 1 Open the compound document that contains the link to edit.
- 2 On the Edit menu, click Links.
- 3 Click a link in the list box to select it for editing.
- 4 Click a link option button.
  - Click Update Now to update the object with changes that have been made in the source file.
  - Click Open Source to open the source file in which the object was created.
  - Click Change Source to choose a new source file or item for the object.
  - Click Break Link to disconnect the link between the object and the source file. The link is removed from the list.

### Note

If you select Change Source and choose a new source that is invalid, Image displays a message asking if you want to correct it. Click Yes to choose a different source. Click No to keep the source you selected. If you click No, the link is broken.

- 5 Click the Automatic or Manual option if you want to change the update method.

### Note

With the Automatic option, the object is updated automatically if changes are made to the object in the source file. With the Manual option, changes are not made to the object until you click Update Now in the Links dialog box.

- 6 Click Close or Cancel.

---

{button Related Topics,PI('`,`ole\_rtf\_1012249')}

[To edit a linked Image object](#)

[To edit an embedded Image object \(If both programs support in-place editing\)](#)

[To embed an Image object into a document](#)

[To link an Image object to a document](#)

[To paste information into a document](#)

[To see a list of the objects linked to Image](#)

[OLE](#)

### **To embed an Image object into a document**

- 1 Create or open an image file.
- 2 Copy the entire image to the Clipboard by clicking Copy on the Edit menu.

or

Copy a portion of the image to the Clipboard by masking a portion of the image and clicking Copy on the Edit menu.

- 3 Minimize Image.
- 4 Open an OLE-compatible program, such as Microsoft Word for Windows.
- 5 Open the document in which to embed the object.
- 6 Paste the object into the document.

#### **Notes**

You can embed an image created in Image into a document in another OLE-compatible program. The image becomes the object, and the document becomes a compound document.

It is not necessary to save an object in a source file before it can be embedded in a document.

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{button Related Topics,PI('ole\_rtf\_1012304')}



[To edit a linked Image object](#)

[To edit an embedded Image object \(If both programs support in-place editing\)](#)

[To edit a link](#)

[To link an Image object to a document](#)

[To paste information into a document](#)

[To see a list of the objects linked to Image](#)

[OLE](#)

### **To link an Image object to a document**

You can link an image created in Image into a document in another OLE-compatible program. The image becomes the object, and the document becomes a compound document.

- 1 Create or open an image file.
- 2 On the File menu, click Save As.
- 3 Type a filename and click Save.

#### **Note**

You must save the object in a source file before the object can be linked to a document.

- 4 Copy the entire image to the Clipboard by clicking Copy on the Edit menu.

or

Copy a portion of the image to the Clipboard by masking a portion of the image and clicking Copy.

- 5 Minimize Image.
- 6 Open an OLE-compatible container program, such as Microsoft Word for Windows.
- 7 Open the document to which you want to link the object.
- 8 On the Edit menu, click Paste Special.
- 9 Click the Paste Link option and click OK.

The object is linked from Image (the object program) to the document.

#### **Note**

The link may be broken if the source file is deleted or moved to another directory. If a link is broken, the object still can be displayed in the container program. It will appear similar to the last time it was updated. However, it can no longer be updated from the container program. You must reestablish the link within the container program.

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{button Related Topics,PI('ole\_rtf\_1012368')}

[To edit a linked Image object](#)

[To edit an embedded Image object \(If both programs support in-place editing\)](#)

[To edit a link](#)

[To embed an Image object into a document](#)

[To paste information into a document](#)

[To see a list of the objects linked to Image](#)

[OLE](#)

**To see a list of the objects linked to Image**

- 1 Open the compound document that contains the links.
- 2 On the Edit menu, click Links. The dialog box shows the name and location of the source file, and the update method (automatic or manual).
- 3 Click Close or Cancel.

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{button Related Topics,PI('ole\_rtf\_1012411')}

[To edit a linked Image object](#)

[To edit an embedded Image object \(If both programs support in-place editing\)](#)

[To edit a link](#)

[To embed an Image object into a document](#)

[To link an Image object to a document](#)

[To paste information into a document](#)

[OLE](#)

**To paste information into a document**

- 1 Copy the information to the Clipboard.
- 2 Minimize the program and open the container document.
- 3 On the Edit menu, click Paste Special.
- 4 Select a paste format in the list box. (Note that the Paste option is selected by default.)
- 5 Click to check the Display as Icon option if you want the object to appear as an icon rather than as a full graphic.
- 6 Click OK.

**Notes**

The Display as Icon option is available only if you select the Object format in the list box.

The Paste Special command on the Edit menu of the program that created the container document lets you paste information from the Clipboard in various formats.

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{button Related Topics,PI('ole\_rtf\_1012455')}

[To edit a linked Image object](#)

[To edit an embedded Image object \(If both programs support in-place editing\)](#)

[To edit a link](#)

[To embed an Image object into a document](#)

[To link an Image object to a document](#)

[To see a list of the objects linked to Image](#)

[OLE](#)





## Edit Brush Styles Dialog Box

{button Tell me how...,PI(';',brush\_st\_rtf\_1016300')}

The Edit Brush dialog box lets you edit existing brush styles. A brush style is a collection of attributes for a brush that can be added and edited.

### Spacing Area

Lets you set how far apart the points in a brush or pen stroke are laid down. You can create very solid or very dotted brushes or pens. Experiment to get the style you want.

### Fade Area

Lets you set how fast a brush or pen fades to nothing. The size of the brush or pen gets smaller as a brush or pen fades.

### Style Button Solid

Lets you choose the solid brush or pen to use.

### Style Button Scattered

Lets you choose the scattered brush or pen to use.

### Note

If you choose Scattered, the Scatter Pressure area becomes active. You must enter a value greater than zero for the Scattered style to work.

### Style Pressure Area

Lets you set how scattered the scatter style is. A low value creates a very sparse scatter style, and a high value creates a very dense scatter style.

### Smoothness Area

Lets you set how true the brush or pen stroke is to the actual stroke. For example, if the Smoothness setting is low, you may get straight lines between strokes when moving the brush or pen quickly. Turn up the Smoothness setting to record the strokes and place them on the image.

### Overlap Brush Strokes Option

Lets you specify whether the brush or pen strokes double up when transparency is used. For example, you may want a specific transparency to be applied only once to an area of the image. If you turn off this option, only one layer of paint is applied per brushing or drawing session. However, this option can take up more memory when using the Manual Apply mode.

### Editing Area

Lets you try out the brush style you want.

### Reset Button

Lets you clear the editing area.

### Category

Select the name of the category in which the brush you want to edit is stored.

### Name

Type the name of the brush you want to edit.

### Brush Method

Click Brush if you want the brush attributes to be those of brushing tools.

### Smear Method

Click Smear if you want the brush attributes to be those of smear tools.

**Spray Method**

Click Spray if you want the brush attributes to be those of spray tools.

**Erase Method**

Click Erase if you want the brush attributes to be those of erase tools.

**Merge Mode List Box**

Lets you define the method of merging colors of an object related to the existing base image and other overlapping objects. The various methods are described in the Image Help topic "Merge Modes".

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{button Related Topics,PI('`,`brush\_st\_rtf\_1016294')}

[To create a new brush tip](#)

## Edit Brush Dialog Box

```
{button Tell me how...,PI(';',brush_st_rtf_1016300')}
```

The Edit Brush dialog box lets you edit existing brush styles. A brush style is a collection of attributes for a brush that can be added and edited.

### Spacing Area

Lets you set how far apart the points in a brush or pen stroke are laid down. You can create very solid or very dotted brushes or pens. Experiment to get the style you want.

### Fade Area

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Lets you choose the scattered brush or pen to use.

### Note

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### Smoothness Area

Lets you set how true the brush or pen stroke is to the actual stroke. For example, if the Smoothness setting is low, you may get straight lines between strokes when moving the brush or pen quickly. Turn up the Smoothness setting to record the strokes and place them on the image.

### Overlap Brush Strokes Option

Lets you specify whether the brush or pen strokes double up when transparency is used. For example, you may want a specific transparency to be applied only once to an area of the image. If you turn off this option, only one layer of paint is applied per brushing or drawing session. However, this option can take up more memory when using the Manual Apply mode.

### Editing Area

Lets you try out the brush style you want.

### Reset Button

Lets you clear the editing area.

### Category

Select the name of the category in which the brush you want to edit is stored.

### Name

Type the name of the brush you want to edit.

### Brush Method

Click Brush if you want the brush attributes to be those of brushing tools.

### Smear Method

Click Smear if you want the brush attributes to be those of smear tools.

**Spray Method**

Click Spray if you want the brush attributes to be those of spray tools.

**Erase Method**

Click Erase if you want the brush attributes to be those of erase tools.

**Merge Mode List Box**

Lets you define the method of merging colors of an object related to the existing base image and other overlapping objects. The various methods are described in the Image Help topic "Merge Modes".

[To create a new brush tip](#)

## Create Dialog Box

```
{button Tell me how...,PI('`,`csh_db_rtf_744534')}
```

The Create dialog box lets you name a new brush tip. If you have masked off an area from which you want to create a new brush tip, you can name the brush tip in this dialog box.

### Notes

If you are creating a new brush tip, whatever area you mask off is going to be converted to grayscale. Therefore, black areas will let the ink flow through, while white areas remain transparent.

## Add Brush Dialog Box

{button Tell me how...,PI('`,`brush\_st\_rtf\_1016396')}

The Add command lets you add a custom brush style to the list of brush style categories. You are most likely to use this command if someone has given you a custom brush they created using Image (.MBS file format). After copying their file onto your hard disk, you need to let Image know there is a new brush on your system.

### Brush file name/location

Type the name of the path and folder for the brush you want to add.

### Brush Category

### Brush Name to appear on Brush Tree

---

{button Related Topics,PI('`,`brush\_st\_rtf\_1016294')}



## Command Center Dialog Box

{button Tell me how...,PI('`,`command\_\_rtf\_1020966')}

This dialog box lets you make changes to the Command Center and test those changes. When you have made changes to the Command Center, the current image file is regenerated with the changes so you can see the results.

This dialog box also provides tools that let you organize the commands used in modifying your image so that you can manage those changes. Then, when you save the image file in PPF format, the Command Center information can also be saved. The dialog box contains four tabs. Click the name of a tab to learn about its specific functions.

[Edit Tab](#)

[Option Tab](#)

[Step Tab](#)

[Stop Points Tab](#)

---

{button Related Topics,PI('`,`csh\_db\_rtf\_748865')}

[Why should I use the Command Center?](#)

[Organizing the Command Center](#)

[Editing the Command Center](#)

[Command Center](#)

[The Benefits of Saving a File in the PPF Format](#)

## Copy To Dialog Box

This dialog box lets you specify where you want the image to be copied. You can copy the image to the Clipboard, to a new image window, to a texture file, or to a custom brush file.

### Named Clipboard Option

Lets you save a masked area to a Clipboard file.

### New Image Option

Lets you copy a masked area to a new image window.

### Texture Option

Lets you save a masked area to a texture file.

### Custom Brush Option

Lets you save a masked area to a custom brush file.

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{button Related Topics,PI('`,`csh\_db\_rtf\_744643')}

Copy To

## Copy HTML Dialog Box

```
{button Tell me how...,PI('',`edit_rtf_1049537')}
```

Lets you take the contents of the current image or selection (masked area or object) and save the file as an Internet-formatted image. You can also create an image map for objects on an image. All HTML information is copied to the Clipboard so you can paste it into your HTML editor to mark your image tag.

You can add HTML code to the Clipboard Information box. This code will be used as part of the Test button so that when the Browser displays will see both the generated code as well as any additional code. All of additional information will be copied to the Clipboard when you click OK. However, if you regenerate the HTML code by changing a value in this dialog box, any additional code you added disappears.

### Image name and path

Enter the file name and specify the path where you want to copy the file.

### Text string

Enter an alternate description of the image for people using text-only browsers.

### Width

Enter the width of the image in pixels as you want it to display in your Web browser. You can only size down the image by 90 percent.

### Height

Enter the height of the image in pixels as you want it to display in your Web browser. You can only size down the image by 90 percent.

### Border

Enter the width of the image border in pixels as you want it to display in your Web browser. Type 0 if you want no border.

### Text alignment

Choose how you want the image to align to the text on the Web page.

### Create image map

Select this option if you want to create an image map. You can only create an image map if you have attached URLs to image objects using the Object Properties command on the View menu.

In image maps, different sections of the image are designed as hyperlinks to other Web documents. When you click on one of these sections from your Web browser, the browser loads a new document.

If you deselect this option, Image takes the contents of the current image or selection (masked area or object) and only saves the file as an Internet-formatted image.

### None

Select this option if you want no hyperlink attached to the selection or image.

### URL

Select this option and enter the URL link you want attached to the selection or image.

### Clipboard info

All HTML information is placed in the Clipboard Information box. You can paste this information into your HTML editor to mark your image tag.

You can add HTML code to the Clipboard Information box. This code will be used as part of the Test button so that when the Browser displays will see both the generated code as well as any additional code. All of additional information will be copied to the Clipboard when you click OK. However, if you regenerate the HTML code by

changing a value in this dialog box, any additional code you added disappears.

**Create image map on selected objects**

Select this option if you want to create an image map. You can only create an image map if you have attached URLs to image objects using the Object Properties command on the View menu.

In image maps, different sections of the image are designed as hyperlinks to other Web documents. When you click on one of these sections from your Web browser, the browser loads a new document.

**Default URL**

Enter the URL you want attached to the parts of the image not covered by the selected objects. If you leave this box empty, Image defaults to no URL reference.

**Image map name**

Enter the name of the image map you want to create from the selected objects in the image.

In image maps, different sections of the image are designed as hyperlinks to other Web documents. When you click on one of these sections from your Web browser, the browser loads a new document.

**Polygon tolerance**

The higher the value, the fewer points Image uses to describe any odd-shaped objects. For more sensitive image maps around these objects, use a lower percentage.

**Test**

Click Test to open this image in your default Web browser and test the hyperlinks.

Relative links stored in the image map will not work when you click the Test button; only absolute links will work. This is a result of how and where the files are temporarily stored. This does not effect how the final version will work once the HTML code is placed inside the actual Web page document.

## Paste At Dialog Box

This dialog box lets you specify the precise position where you want the object to be pasted on the base image.

---

```
{button Related Topics,PI('`,`csh_db_rtf_744718')}
```

Paste

To set Image options



## ClipboardBrowser Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_744747')}

This dialog box lets you view thumbnails or names of clip art images that have been added to the ClipboardBrowser. You can scroll through the Preview area using the scroll bars. You can select a ClipboardBrowser image and click Paste to paste it into your active image or you can simply drag a ClipboardBrowser image from the Preview area to your base image.

### Clipboard Name

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

### Paste Button

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

### Options Button

Opens the Options dialog box to let you set options for this function.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_744753')}

[To use the ClipboardBrowser](#)

[ClipboardBrowser](#)

[ClipboardBrowser Options Dialog Box](#)

[Clipboard Information Dialog Box](#)

## **ClipboardBrowser Options Dialog Box**

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

### **View Thumbnails Option**

Lets you choose whether you want to view thumbnails or file names of the images.

### **AutoCreate Thumbnails Option**

Automatically creates the thumbnails.

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

Automatically creates thumbnails when using the Copy To option.

## Clipboard Information Dialog Box

This dialog box provides detailed information concerning clipboard files. It also lets you update the information in the dialog box.

### **Extended Name**

Shows the extended name, if any, of the file.

### **File Type**

Shows the type of the file, for example: TIFF, JPEG, BMP, etc.

### **File Size**

Shows the size of the file.

### **File Date**

Shows the date the file was last saved.

### **File Time**

Shows the time the file was last saved.

### **Data Type**

Shows the data type of the file, for example: RGB, CMYK, and 16-color.

### **Image Width**

Shows the width of the image.

### **Image Height**

Shows the height of the image.

### **Resolution**

Shows the resolution of the active image.

### **Precision Transform**

Indicates whether the image is using the Kodak Color Management System.

### **File Description**

Lets you type a description of the file.

### **Previous**

Lets you view the previous file information.

### **Next**

Lets you view the next file information.

### **Update**

Lets you update thumbnail information.

## New Image Dialog Box

{button Tell me how...,PI('`,`file\_rtf\_1156037')}

This dialog box lets you specify the parameters for a new image. The default image type is RGB, the default width is 4 inches, the default height is 5 inches, and the default resolution setting is 100 pixels per inch. The default background color is white.

Increasing the size or resolution of the image increases the amount of memory Image requires to create the image. Image displays the amount of memory required to create the image in the bottom of the dialog box.

### Image Type List Box

Displays options for creating a new image: Line Art, Grayscale, RGB Color, and CMYK Color.

### Image Width Area

Lets you adjust the image width.

### Image Units Area

Displays the current unit of measurement: inches, millimeters (mm), picas, centimeters (cm), or pixels.

Lets you choose the units you want to use for this image.

#### Note

These measurements apply to all dimensions within the image.

### Image Height Area

Lets you adjust the image height.

### Image Resolution Area

Lets you adjust the image resolution (the number of pixels per inch).

### Image Size Area

Displays the amount of memory required to create the image.

#### Note

Changing the image width, height, and resolution changes the amount of memory required to create the image.

### CMS Button

Opens the Color Management Selection dialog box to let you select a source and destination profile.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_744848')}

New

## **Setup Color Management Dialog Box**

This dialog box lets you use CMS to translate an opened image (non-color managed) into one the monitor or printer can understand by processing the image through the monitor's or printer's profile. The monitor or the printer can be the "destination" device.

### **Save Work In Progress**

Lets you save a snapshot of your file in its current state. This option lets you save time when opening a file with a long command list by skipping all commands up to the Insertion Pointer. These commands are still included in the file, so you can make a change to these commands in the future.

### **Save Command List**

Lets you save all the commands in the command list. This includes commands before and after the Insertion Pointer.

### **Save Link to Original File**

If you started working from an existing file as a starting point, this option lets Image save a pointer to the original file. If you delete this original file, however, Image is not able to regenerate this file correctly.

### **Save Prior Version PPF File**

Lets you save the image file to a previous version of the Image format. This is useful for backwards compatibility if you have to deliver the final image to someone who is using a previous version Image. If you select this option, only the Mask Channel and CMS settings are saved. The command list is not saved if you select this option.

### **Save Redo List**

Lets you save all commands after the Insertion Pointer in the command list. If you deselect this option, any commands following the Insertion Pointer are lost.

### **Compress Image**

Lets you compress the image to save drive space. Unlike JPEG compression, there is no file degradation using this option.

### **Save Mask Channel**

Lets you save all floating objects and the current mask on your image.

### **Save Mask Channel TIFF**

Lets you save the current mask on your image.

### **Save Precision Transform**

Lets you save all CMS information if you are color managing your image.

### **LZW Compressed TIFF**

Lets you compress the image to save drive space. Unlike JPEG compression, there is no file degradation using this option.

### **Use LZW Differencing**

Lets you compress the image to save drive space. This option replaces pixel values by the differences between consecutive pixels.

### **Smart Drop Out**

This option is unavailable for saving a GIF. If you want to use Smart Drop Out, you must export the selection to a file, then choose GIF.

### **Preview TIFF**

Lets you select the TIFF preview you want for the image.

### **Include Composite**



Lets you include a composite DCS file with the corresponding C, M, Y, and K files. This is useful if you are placing a pre-separated CMYK file into a desktop publishing program. You can import the composite DCS file as a place-holder for the graphic. You must make sure the DCS file is in the same folder as the corresponding C, M, Y, and K files when working with a desktop publishing program.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_744903')}

[Why do I need color management?](#)

[The idea behind color management](#)

[Your Roadmap to CMS](#)

## Image Information Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_744962')}

This dialog box provides detailed information about the image type, size, number of objects, and color management.

### **File Path**

Shows the full pathname of the active image.

### **File Type**

Shows the type of file, for example: TIFF, CCITT TIF, Sun Raster, Mac PICT, JPEG, BMP, etc.

### **Color Model**

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

### **Width**

Shows the width of the active image.

### **Height**

Shows the height of the active image.

### **Resolution**

Shows the resolution of the active image.

### **Image Size**

Shows the memory and file size of the active image.

### **Image Size Percent in Memory**

Shows the percentage of the current image in memory.

### **Image Size Undo Percent Memory**

Shows the percentage of memory used for Undo operations.

### **Image Size Mask Percent Memory**

Shows the percentage of memory used for Mask operations.

### **Image Size Mask Undo Percent Memory**

Shows the percentage of memory used for Mask Undo operations.

### **Number of Objects**

Shows the number of objects in the active image.

### **Total Objects Size**

Shows the file size of all objects in the active image.

### **Precision Transform**

Shows the name of the precision transform device, or displays None if there is no precision transform chosen. (This information is available only for PP5 and TIFF images.)

### **Modified**

Indicates whether the active image has been modified.

### **Memory Left**

Shows the amount of memory remaining.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_744968')}

[To display the image properties](#)

Properties

Information Button

## GIF Options Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_745019')}

The GIF Export command opens the GIF Options dialog box. You can choose any number of colors to make transparent using the Color Probe tool. You can choose a different background color to highlight transparency by clicking the Color Picker button.

The dialog box shows the original image on the left and the new image on the right. In addition, the estimated Internet download times for the file are displayed above the images.

The dialog box also displays the current image palette and the transparent color palette. You can either use the Color Probe tool or the Add and Remove buttons to move colors from one palette to the other.

### **Zoom in**

Lets you zoom in on the image.

### **Zoom out**

Lets you zoom out on the image.

### **Fit to window**

Returns the image view to fit inside the window.

### **View full screen**

Lets you view the image in full screen mode with the current transparency settings.

### **Magic wand**

Lets you pick transparent colors by sensing color breaks in the range of colors.

### **Color swatch**

The current color of the background. The colors you choose to be transparent will show this background color.

### **Color picker**

Opens the Color Picker dialog box. You can choose the background color using this dialog box.

### **View options**

Opens the View Options dialog box.

### **Palette options**

Opens the Convert to Palette Color dialog box.

### **Add button**

Adds the current color in the Image Palette to the Transparent Palette. Colors in the Transparent Palette will be transparent when you view the image in a Web browser.

### **Remove button**

Removes the current color in the Transparent Palette to the Image Palette. Colors in the Transparent Palette will be transparent when you view the image in a Web browser.

### **Interlaced GIF**

Check this box if you want to save the GIF with interlacing. Interlaced images display in a browser a little at a time so you can quickly view pieces of the image.

### **Always prompt**

Check this box if you want this format's Options dialog box to open each time you save a file in this format.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745025')}



[To export an image to the GIF format](#)

[Export](#)

## JPEG Options Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_745073')}

The JPEG Options dialog box shows the original image on the left and the new image on the right. In addition, the estimated Internet download times for the file are displayed above the images.

You can choose the subsampling (or compression) method and the compression factor in the dialog box. Depending on the method and factor you use, the estimated Internet download times changes. In addition, the quality of the image degrades as you change the compression method and factor.

You can also choose how many "interlaced" passes it takes for a progressive JPEG to display in full in the browser. You can select from one pass to 10 passes.

A progressive JPEG is similar to an interlaced GIF, providing an image gradually coming into focus in your browser. A progressive JPEG is not interlaced, however. Instead, low-quality data is displayed first, followed by increasing levels of quality. There is no difference in file size between a progressive JPEG and a standard JPEG.

### **Zoom in**

Lets you zoom in on the image.

### **Zoom out**

Lets you zoom out on the image.

### **Fit to window**

Returns the image view to fit inside the window.

### **View full screen**

Lets you view the image in full screen mode with the current transparency settings.

### **Always prompt**

Check this box if you want this format's Options dialog box to open each time you save a file in this format.

### **14400**

Select this modem speed if the majority of your users downloading the image have a 14400 modem. This will change the estimated download time of the file.

### **28800**

Select this modem speed if the majority of your users downloading the image have a 28800 modem. This will change the estimated download time of the file.

### **Auto preview**

Check this option to view the image in real time. Any changes you make automatically display.

### **Preview**

Check this option to view the changes to the image.

### **Subsampling**

Choose which subsampling method you want to use. YUV 4:4:4 is the highest quality compression.

### **Compression slider**

Move the slider to choose the amount of compression you want to use. The more compression you use, the lower the image quality.

### **Save Progressive JPEG**

Check this option to save a progressive JPEG. This JPEG format is similar to an interlaced GIF, providing an image

gradually coming into focus in your browser. A progressive JPEG is not interlaced, however. Instead, low-quality data is displayed first, followed by increasing levels of quality. There is no difference in file size between a progressive JPEG and a standard JPEG.

### **Interlaced passes**

If you are saving the image as a progressive JPEG, you can choose how many "interlaced" passes it takes for the image to display in full in the browser. You can select from one pass to 10 passes.

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{button Related Topics,PI('`,`csh\_db\_rtf\_745079')}

[To export an image to the JPEG format](#)

[Export](#)

## Page Setup Dialog Box

{button Tell me how...,PI(','file\_rtf\_1157102')}

The Page Setup dialog box lets you set the width, height, size of the image, and positioning of the image when printed.

### Width

Enter the appropriate width value.

### Height

Enter the appropriate height value.

### WScale

Displays the new values for width as a percentage of the original. WScale can be changed by typing a new percentage in the data box.

#### Note

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

### HScale

Displays the new values for height as a percentage of the original. HScale can be changed by typing a new percentage in the data box.

#### Note

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

### Top

Lets you set how far from the top of the page you want the printed image.

### Left

Lets you set how far from the left-hand side of the page you want the printed image.

### Image Area

Shows how the printed image will look on the page.

### Allow Size Distortions Option

Lets you change the Width and Height values independent of each other. Use this option to stretch an image when it prints.

### Center On Page Option

Centers the printed image on the page. When you deselect this option, you can then specify where to position the image relative to the top and left margins.

### Reset Button

Resets setup values to what they were before changes were made.

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{button Related Topics,PI(','csh\_db\_rtf\_745120')}

[Page Setup](#)



## Setup Printer Dialog Box

{button Tell me how...,PI(';',`file\_rtf\_1156860')}

This dialog box lets you set options for the printer you want to use to print Image images.

### **Select Print Style Area**

Lets you choose from the predefined print styles that are supplied with Image, as well as any that you have set up and saved yourself. Print styles are collections of default printer settings that have been optimized for a variety of output needs. You can define print styles for your own needs and add them to the list.

### **Select Printer Type Area**

Lets you identify the type of printer you are using. Choices are Monochrome, CMYK color, and RGB color.

### **Select Print Device Area**

Lists the currently installed Windows printer drivers. Printer drivers can be added or deleted through the Windows Control Panel as with any other program. Any installed printer driver can be activated and used by Image.

### **Setup Print Style Button**

Opens the Setup Print Style dialog box.

### **Setup Print Device Button**

Opens the Setup dialog box.

---

{button Related Topics,PI(';',`csh\_db\_rtf\_745158')}

Setup Printer Command

## Setup Print Style Dialog Box

{button Tell me how...,PI('`,`file\_rtf\_1156860')}

You can edit, or create, a print style by selecting options in the Setup Print Style dialog box and saving the changes. The Setup Print Style dialog box is divided into the following five tabs:

[Separation Tab](#)

[Halftone Tab](#)

[Calibration Tab](#)

[Extras Tab](#)

[Profile Tab](#)

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745158')}

## Setup Scanner Dialog Box

{button Tell me how...,PI(';',`file\_rtf\_1157289')}

This dialog box lets you specify a TWAIN driver.

### **Acquire Device Name1**

Displays the name of the TWAIN driver that is currently loaded.

### **Select Source**

Opens the Select Source dialog box to let you select a TWAIN device driver for a specific input device.

### **Use Color Management**

Lets you choose whether to use color management for scanning.

### **Calibration Map List**

Lets you choose the name of a calibration map to use for scanning.

### **File Options Button**

Opens a menu containing commands for file management.

### **Photo Fix Wizard box**

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{button Related Topics,PI(';',`csh\_db\_rtf\_745222')}

[Setup Scanner](#)  
[Scanning Tips](#)

## Setup Monitor Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_745265')}

The Setup Monitor dialog box lets you set the monitor gamma to compensate for how your monitor displays images. The dialog box displays three large color patches. Use the slider for each color patch to adjust the gamma curve.

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

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

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

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

### **Red Slider**

Lets you adjust the Red component by sliding the control left or right.

### **Red Combo**

Lets you adjust the Red component by typing a number or by adjusting the number up or down.

### **Green Slider**

Lets you adjust the Green component by sliding the control left or right.

### **Green Combo**

Lets you adjust the Green component by typing a number or by adjusting the number up or down.

### **Blue Slider**

Lets you adjust the Blue component by sliding the control left or right.

### **Blue Combo**

Lets you adjust the Blue component by typing a number or by adjusting the number up or down.

### **Color Patch**

Lets you see the results of the gamma adjustments.

### **Gamma Lock**

Locks the sliders together so that when you move one slider, you move them all.

### **Gamma Unlock**

Unlocks all sliders so that you can move each one independently.

### **Disable Monitor gamma**

Disables the monitor gamma.

[To calibrate your monitor](#)

[To select a monitor profile](#)

## Calibrate Scanner Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_745317')}

This dialog box lets you calibrate your scanner using either the visual or measurement method.

### **Calibration Method**

Lets you specify the method of calibration.

### **Channel**

Lets you choose the channel to edit: Master, Red, Blue, or Green.

### **Editing**

Lets you select the method of viewing the calibration map.

### **Gamma Adjust**

Lets you adjust the gamma of the calibration map.

### **All Channels Same**

Lets you make adjustments to the calibration map to affect all red, blue, and green channels together.

### **Use Grayscale Scans**

Applies the color channel calibration to the grayscale channel calibration.

### **Use Color Scans**

Applies the grayscale channel calibration to the color channel calibration.

### **Load**

Opens the Load Map dialog box to let you select a previously saved map.

### **Options**

Opens the Options dialog box to let you define various options for mapping.

### **Preview**

Lets you preview the effects of your changes on the image.

### **Reset**

Resets the current changes.

### **Reset All**

Resets the changes made to all channels.

### **Measure Image**

Lets Image automatically enter values in the Calibrate dialog box. This button is available only when the calibration method is Measurement.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745323')}



[To calibrate a scanner visually](#)

[Setup Calibration for Scanning](#)

## Calibrate Printer Dialog Box

{button Tell me how...,PI('`,`file\_rtf\_1156981')}

This dialog box lets you calibrate your printer using either the visual or measurement method. Some options are available only when you choose a specific measurement method.

### Calibration Method

Lets you specify the method of calibration.

### Channel

Lets you choose the channel to edit: Master, Red, Blue, or Green.

### Editing

Lets you select the method of viewing the calibration map.

### Gamma Adjust

Lets you adjust the gamma of the calibration map.

### Load

Opens the Load Map dialog box to let you select a previously saved map.

### Options

Opens the Options dialog box to let you define various options for mapping.

### Preview

Lets you preview the effects of your changes on the image.

### Reset

Resets the current changes.

### Reset All

Resets the changes made to all channels.

### Measure Image

Lets Image automatically enter values in the Calibrate dialog box. This button is available only when the calibration method is Measurement.

### Input Edit Boxes

When using the Numeric editing method, these 11 boxes let you enter an input value for the calibration style.

### Output Edit Boxes

When using the Numeric editing method, these 11 boxes let you enter an output value for the calibration style.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745383')}

[To disable the printer calibration map](#)

[To calibrate your printer](#)

[To calibrate your printer using a step scale](#)

[Setup Calibration for Printing](#)

## Load Printer Calibration Map Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_745402')}

The Load Printer Calibration Map dialog box opens when you click the Load button in the Calibrate Printer dialog box. It lets you select the name of an existing printer calibration map file and then load it.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745420')}

[To calibrate your printer](#)

[To calibrate your printer using a step scale](#)

[To edit a print calibration style](#)

[To disable the printer calibration map](#)

[Calibration](#)

[Setup Calibration for Printing](#)



## Print Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_745461')}

The Print dialog box contains options to change print styles to make adjustments to your printer for optimal results.

### Page Setup Button

Lets you set the width, height, size of the image, and positioning of the image when printed.

### Number of copies

Lets you specify the number of copies to print.

### Type Of Output List Box

Lets you specify how you want to output an image. Click the down arrow to the right of the Type of Output list box and then click the type of output you want.

### Printer Selected Area

Displays the currently selected output device.

### Print Style Selected Area

Displays the currently selected print style.

### Scatterprint Option

Lets you produce high-quality, high-detail images on low-resolution printers. Unlike a standard halftone, no screen ruling is required for ScatterPrint. Choosing the ScatterPrint option ignores the Screen Ruling option for your printer. See your printer documentation for more information on screen ruling.

### Use Print Scaling Option

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

### Send Binary Postscript Option

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

### Use Print Screening Option

Lets you use the default screening values of the printer.

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{button Related Topics,PI('`,`csh\_db\_rtf\_745467')}

[To print an image](#)

[Print](#)

[Page Setup](#)

## Edit Gradient Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_745534')}

This dialog box lets you create and edit gradient fills—gradual transitions between two or more colors. Any gradient fills you create are placed into the Custom category in the Gradient Gallery.

### Presets

#### Gradient Type

Lets you select the type of gradient you want. A Linear gradient fill creates a gradient from one point to another in a straight line. A Radial gradient fill creates a gradient from a center point growing outward. A Circular gradient fill is similar to a radial gradient, but forms complete circles. An Elliptical gradient fill creates an oval gradient from a center point growing outward. A Square gradient fill creates a square gradient from a center point growing outward. A Rectangular gradient fill creates a rectangular gradient from a center point growing outward.

#### Gradient Transition Type

If you are using more than one color sweep for the gradient, you can choose to toggle between a hard and a soft transition.

Image defaults to a Hard transition, where each successive color sweep goes from the first color of the fill to the next. For example, the first fade is from red to blue and the second is also from red to blue.

#### Color Sweep Option

Lets you set the number of transitions (1 to 99) between the starting and ending points for the gradient. Multiple color sweeps give the effect of a striped color blend with one to 99 bands (or rings).

#### Midpoint Option

Lets you determine where the transition between colors takes place. Setting this to 10 makes the transitions take place at the point that is 10 percent of the distance between the start and the end of the gradient area. A setting of 50 makes the transition happen at the halfway point.

#### Color probe

Use the Color Probe tool to select a color from the image for the gradient.

#### Location

Use the Location box to enter precise positions for the selected color, midpoint and transparency markers.

#### Opacity

Lets you control the opacity of the gradient fill at different locations on the gradient. Select a transparency marker on the Gradient Transparency bar, and enter the percentage of opacity for that particular marker. Opacity can range from 1 to 100 percent.

#### Transparency midpoint marker

Lets you adjust the location of the midpoint opacity (the point between the beginning and ending opacities).

#### Transparency bar

Lets you control the opacity of the gradient fill at different locations on the gradient. White indicates an opacity of 0 percent, black an opacity of 100 percent, and gray an opacity between the absolutes.

To adjust the location of the starting or ending opacity, drag the corresponding markers along the bar or enter their specific positions in the Location box.

To adjust the location of the midpoint opacity (the point between the beginning and ending opacities), drag the corresponding midpoint markers along the bar, or enter their specific positions in the Location box.

To add an intermediate opacity to the gradient, click below the bar to add a new transparency marker. A selected marker shows a black triangle over it.

### **Transparency marker**

Lets you adjust the opacity of the starting and ending points of the gradient.

To adjust the location of the starting or ending opacity, drag the corresponding markers along the bar or enter their specific positions in the Location box.

To add an intermediate opacity to the gradient, click below the bar to add a new transparency marker. A selected marker shows a black triangle over it.

### **Gradient midpoint marker**

Lets you adjust the midpoint marker by selecting it and dragging it along the bar. The midpoint is where the gradient displays an even mix of the starting and ending colors.

### **Gradient bar**

To adjust the location of the starting or ending colors, drag the corresponding markers along the bar or enter their specific positions in the Location box.

Double-click the marker to change the color. The Color Picker dialog box opens.

To adjust the location of the midpoint marker (where the gradient displays an even mix of the starting and ending colors), drag the corresponding midpoint markers along the bar, or enter their specific positions in the Location box.

To add an intermediate color to the gradient, click below the bar to add a new color marker. A selected marker shows a black triangle over it.

### **Gradient marker**

Lets you adjust the location of the starting and ending colors of the gradient.

To adjust the location of the starting or ending colors, drag the corresponding markers along the bar or enter their specific positions in the Location box.

Double-click the marker to change the color. The Color Picker dialog box opens.

To add an intermediate color to the gradient, click below the bar to add a new color marker. A selected marker shows a black triangle over it.

To delete an intermediate color, highlight the color marker and press Delete.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745556')}

[To apply a gradient fill](#)

[To create a gradient fill](#)

[To edit a gradient fill](#)

[To add intermediate colors to a gradient fill](#)

[To edit a gradient's transparency](#)

Adjusting Gradient Values  
Gradient Fill

To create a texture fill



## Size Image Dialog Box

{button Tell me how...,PI('`,`modifyim\_rtf\_1157197')}

This dialog box displays the image file specifications at 100% magnification. This is the actual size of the image as it was loaded into Image. It also lets you adjust the width and height of the image.

You can use the SmartSizing option to maintain most of the detail of an image when you change the size or resolution. When the size or resolution decreases, pixels are discarded. Most other programs discard or replicate pixels, regardless of color value. With SmartSizing, each pixel that remains is newly generated from the color values of the discarded neighboring pixels. Each of the pixels in the original image contributes to the pixels in the new image.

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

### WScale

Displays the new values for width as a percentage of the original. WScale can be changed by typing a new percentage in the data box.

#### Note

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

### HScale

Displays the new values for height as a percentage of the original. HScale can be changed by typing a new percentage in the data box.

#### Note

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

### Allow Size Distortions

Lets you change the Width and Height values independent of each other. Use this option to stretch an image when it prints.

### Use SmartSizing

You can use the SmartSizing option to maintain most of the detail of an image when you change the size or resolution, or rotate an image or object. When the size or resolution decreases, pixels are discarded. Most other programs discard or replicate pixels, regardless of color value. With SmartSizing, each pixel that remains is newly generated from the color values of the discarded neighboring pixels. Each of the pixels in the original image contributes to the pixels in the new image.

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

### Maintain File Size

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

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745609')}



[Size](#)

[Image Menu](#)

## Expand Image Dialog Box

{button Tell me how...,PI('`,`modifyim\_rtf\_1157250')}

This dialog box lets you specify new boundaries and margins for your image without expanding the image.

### Left

Lets you enter the margin to place to the left of the original image.

### Right

Lets you enter the margin to place to the right of the original image.

#### Note

The combined values of the Left and Right areas, when added to the width of the original image, equals the width of the new image.

### Top

Lets you enter the margin to place at the top of the original image.

### Bottom

Lets you enter the margin to place at the bottom of the original image.

#### Note

The combined values of the Top and Bottom areas, when added to the height of the original image, equals the height of the new image.

### Left modify

Lets you enter the margin to place to the left of the original image.

### Right modify

Lets you enter the margin to place to the right of the original image.

#### Note

The combined values of the Left and Right areas, when added to the width of the original image, equals the width of the new image.

### Top modify

Lets you enter the margin to place at the top of the original image.

### Bottom modify

Lets you enter the margin to place at the bottom of the original image.

#### Note

The combined values of the Top and Bottom areas, when added to the height of the original image, equals the height of the new image.

### Color area

Lets you choose a color for the new boundaries of the image. Double-clicking the Color area box opens the Color Picker dialog box to let you specify a color.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745654')}

[Expand](#)

[Image Menu](#)

## Rotate Image Dialog Box

{button Tell me how...,PI('`,`modifyim\_rtf\_1157304')}

This dialog box lets you specify an angle and direction in which to rotate your image. You can click the Use Weighted Averaging option to create a high-quality rotation.

### Angle

Lets you enter the number of degrees for rotation.

### CW Button

Lets you rotate the image in the clockwise direction.

### CCW Button

Lets you rotate the image in the counterclockwise direction.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745683')}

Rotate

## Convert to Palette Color Dialog Box

{button Tell me how...,PI('`,`modifyim\_rtf\_1157568')}

This dialog box lets you specify how you want your image to be converted.

Line Art produces a black-and-white, high-contrast conversion of the original image. Scatter also converts the image to line art but uses a dither pattern to reduce the contrast and simulate grayscales.

Grayscale creates a one-channel, 8-bit image. The image can have up to 256 shades of gray depending on the original image. RGB, CMYK, and 256-color images convert to 256 shades of gray using the Grayscale command. Color images with 8 or 16 colors convert to an equal number of grayscales. If you convert a grayscale image to a full-color image (CMYK or RGB), the new image does not automatically contain color but is capable of accepting any color available to a full-color image.

Palette Color creates a one-channel, 8-bit image. Use this command to work with an image you want to use in an application supporting only 8-bit color. When converting to palette color, you can select 8, 16, 256 colors, or a custom number of colors. If you are converting from 24-bit color, you select the type of dithering to use to simulate colors not available on the palette. Dithering creates the illusion of a color by placing dots of other colors very close together. The types of dithering are pattern, scattered, and none. Pattern dithering simulates a multicolor image by dithering the pixels in a repeating checkerboard pattern. Scattered dithering randomly places dots to simulate a color. No dithering uses the available colors in the palette.

RGB Color uses three channels, one for each of the primary additive colors—red, green, and blue.

CMYK Color converts an image to the primary subtractive color—cyan, magenta, yellow, and black. The conversion is based on the currently active print style.

### Image Type list box

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

### Custom Amount

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

### Dither Type list box

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

### Palette list box

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

### Palette Name box(which covers all extended name boxes)

Select a name from the list box.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745717')}



[Convert To command](#)  
[Image Menu](#)

## Palette Editor Dialog Box

{button Tell me how...,PI('`,`modifyim\_rtf\_1157618')}

This dialog box lets you edit, replace, or remap the color palette of an image that has been converted to palette color. Palette color images are images of 256 or fewer colors. To change a color in the palette, double-click the color. The Color Picker dialog box opens to let you pick a color.

### Color Palette Area

Shows the current palette.

### Replace Color Palette option

Replaces the colors in the original color palette on a one-for-one basis. For example, if you replace the original color palette with the Default color palette, the first color in the original color palette is replaced with the first color in the Default color palette (black), the second color in the original color palette is replaced with the second color in the Default color palette (blue), and so on.

### Remap Color Palette option

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

### Dither Type List

When you choose the Remap Color Palette option, this list box lets you select a dither type for the palette.

### Original palette

Check this option to display the original palette below.

### New palette

Check this option to display the new palette below.

### Add Button

Adds a color to the open palette. To change the new color, double-click the color in the palette area. The Color Picker dialog box opens.

### Load Button

Opens the Load Palette dialog box to let you open a new color palette to replace the original color palette.

### Save Button

Opens the Save Palette dialog box to let you save the current palette.

### Number of colors slider

Drag the slider to reduce the number of palette colors in the image. After you have reduced the number of palette colors, click the Update button to preview the image with the new palette.

### Number of colors spinner

Enter the number of colors by which you want to reduce the image. After you have reduced the number of palette colors, click the Update button to preview the image with the new palette.

### Update Button

Click this button after you have reduced the number of palette colors. Image remaps and previews the image with the new palette.

### Update Preview area

After you have reduced the number of palette colors and clicked the Update button, Image remaps and previews the image in this area.

---

{button Related Topics,PI('`csh\_db\_rtf\_745772')}

[Edit Palette command](#)

[Image Menu](#)

[Understanding Color Correction](#)



## Color Picker Dialog Box

```
{button Tell me how...,PI('`,`csh_db_rtf_752488')}
```

The Image Color Picker lets you use any of the color models when selecting a color. You can select a color in the Color Picker by pointing to it with the mouse or by entering values for the specific components of one or more models.

You can use the Color Picker dialog box to choose exact shades or colors by defining HSL, RGB, or CMYK values. You can also intuitively select colors by moving the pointer over hue variations. All the color models are active at the same time. You can work with them simultaneously; if you change a value in one model, the corresponding values change in all other models.

Use the Color Picker when you need to match your colors to a particular program or output format like RGB for film recording, HSL for matching another program, or CMYK for process color printing.

### Adjust Color Component

Lets you choose the color component you want to adjust. Choices are Hue, Saturation, Lightness, Red, Green, Blue, Cyan, Magenta, Yellow, and Black.

### Hue Slider

Lets you quickly change the color select area to show the hues you want to select from.

### Color map

Lets you intuitively select colors by moving the pointer over hue variations and clicking on the hue you want. The color of the chosen point is shown in the New Color area.

### Hue Area

Lets you set the Hue value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

### Saturation Area

Lets you set the Saturation value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

### Lightness Area

Lets you set the Lightness value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

### Red Area

Lets you set the Red value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

### Green Area

Lets you set the Green values. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

### Blue Area

Lets you set the Blue value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

### Cyan Area

Lets you set the Cyan value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

### Magenta Area

Lets you set the HSL (Hue, Saturation, and Lightness), RGB (Red, Green, and Blue), and CMYK (Cyan, Magenta,

Yellow, and Black) values. As you change a value in one area, the other areas change value also. You can also change the values by moving the slider inside the cursor color select area.

#### **Yellow Area**

Lets you set the Yellow value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

#### **Black Area**

Lets you set the Black value. As you change a value in one area, the other areas change value also. You can also change the values by moving the cursor inside the visual color select area.

#### **Original Area**

Shows the original color. Click inside the Original color area to make the New Color area the same as the original color.

#### **New Color Area**

Shows the changed color.

#### **RGB HEX**

Shows the RGB hex value for any color you want to use on a Web page. You can also get the RGB hex value for any color you want to use on a Web page.

---

{button Related Topics,PI('','csh\_db\_rtf\_752494')}

[To select a color with the Color Picker](#)



[Color Palette](#)

[Color Probe](#)

[Color Swatch](#)

## Stitch Options Dialog Box

{button Tell me how...,PI('`,`modifyim\_rtf\_1157817')}

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

### **Transform option**

Lets you select the first image to be transformed. The second image becomes the anchor.

### **Anchor option**

Lets you select the second image to be transformed. The first image becomes the anchor.

### **Blend Seam option**

Lets you blend the edges of the two images once they are stitched together.

### **Blend Seam slider**

Lets you select the amount of blending that occurs when the Blend Seam option is selected by using the slider to select low, medium, or high pressure. The smaller the percentage, the lower the pressure.

### **Adjust Brightness option**

Lets you change the brightness of the transformed image so it matches the other image.

### **Adjust Brightness slider**

Lets you adjust the amount of brightness from -100 to 100 percent by adjusting the slider.

### **High Quality Transform option**

Improves the quality of the image if it is rotated, scaled, or skewed during the transformation. This option makes the resulting image look less jagged.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745813')}

[Stitch](#)

[Image Menu](#)

## Light Studio Dialog Box

{button Tell me how...,PI('`,`enhancei\_rtf\_1231802')}

This dialog box has three tabs: Lighting, Bumping, and Presets. The preview area remains constant regardless of the tab in which you are working.

### Add light button

Click this button to add a new light to the preview area.

### Delete light button

Click this button to delete a light from the preview area.

### Preview area

You can move the light sources around this area to create different lighting effects. Light Studio automatically previews all changes you make to the lights.

### Normal mode

This mode works like everyday lights. Increasing the intensity of the light (positive values) adds overall brightness to an image. Decreasing the intensity of the light (negative values) sucks light out of an image, making it darker.

### Embossed mode

This mode uses lighting effects to emboss the image. You must select a bump map source (Gray, Mask, Red, Green, Blue, Hue, Saturation, or Luminance) if you use this mode. Decreasing the intensity of the light (negative values) creates a negative emboss.

### Special mode

This mode creates special lighting effects. You must select a bump map source (Gray, Mask, Red, Green, Blue, Hue, Saturation, or Luminance) if you use this mode. For example, if you decrease the intensity of light (negative values) with a gloss finish using this mode, Light Studio applies a "liquid metal" or "shrink wrap" effect.

### Light Color box

Lets you set or adjust colors for the lighting effects.

### Light distance slider

Lets you adjust how far the selected light is from the image. Decreasing the value brings the light closer to the image. Increasing the value moves the light further away from the image.

### Light distance spinner

Lets you adjust how far the selected light is from the image. Decreasing the value brings the light closer to the image. Increasing the value moves the light further away from the image.

For detailed information on the tabs, click the name of the tab you are interested in.

[Lighting Tab](#)

[Bumping Tab](#)

[Presets Tab](#)

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745867')}

[Light Studio](#)

[Choosing a light source](#)

[Choosing a light mode](#)

[Adjusting light values](#)

[Bumping an image](#)

[Effects Menu](#)

## Lens Flare Dialog Box

{button Tell me how...,PI('`,`enhancei\_rtf\_1232698')}

The Lens Flare dialog box lets you apply lens flare lighting effects to an image. There are two tabs in the dialog box. For detailed information on each tab, click its name.

[Flares Tab](#)

[Rays Tab](#)

### Flare position window

Set the center of the flare by clicking in this window.

### Aspect ratio slider

The aspect ratio is the ratio of one dimension to another. In this case, the ratio is between the width and the height of the flare. A value from 0-99 decreases the width of the flare while increasing the height. A value from 101-200 increases the width of the flare while decreasing the height. A value of 100 sets the flare's width and height equally.

### Aspect ratio spinner

The aspect ratio is the ratio of one dimension to another. In this case, the ratio is between the width and the height of the flare. A value from 0-99 decreases the width of the flare while increasing the height. A value from 101-200 increases the width of the flare while decreasing the height. A value of 100 sets the flare's width and height equally.

### Presets

Select from one of Image's predefined lens flares, or type in the name of a custom lens flare you created. If you type in a new name, you must click the Save button to save the lens flare.

### Save

If you type in a new name for a lens flare in the Presets box, click this button to save the lens flare.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745927')}

[Lens Flare](#)

[Effects Menu](#)

## Camera Aperture Dialog Box

{button Tell me how...,PI(`,`enhancei\_rtf\_1232946')}

The Camera Aperture dialog box lets you control the depth of field, or sharpness, in an image. This command works like the aperture on a camera, letting you stop down from an f/1 aperture to an f/64 aperture. You can also control the amount of light entering the camera through the aperture.

### Preview window

Click in the Preview Window and position the aperture rectangle from where you want the blur to emanate. The area within the rectangle remains sharp.

### Lens length

Select the type of lens you want to emulate. Each lens type has a default zoom factor and aperture size, although you can change these presets.

### Zoom factor

Increasing the value increases the depth of field, or the amount of sharpness in a given scene.

### Aperture slider

If you change the aperture size (the lens opening through which light enters the camera), the sharpness of the image is affected.

As the aperture is stopped down (f-stops) and the hole becomes smaller, objects in the scene that are farther away from the camera become sharper. Likewise, the larger the aperture, the fewer those same objects in the distance are in focus.

Increasing the value sharpens the image. Decreasing the value blurs the image.

### Aperture spinner

If you change the aperture size (the lens opening through which light enters the camera), the sharpness of the image is affected.

As the aperture is stopped down (f-stops) and the hole becomes smaller, objects in the scene that are farther away from the camera become sharper. Likewise, the larger the aperture, the fewer those same objects in the distance are in focus.

Increasing the value sharpens the image. Decreasing the value blurs the image.

### Light falloff enabled

As the aperture hole gets smaller, less light enters the camera, thus darkening the image. This is technically referred to as light falloff.

Click this option to control the amount of light falloff, changing the brightness within a given scene.

### Light falloff slider

Lets you control the amount of light entering the aperture. A value of 0 produces no light falloff. A value of 100 produces maximum light falloff, decreasing the brightness of the image.

### Light falloff spinner

Lets you control the amount of light entering the aperture. A value of 0 produces no light falloff. A value of 100 produces maximum light falloff, decreasing the brightness of the image.

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{button Related Topics,PI(`,`csh\_db\_rtf\_745971')}



[Camera Aperture](#)  
[Effects Menu](#)

## Bevel Factory Dialog Box

{button Tell me how...,PI('','enhancei\_rtf\_1233020')}

The Bevel Factory dialog box lets you apply three-dimensional bevel effects to an image.

If the entire image does not fit in the Preview Window, click and drag the image in the preview area so you can see your changes. Select the Auto Preview option to view the image in real time. Any changes you make automatically display.

In addition to changing the light's angle on the bevel's surface and choosing different bevel edges, you can also apply a texture to the bevel from one of Image's predefined textures. Any textures you create and add using the Copy To command on the Edit menu also display when you click the Texture button.

### Bevel width slider

Increase the value to widen the bevel in relation to the image, the masked area, or the selected object.

### Bevel width spinner

Increase the value to widen the bevel in relation to the image, the masked area, or the selected object.

### Light direction

Change the angle of the light by dragging the cursor over this area.

### Edge shape

Click here to select a shape for the bevel edges. The preview shows a cross-section of the bevel.

### Texture option

Click this option if you want to apply a texture to the bevel.

### Texture button

Click here to choose from a list of predefined textures. Any textures you create and add using the Copy To command on the Edit menu also display when you click this button.

### Colored light

Click this option if you want a light color other than white. Then click the color swatch to change the color of the selected light. Image opens the Color Picker dialog box.

### Smoothness slider

Lets you control the roundness of the bevel. Lowering the value increase the sharpness of the ridges.

### Smoothness spinner

Lets you control the roundness of the bevel. Lowering the value increases the sharpness of the ridges.

### Light intensity slider

A light's intensity is similar to a dimmer switch on a household light. As you increase intensity, you increase brightness. As you decrease intensity, you turn down the light source.

### Light intensity spinner

A light's intensity is similar to a dimmer switch on a household light. As you increase intensity, you increase brightness. As you decrease intensity, you turn down the light source.

### Highlight brightness slider

Lets you control the amount of highlights, or specularly.

### Highlight brightness spinner

Lets you control the amount of highlights, or specularly.

**Shadow depth slider**

Lets you control how dark the shadows are. Increasing the value darkens the shadows.

**Shadow depth spinner**

Lets you control how dark the shadows are. Increasing the value darkens the shadows.

**Outer Bevel**

This option only works if you are creating a bevel on a masked area. Select this option to create a bevel outside the masked area on the image.

**Preserve Interior**

Select this option to preserve that portion of the image inside of the bevel. If you deselect this option, the Bevel Factory applies the current lighting presets to the interior. In addition, if you deselect this option and choose a texture for the bevel, the texture fills the interior.

**Invert Edge Shape**

Select this option to invert the shape of the bevel edge. The Edge Shape preview at the top of the dialog box shows a cross-section of the bevel.

**Use Light Studio**

Lets you use the Light Studio dialog box for greater control of the lighting. If you select this option, when you click OK in this dialog box, Image opens the Light Studio dialog box. Light Studio keeps the bevel you applied, but it ignores the lighting you applied in the Bevel Factory.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746043')}

[Bevel Factory](#)  
[Light Studio](#)  
[Effects Menu](#)

## Image Warp Dialog Box

{button Tell me how...,PI(`,`enhancei\_rtf\_1233816')}

This dialog box lets you apply warp distortion on a grid automatically without painting on the image.

### **Type of Warp**

Select the warp grid you want to use to distort the image.

### **Auto Preview**

Click this button to preview any changes you have made to the image.

---

{button Related Topics,PI(`,`csh\_db\_rtf\_746074')}

[Image Warp](#)  
[Warp Tool](#)  
[Effects Menu](#)

## Modify Color Maps Dialog Box

```
{button Tell me how...,PI('`,`map_menu_rtf_1056958')}
```

The Modify Color Maps dialog box lets you control brightness, contrast, color balance, hue, saturation, and tonal details for an image. You can also use it to create special effects such as posterization and add, rename, and delete Map files.

### Channel List Box

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

### Editing list box

Lets you choose and editing method: Visual or Numeric.

### Graph Area

Lets you change the color map visually by dragging the graph points from one place to another.

### Up Arrow

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

### Down Arrow

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

### Left Arrow

Lets you move the entire map to the left. If you click inside either the vertical or horizontal gradient area, you flip the axes of the map.

### Right Arrow

Lets you move the entire map to the right.

### Vertical gradient

Lets you flip the vertical axis of the map. Click inside the gradient area

### Horizontal gradient

Lets you flip the horizontal axis of the map. Click inside the gradient area

### Curve style button

Lets you display the map as curves or lines.

### Save Button

Opens the Save Map dialog box to let you save the map.

### Load Button

Opens the Load Map dialog box to let you load an existing map.

### Numeric Input Edit Boxes

When using the Numeric editing method, these 11 boxes let you enter input values for the calibration style.

### Numeric Output Edit Boxes

When using the Numeric editing method, these 11 boxes let you enter output values for the calibration style.

### Reset Button

Restores the currently selected channel colors to their original settings.

**Reset All Button**

Restores all channels to their original settings.

**Options Button**

Opens the Options dialog box to let you specify the number of points on the graph, choose whether to use a grid on the graph, or choose whether to use percentages when specifying the numeric values.

**Gamma Slider**

Lets you adjust the gamma of the print style to compensate for inaccuracies in printing images on your printer. Slide this control to the left or right to adjust the gamma. Observe the changes to the curve as the gamma changes.

---

{button Related Topics,PI('`csh\_db\_rtf\_746137')}



[Modify Color Maps](#)

[Map Menu](#)

[Understanding Color Correction](#)

## Color Map Options Dialog Box

This dialog box lets you define various options for color mapping.

### Curve Smoothness

Lets you define the softness or hardness of the color map curve. The default is Normal.

### Default number of points

Lets you define the starting number of points that appear on the Visual color map.

### Use Auto Preview

### Use Percentages

Toggles whether you want the units for the color map to be percentages. When deselected, RGB color map values (0 to 255) are used.

### Use Grid

Toggles whether you want a grid to be displayed on the Visual color map curve.

---

{button Related Topics,PI('',`csh\_db\_rtf\_746137')}

## Save Map Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_746183')}

The Map Name dialog box opens when you click the Save button in the Modify Color Maps dialog box or the Tone Balance dialog box. It lets you enter a name under which the map file will be saved.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746193')}

To adjust a color map

To balance the tonal range of an image

[Modify Color Maps](#)

## Load Map Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_746212')}

The Load Map dialog box opens when you click the Load button in the Modify Color Maps dialog box or the Tone Balance dialog box. It lets you select the name of the map file to be loaded.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746222')}

To adjust a color map

To balance the tonal range of an image

[Modify Color Maps](#)



## Contrast/Brightness Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057051')}

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

### Tonal Range List Box

Displays the tone ranges that you can choose to affect. They include Full, Highlights, Midtones, and Shadows.

### Contrast Area

Shows the percentage of change applied to contrast. A positive number, such as 10, increases the contrast. A negative number, such as -10, decreases it.

### Brightness Area

Shows the percentage of change applied to brightness. A positive number, such as 10, increases the contrast. A negative number, such as -10, decreases it.

### Change Area

Lets you make changes by dragging. Reflects the changes as you make them.

### Auto Preview

Toggles automatic preview. Automatic preview lets you apply the preview to the image directly without the need to click a button each time.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746251')}

[Contrast](#)

[Brightness](#)

[Adjust Contrast/Brightness](#)

[Map Menu](#)

[Understanding Color Correction](#)

## Visual Contrast/Brightness Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057051')}

This dialog box lets you adjust the contrast and brightness of an image while viewing a series of small images that show how your changes alter the image.

### Original Image Button

Shows the original image. Clicking this button resets all changes to the image.

### Modified Image Button

Shows how all current changes will alter the image.

### Image Buttons

Lets you adjust the balance of each image. Labels indicate the affect each button has. The images show the change each button will make. Click the appropriate button to make a change.

### Tonal Range List Box

Displays the tone ranges that you can choose to affect. They include Full, Highlights, Midtones, and Shadows.

### Increments Slider

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

### Contrast/Brightness Indicators

Click on the image above to adjust the amount of contrast/brightness according to the indicators below the image.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746251')}

## Visual Contrast/Brightness Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057051')}

This dialog box lets you adjust the contrast and brightness of an image while viewing a series of small images that show how your changes alter the image.

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Shows the original image. Clicking this button resets all changes to the image.

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Click on the image above to adjust the amount of contrast/brightness according to the indicators below the image.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746251')}

## Visual Contrast/Brightness Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057051')}

This dialog box lets you adjust the contrast and brightness of an image while viewing a series of small images that show how your changes alter the image.

### Original Image Button

Shows the original image. Clicking this button resets all changes to the image.

### Modified Image Button

Shows how all current changes will alter the image.

### Image Buttons

Lets you adjust the balance of each image. Labels indicate the affect each button has. The images show the change each button will make. Click the appropriate button to make a change.

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### Increments Slider

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

### Contrast/Brightness Indicators

Click on the image above to adjust the amount of contrast/brightness according to the indicators below the image.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746251')}

## Color Balance Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057262')}

This dialog box lets you enter changes to the color balance of your image using a joystick.

### **Channel box**

Lets you select a channel.

### **Tonal Range List Box**

Displays the tone ranges that you can choose to affect. They include Full, Highlights, Midtones, and Shadows.

### **Contrast Area**

Shows the percentage of change applied to contrast. A positive number, such as 10, increases the contrast. A negative number, such as -10, decreases it.

### **Brightness Area**

Shows the percentage of change applied to brightness. A positive number, such as 10, increases the contrast. A negative number, such as -10, decreases it.

### **Change Area**

Lets you make changes by dragging. Reflects the changes as you make them.

### **Auto Preview**

Toggles automatic preview. Automatic preview lets you apply the preview to the image directly without the need to click a button each time.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746336')}

[Map Menu](#)

[Adjust Color Balance](#)

[Understanding Color Correction](#)

## Visual Color Balance Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057262')}

This dialog box lets you adjust the color balance of your image using the visual method.

### Tonal Range List Box

Displays the tone ranges that you can choose to affect. They include Full, Highlights, Midtones, and Shadows.

### Maintain Density Option

Lets you maintain the overall density of the original image.

### Increments Slider

Lets you set the amount of change for each tonal adjustment.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746336')}



## Visual Color Balance Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057262')}

This dialog box lets you adjust the color balance of your image using the visual method.

### Tonal Range List Box

Displays the tone ranges that you can choose to affect. They include Full, Highlights, Midtones, and Shadows.

### Maintain Density Option

Lets you maintain the overall density of the original image.

### Increments Slider

Lets you set the amount of change for each tonal adjustment.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746336')}

## Visual Color Balance Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057262')}

This dialog box lets you adjust the color balance of your image using the visual method.

### Tonal Range List Box

Displays the tone ranges that you can choose to affect. They include Full, Highlights, Midtones, and Shadows.

### Maintain Density Option

Lets you maintain the overall density of the original image.

### Increments Slider

Lets you set the amount of change for each tonal adjustment.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746336')}

## Tone Balance Dialog Box

```
{button Tell me how...,PI('`,`map_menu_rtf_1057379')}
```

The Tone Balance dialog box displays a histogram of the image. The histogram is a chart, where the horizontal axis represents the percentage of gray values and the vertical axis represents the number (count) of values. Below the histogram are the Highlights, Midtones, and Shadows markers. You can slide the markers to different positions by dragging.

Clicking one of the Probe buttons (Shadows, Midtones, or Highlights) and then pointing to the image displays the data count for the specific probe point. The count values displayed indicate the percentage of data at that point. These readings are interactive and change as the probe is moved. These data counts are used to locate the markers on the histogram and to identify the quantity of image data discarded when the tonal range is adjusted. Click on the image to enter the data for that specific point.

### Notes

You may need to reposition the dialog box to give you a better view of the effect your changes have on the image.

### Channel box

### Histogram Area

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

### Histo Slider

Lets you change the starting positions of the highlights, midtones, and shadows in the image by dragging the pointers left or right.

### Highlights Value

Lets you change the starting positions of the highlights in the image.

### Midtones Value

Lets you change the starting positions of the midtones in the image.

### Shadows Value

Lets you change the starting positions of the shadows in the image.

### Probe Highlights Button

Lets you probe the Highlights value from the image.

### Probe Midtones Button

Lets you probe the Midtones value from the image.

### Probe Shadows Button

Lets you probe the shadows value from the image.

### Maximum Highlights

Lets you set the maximum highlight value.

### Minimum Shadows

Lets you set the minimum shadow value.

### Options Button

**Load Button**

**Save Button**

**Preview Button**

**Reset Button**

**Reset All Button**

**Auto Clip Button**

Automatically sets the tonal range.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746415')}

[Tone Balance](#)

[Map Menu](#)

[Understanding Color Correction](#)

## **Tone Balance Options Dialog Box**

This dialog box lets you define various options for balancing the tone of an image.

### **Highlights Sacrificed**

Set the percentage of highlights you want to sacrifice.

### **Shadows Sacrificed**

Set the percentage of shadows you want to sacrifice.

### **Use Auto Preview**

### **Use Percentages**

### **Midtone as Percentage**

Click to use the midtone as a percentage.

## Posterize Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057442')}

This dialog box lets you specify the density levels for the posterization process.

### Channel Box

Lets you select which color channel to use.

### Posterize Box

Lets you change posterization density levels (up to 255).

### Posterize Slider

Lets you change posterization density levels (up to 255) by sliding right.

### Auto Preview Option

Displays a preview of the image as it will look with the changes.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746464')}

[Posterize](#)

[Map Menu](#)

[Understanding Color Correction](#)



## Threshold Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057507')}

This dialog box lets you make changes to the threshold of individual color channels or to all channels by using the Master channel.

### Channel Box

#### Threshold Area

Lets you change the Threshold density.

#### Threshold Slider

Lets you change the Threshold density by sliding left or right.

### Auto Preview Option

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746499')}

[Threshold](#)

[Map Menu](#)

[Understanding Color Correction](#)

## Hue Shift Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057572')}

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

### **Probe Button**

Lets you pick a "starting" point from the image.

### **Hue Shift Area**

Lets you shift the hue in the image.

### **Hue Shift Slider**

Lets you shift the hue by sliding the control. The unshifted hue and its value are shown to the left of the slider. The shifted hue is shown to the right of the slider, and its value is shown in the slider scale and in the spin box.

### **Note**

To shift the hue one degree at a time, click on the slider and then press the Up Arrow or Down Arrow key to move the slider.

### **Colorize Option**

Lets you shift all hues in the image to a single color.

### **Saturation Shift Area**

Lets you add or subtract gray in all hues.

### **Saturation Shift Slider**

Lets you add or subtract gray in all hues by sliding the control.

### **Lightness Shift Area**

Lets you increase or decrease lightness in all hues and saturations.

### **Lightness Shift Slider**

Lets you increase or decrease lightness by sliding the control.

### **Auto Preview Option**

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746545')}

[Hue Shift](#)

[Map Menu](#)

[Understanding Color Correction](#)

[HSL Color Model](#)

## Hue Map Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057655')}

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

### Hue Map Sliders

Lets you shift the hue by sliding the control. The unshifted hue and its value are shown below the slider. The shifted hue and its value are shown above the slider.

#### Note

To shift the hue one degree at a time, click on the slider and then press the Up Arrow or Down Arrow key to move the slider.

### Saturation Shift Area

Lets you add or subtract gray in all hues.

### Saturation Shift Slider

Lets you add or subtract gray in all hues by sliding the control.

### Lightness Shift Area

Lets you increase or decrease lightness in all hues and saturations.

### Lightness Shift Slider

Lets you increase or decrease lightness by sliding the control.

### Auto Preview Option

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746589')}

[Hue Map](#)

[Map Menu](#)

[Understanding Color Correction](#)

[HSL Color Model](#)

## Histogram Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057721')}

The Histogram dialog box lists shadows, midtones and highlights information for the current image. You can view the Master channel and each of the color channels.

### Channel List Box

#### Shadows Area

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

#### Midtones Area

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

#### Highlights Area

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

#### Total Pixels

Displays the total pixels in the image.

#### Current Level

Displays the intensity of the area under the probe.

#### Number of Pixels

Displays the number of pixels under the probe.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746634')}

[Histogram](#)

[Map Menu](#)

[Understanding Color Correction](#)



## Apply Calibration Map Dialog Box

{button Tell me how...,PI('`,`map\_menu\_rtf\_1057791')}

The Apply Calibration Map dialog box lets you choose the scanner on which an image was scanned and the printer you plan to use to output an image.

### Scanner Calibration Name List Box

Lets you select the printer calibration map you want to use.

### Printer Calibration Name List Box

Lets you select the printer calibration map you want to use.

### File Options Buttons

Open a menu containing commands for file management.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746667')}

[Setup Calibration for Scanning](#)

[Setup Calibration for Printing](#)

[Apply Calibration Map](#)

[Map Menu](#)

[Understanding Color Correction](#)

## Load Mask Dialog Box

{button Tell me how...,PI('`,`masks\_rtf\_1237516')}

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

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746702')}

[Load mask command](#)

[Mask Menu](#)

## Save Mask Dialog Box

{button Tell me how...,PI('`,`masks\_rtf\_1237572')}

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

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746725')}

Save mask command

Mask Menu

## Chroma Mask Dialog Box

{button Tell me how...,PI('`,`masks\_rtf\_1236299')}

This dialog box lets you create a mask based on the colors in the image.

### **Color Model List Box**

Lets you choose a color model when using the Chroma Mask. Choices are Normal, HSL (Hue, Saturation, and Lightness), and Lightness.

### **Additive Mode Button**

Lets you choose the additive mode to add to a masked area.

### **Subtractive Mode Button**

Lets you choose the subtractive mode to subtract from a masked area.

### **Range Areas**

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

### **On/Off Options1**

Lets you turn on or off the color selected in the Probe button.

### **Fade range**

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

### **Delete Current Mask**

Lets you specify whether the current mask in the image is to be removed during this operation.

### **Preview Button**

Lets you preview the area that Chroma Mask affects before applying the mask.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746764')}

[Chroma mask command](#)



## Size Mask Dialog Box

{button Tell me how...,PI('`,`masks\_rtf\_1236682')}

This dialog box lets you resize a mask by changing the mask's width and height.

### **Increase blue button**

Click this button to grow the mask by the pixel value you entered in the Width box.

### **Increase blue button**

Click this button to grow the mask by the pixel value you entered in the Height box.

### **Decrease red button**

Click this button to shrink the mask by the pixel value you entered in the Width box.

### **Decrease red button**

Click this button to shrink the mask by the pixel value you entered in the Height box.

### **Allow Size Distortions Option**

### **Size Button**

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746795')}

[Size mask command](#)

[Mask Menu](#)

## Feather Mask Dialog Box

{button Tell me how...,PI('`,`masks\_rtf\_1236741')}

This dialog box lets you smooth the edge transition between the masked and unmasked areas of an image.

### **Amount Area**

Lets you enter the number of pixels for the feathering to extend from the border.

### **Edge List Box**

Displays the options for selecting how quickly the feathering drops off: hard, normal, or soft.

### **Direction List Box**

Displays the options for selecting whether to feather the mask inside the border, outside the border, or centered on the border.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746824')}

[Feather mask command](#)

[Mask Menu](#)

## Mask Smoother Dialog Box

{button Tell me how...,PI(`,`masks\_rtf\_1236799')}

This dialog box lets you specify how many pixels the mask will be smoothed.

### Amount Area

Lets you specify the amount of smoothness, in pixels, you want.

---

{button Related Topics,PI(`,`csh\_db\_rtf\_746849')}

[Mask smoother command](#)

[Mask Menu](#)

## Size Object Dialog Box

{button Tell me how...,PI('`,`objects\_rtf\_1181199')}

This dialog box lets you resize and scale an object to suit your needs without deleting any portion of the object.

You can use the SmartSizing option to maintain most of the detail of an object when you change the size. When the size decreases, pixels are discarded. Most other programs discard or replicate pixels, regardless of color value. With SmartSizing, each pixel that remains is newly generated from the color values of the discarded neighboring pixels. Each of the pixels in the original image contributes to the pixels in the new image.

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

### **WScale**

Displays the new values for width as a percentage of the original. WScale can be changed by typing a new percentage in the data box.

### **HScale**

Displays the new values for height as a percentage of the original. HScale can be changed by typing a new percentage in the data box.

### **Note**

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

### **Use SmartSizing**

You can use the SmartSizing option to maintain most of the detail of an image when you change the size or resolution, or rotate an image or object. When the size or resolution decreases, pixels are discarded. Most other programs discard or replicate pixels, regardless of color value. With SmartSizing, each pixel that remains is newly generated from the color values of the discarded neighboring pixels. Each of the pixels in the original image contributes to the pixels in the new image.

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

### **Allow Size Distortions**

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746890')}

Size

Using the Object Menu Commands



## Object Alignment Dialog Box

{button Tell me how...,PI('`,`objects\_rtf\_1180323')}

This dialog box lets you set up the alignment you want. It also lets you preview the alignment before it is applied to the image. You can choose from three alignment types: Object To Image, Object To Object, or Object To Mask.

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

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

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

### Alignment Type

Lets you choose the type of alignment to do.

### Left Alignment Button

Lets you align the selected objects to the left.

### Center Horizontal Alignment Button

Lets you align the selected objects in the center horizontally.

### Right Alignment Button

Lets you align the selected objects to the right.

### Equal Horizontal Alignment Button

Lets you space the selected objects horizontally with equal space between each object.

### Top Alignment Button

Lets you align the selected objects to the top.

### Center Vertical Alignment Button

Lets you align the selected objects in the center vertically.

### Bottom Alignment Button

Lets you align the selected objects to the bottom.

### Equal Vertical Alignment Button

Lets you space the selected objects vertically with equal space between each object.

### Grid Area

Shows a representation of the alignment results based on your button choices.

### Green square

Shows a representation of the alignment results based on your button choices.

### Red triangle

Shows a representation of the alignment results based on your button choices.

### Blue circle

Shows a representation of the alignment results based on your button choices.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746942')}



[Align](#)

[What is an Object?](#)

[Using the Object Menu Commands](#)

[Object Manager](#)

## Object Position Dialog Box

{button Tell me how...,PI('`,`objects\_rtf\_1180379')}

This dialog box lets you precisely specify the positioning of a selected object or group of objects.

### Tip

If precision in positioning an object is not required, you can simply drag the object to the position you want.

### X Position

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

### Y Position

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

---

{button Related Topics,PI('`,`csh\_db\_rtf\_746978')}

[Position](#)

[What is an Object?](#)

[Using the Object Menu Commands](#)

[Object Manager](#)

## Rotate Object Dialog Box

{button Tell me how...,PI('`,`objects\_rtf\_1181267')}

This dialog box lets you specify an angle and direction in which to rotate your object. You can click the Use Weighted Averaging option to create a high-quality rotation.

### Angle

Lets you enter the number of degrees for rotation.

### CW Button

Lets you rotate the image in the clockwise direction.

### CCW Button

Lets you rotate the image in the counterclockwise direction.

### Use SmartSizing Option

---

{button Related Topics,PI('`,`objects\_rtf\_1181289')}

## Feather Object Dialog Box

{button Tell me how...,PI('`,`objects\_rtf\_1182171')}

This dialog box lets you set up the smoothing of the edge transition between an object and the surrounding image.

### **Amount Area**

Lets you enter the number of pixels for the feathering to extend from the border.

### **Edge List Box**

Displays the options for selecting how sharply the feathering drops off: hard, normal, or soft.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_747034')}

[Feather Object](#)

[What is an Object?](#)

[Using the Object Menu Commands](#)

[Object Manager](#)



## Add Image Spray Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747067')}

The Add Image Spray dialog box lets you add a collection to the Image Spray gallery.

### **Spray file name**

Enter the path and name for the file containing the custom images. You can click Browse to help you.

### **Browse**

Click Browse to find the path and name of the file containing the custom images.

### **Spray name**

Type a name for the collection. Descriptive long names containing letters, spaces, numbers, and special characters are permitted.

[To add a collection to the Image Spray Gallery](#)

## Load Shape Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747082')}

This dialog box lets you select a shape to load, add, delete, and lets you rename shapes and determine the size of the loaded shape.

[To load a shape](#)

## Save Shape Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747097')}

This dialog box lets you save a shape for use later. It also lets you delete and rename shapes.

[To save a shape](#)

[To create a clipping path](#)

[To create a clipping path from an existing mask](#)

## Load Palette Dialog Box

{button Tell me how...,PI(`,`csh\_db\_rtf\_747167')}

This dialog box lets you specify the name of a palette to open. It also lets you add, delete, and rename palettes.

---

{button Related Topics,PI(`,`csh\_db\_rtf\_747217')}

## Save Palette Dialog Box

{button Tell me how...,PI(`,`csh\_db\_rtf\_747167')}

This dialog box lets you enter a name under which to save the current color palette.

---

{button Related Topics,PI(`,`csh\_db\_rtf\_747217')}



## Merge Palettes Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747167')}

This dialog box lets you select a second palette to merge with the current palette.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_747217')}

## New Palette Dialog Box

{button Tell me how...,PI(`,`csh\_db\_rtf\_747167')}

This dialog box lets you create a new color palette. A custom color palette can help you when you are retouching an image

### Entries to Fill

Lets you specify the number of colors that you want in the new palette, from 1 to 99.

### Use Colors from Image

Lets you create the new palette based on the colors in the current image.

---

{button Related Topics,PI(`,`csh\_db\_rtf\_747217')}

[To open the Color Palette](#)

[To create a custom color palette](#)

[To add image colors to the Color Palette](#)

[To save a palette](#)

[To save a palette with a new name](#)

[To merge two palettes](#)

[To reset the palette](#)

[To undo the last color change to the palette](#)

[To delete a color from the palette](#)

[To name a color](#)

[To find a color in a palette](#)

[To fill a range of colors](#)

[Color Palette](#)

[Color Probe](#)

[Color Picker](#)

[Color Swatch](#)

## Label Color Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747167')}

This dialog box lets you enter a name for a specific color in a color palette.

### Enter Color Label Text Box

Lets you give a name to a specific color in the color palette.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_747217')}

## Find Color Dialog Box

{button Tell me how...,PI(',`csh\_db\_rtf\_747167')}

The Find Color dialog box lets you search for a color by its label (name) in a palette. You can type the label or use wild card characters. An asterisk (\*) represents any number of characters, and a question mark (?) represents a single character.

For example, if you type B\*, Image finds black and blue, but not purple. (Case, upper and lower, is ignored).

### Enter Color Label to Find Text Box

Lets you type the name of a color you want to locate in the current color palette. When the color is located, the name displays in the text window, and the color displays below the text window.

### Colors Found

Displays the number of colors associated with a given name.

### Previous Button

Lets you go backward in the list of colors found to view the previous color in the list.

### Next Button

Lets you go forward in the list of colors found to view the next color in the list.

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{button Related Topics,PI(',`csh\_db\_rtf\_747217')}

## Fill Palette Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747167')}

The Fill Palette dialog box lets you add colors to the palette by inserting a range of colors between two color choices. For example, a fill between black and white displays black, increasingly lighter shades of gray, then white.

You can choose the number of color gradients and the color model (RGB or HSL). The RGB model produces intuitive gradients (blue to purple to red, for example). The HSL model creates rainbows between colors (blue to green to red, for example).

### From Color Button

Displays the first color chosen for the beginning point. Click the button to open the Color Picker dialog box and choose another color.

### To Color Button

Displays the last color chosen for the beginning point. Click the button to open the Color Picker dialog box and choose another color.

### Number of Entries to Fill

Fills the palette with the number of entries specified.

### Fill Maximum Entries Option

Defines a range with the greatest number of gradients between two colors.

### RGB Fill Option

Fills the palette using the RGB model (blue to purple to red) to produce intuitive color values.

### HSL Fill Option

Fills the palette using the HSL model to create a rainbow effect (blue to green to red).

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{button Related Topics,PI('`,`csh\_db\_rtf\_747217')}

## **Palette Picker Dialog Box**

The Palette Picker dialog box lets you choose colors for 256-color images. You can select a color in the Palette Picker by pointing to it with the mouse.

### **Original Area**

Shows the original color. Click inside the Original color area to make the New Color area the same as the original color.

### **New Color Area**

Shows the changed color.

### **Active Button**

Lets you choose the active color to be changed.

### **Alternate Button**

Lets you choose the alternate color to be changed.



## Color Shields Dialog Box

{button Tell me how...,PI('`,swatch\_rtf\_1052234')}

The Color Shields dialog box lets you choose which selected or nonselected colors you want to edit. You can choose to edit selected or nonselected colors (Select Colors) or protect selected colors and edit all others (Protect Colors).

### Shield Mode

Lets you choose whether to edit selected or nonselected colors (Select Colors) or protect selected colors and edit all others (Protect Colors).

### Always Active check box

Lets you specify whether you want Color Shields to be active at all times.

### Color Select

#### Range

#### On/Off

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{button Related Topics,PI('`,csh\_db\_rtf\_747334')}

Color Shield

## Play/Load Macro Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747355')}

This dialog box lets you select a macro to be played or edited.

### Repeat Area

Sets the number of times you want the macro to repeat.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747377')}

[To play a macro](#)

[To play a macro for a group of files](#)

[To record a macro](#)

[To edit a macro](#)

[To stop a macro](#)

Macros

## Play Batch Macro Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747355')}

This dialog box lets you select the image files which the macros will affect, and select the macros to be played. You can also specify that the macros be played in sequence to conserve memory.

### Image Files Area

Shows the image files that will be affected by the macro or macros.

### Macro List Area

Shows the macro or macros that will be played. Each image file can have a different set of macros applied to it.

### Add Images Button

Opens the Batch ImageBrowser dialog box to let you select an image file to be affected by the macros.

### Add Macros Button

Opens the Load Macro dialog box to let you select a macro to be played.

### Delete Button

Deletes the selected files or macros.

### Options Button

Opens the Play Batch Macro Options dialog box to let you set options for handling each of the image files upon completion of the batch operation.

### Play Button

Opens the selected image files and plays the selected macros.

### Play Sequential Button

Plays the selected macros one at a time. Once started, the playing of the macros can be stopped only by closing Image through Windows.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747377')}

## Play Batch Macro Options Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747355')}

This dialog box lets you set options for handling each of the image files upon completion of the batch macro operation.

### On Macro Completion List Box

Lets you select a save option: Don't Save, Save Over Original, Save to Directory, or Save to Album.

### Save To Directory or Album Text Box

Lets you enter a name of a directory or album in which the image file is to be saved upon completion of the macro.

### Change File Type

Lets you change the file type for the image when you save a copy of the file to a directory or an album upon completion of the macro.

### File Type Combo Box

Lets you select a new file type for the image when you save a copy of the file to a directory or an album upon completion of the macro.

### Close Image Option

Lets you close the image after the batch macro is completed.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747377')}

## Edit Macro Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747355')}

This dialog box lets you make changes to an existing macro.

### Commands Selected Area

Indicates the number of selected commands in the macro area.

### Macro Area

Displays the macro commands.

### Show Full Detail

Toggles between showing command details and the commands only without the details.

### Disable Button

Disables the selected commands in the Macro area.

### Delete Button

Deletes the selected commands in the Macro area.

### Save Button

Opens the Save Macro dialog box to let you save the current macro.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747377')}



## Record/Save Macro Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747355')}

This dialog box lets you specify a name under which to save a macro you are recording or editing.

This dialog box lets you run either a wizard, a tutorial, or a macro. Click the tab of the corresponding pane to run one of these processes.

Image ships with 15 wizards. These wizards automate different imaging processes, from generating contact sheets to creating cool text.

Image ships with 72 pre-defined macros. These macros can enhance the appearance of your image files.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747377')}

## Customize Dialog Box

{button Tell me how...,PI(';',`toolbox\_rtf\_1193582')}

As you use Image, you will discover that you use some tools and commands more often than others. To help you quickly access them, the Customize dialog box lets you create your own toolbars filled with the features you use most. You can create, hide, or display as many toolbars as you want.

Besides tools and commands, you also can add macros to custom toolbars. Commands and macros appear at the top of custom toolbars and tools appear at the bottom.

### Category List Box

Lets you select a category for the tool to be added to a custom toolbar.

### Buttons Selection Box

Lets you select a tool button to be added to a custom toolbar. Click a button to see its description below. Point to a button you want, then drag and drop the button to the custom toolbar.

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{button Related Topics,PI(';',`csh\_db\_rtf\_747507')}

## Customizing Toolbars

## Options Dialog Box

{button Tell me how...,PI('`,`tool\_men\_rtf\_1021527')}

Image lets you customize how you work in many ways. You can set preferences with the Options command on the Tools menu. The Options dialog box is divided into nine tabs.

[General Tab](#)

[Plug-ins Tab](#)

[Units Tab](#)

[Objects Tab](#)

[Display Tab](#)

[Undo Tab](#)

[Scratchpad Tab](#)

[Memory Tab](#)

[Extensions Tab](#)

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{button Related Topics,PI('`,`csh\_db\_rtf\_747565')}

Options Command

## New Animation Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747676')}

The New Animation dialog box lets you set the frame attributes for a new animated GIF.

### Number of frames

Enter the number of frames for the animated GIF. You can always add or remove frames at a later date.

### Netscape

Check this option to map the frames to a global Netscape palette.

### IE

Check this option to map the frames to a global Microsoft Internet Explorer palette.

### Custom

Check this option to map the frames to a global custom palette.

### Width

Lets you set the width, in pixels, of the workspace the animation frames occupy. Make sure the width is large enough to hold any frames you may offset from the Frame tab in the GIF Animator dialog box.

Offsetting lets you set the distance of a frame from the upper-left corner of the workspace. This distance is measured in pixels along the X- and Y-axes.

### Height

Lets you set the height, in pixels, of the workspace the animation frames occupy. Make sure the height is large enough to hold any frames you may offset from the Frame tab in the GIF Animator dialog box.

Offsetting lets you set the distance of a frame from the upper-left corner of the workspace. This distance is measured in pixels along the X- and Y-axes.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747682')}

[To create a new animated GIF](#)

[GIF Animator](#)

[The Difference between Local and Global Palettes](#)



## Pattern Options Dialog Box

{button Tell me how...,PI('`,`view\_men\_rtf\_1100852')}

Image lets you customize how you work with the Pattern window. You can set preferences with the Pattern View Options command on the View menu. The Pattern Options dialog box contains two options categories, Overlay Options and Background Tile.

### Overlay Options

The Overlay Options let you choose defaults for overlays to be viewed on top of the background pattern. This can simplify the task of choosing an attractive combination of colors (for the background pattern) and any text or images that overlay the background on your Web page.

### Background Tile

The Background Tile options let you specify the source of the tiled background image.

#### **Show text**

Lets you overlay text of different colors on the background.

#### **Preview overlay from file**

Lets you specify an image file to overlay the background. A Browse button is provided for your convenience, in case you don't remember the location or name of the source file.

#### **Tile from active image**

Uses the current image as the source of the background.

#### **Tile from file**

Lets you specify an image file as the source of the background. A Browse button is provided for your convenience, in case you don't remember the location or name of the source file.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747720')}

## Pattern View Options

## Grid Setup Dialog Box

{button Tell me how...,PI('`,`view\_men\_rtf\_1101056')}

The Grid Setup dialog box lets you set the options for grids in the active image window.

### Grid Units

Displays the current unit of measurement: inches, millimeters (mm), centimeters (cm), or pixels.

Lets you choose the units you want to use.

### Width

Lets you set the horizontal spacing between grid dots using the Grid Units.

### Height

Lets you set the vertical spacing between grid dots using the Grid Units.

### Same Width & Heigh

tIf you check this option, changing the width automatically changes the height proportionally.

### Show Grids

Lets you show and hide the grid in the active image window.

### Snap on

Lets you snap to the grid in the active image window.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747752')}

Grid Setup

## Guides Manager Dialog Box

{button Tell me how...,PI('`,`view\_men\_rtf\_1101331')}

The Guides Manager dialog box lets you set the options for guidelines in the active image window.

### **Horizontal**

Click to create horizontal guidelines.

### **Vertical**

Click to create vertical guidelines.

### **Single**

Click to create a single guideline.

### **Single units**

Enter the position you want the single guideline placed in the active image window.

### **Multiple**

Click to create multiple guidelines.

### **Multiple start**

Enter the starting position where you want the first of multiple guidelines placed in the active image window.

### **Multiple end**

Enter the ending position where you want the last multiple guideline to be placed in the active image window.

### **Multiple increment**

Enter the increment between guidelines from the starting guideline and the ending guideline.

### **Show guides**

Lets you show and hide guidelines in the active image window.

### **Lock guides**

Lets you lock and unlock guidelines in the active image window.

### **Snap to guides**

Lets you snap to guides in the active image window.

### **Color**

Displays the current color of the guidelines in the active image window.

### **Color button**

Click to display the Color Picker dialog box.

### **Guides list**

Displays the current guides, including their position (horizontal or vertical), and their ruler positioning.

### **Add**

Click to add the currently defined ruler(s) to the Guides List.

### **Replace**

Click to replace the currently selected ruler(s) in the Guides List.

### **Delete**

Click to delete the currently selected ruler(s) in the Guides List.

**Delete all**

Click to delete all the rulers in the Guides List.

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{button Related Topics,PI('csh\_db\_rtf\_747807')}

[Guides Manager](#)

## Toolbars Dialog Box

{button Tell me how...,PI('`,`csh\_db\_rtf\_747858')}

The Toolbars dialog box lets you display or hide toolbars. You can also set various options for the toolbars, create custom toolbars, and customize existing toolbars.

### Toolbars List Box

Lets you select a toolbar. Click the check box to the left of the toolbar name to show or hide the toolbar. A check shows the toolbar; no check hides the toolbar.

### New Button

Lets you create a new toolbar.

### Customize Button

Displays the Customize dialog box, allowing you to customize toolbars.

### Reset/Delete Button

If Main, Status, or Standard is selected, resets that toolbar's settings. If a custom toolbar is selected, deletes the selected toolbar. You cannot delete toolbars provided with Image.

### Show Tooltips Check Box

Lets you show ToolTips. ToolTips are the yellow labels that you see when you rest the mouse pointer on a tool button or control for a moment.

### Color Buttons Check Box

Toggles colored buttons. When the check box is clear, the buttons appear in black and white.

### Rename

Opens the Toolbar Properties dialog box to let you rename the toolbar.

### Large Buttons

Lets you define the size of the toolbar buttons. Set the check mark to create large buttons on the toolbar.

### Lock Toolbars

Lets you "lock" a toolbar in place. It cannot be accidentally moved.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747872')}



[To show or hide toolbars](#)

[To create a new toolbar](#)

[To customize a toolbar](#)

Toolbars

Customizing Toolbars

## **Wizard Browser Dialog Box**

The Wizard Browser dialog box lets you run either a wizard, a tutorial, or a macro. Click the tab of the corresponding pane to run one of these processes.

Image ships with 15 wizards. These wizards automate different imaging processes, from generating contact sheets to creating cool text.

Image ships with 16 tutorials. Each tutorial illustrates Image features that you can learn in just a few minutes. You can start with any tutorial because they are independent of each other. Within each tutorial are two or three individual procedures that teach you various aspects of Image.

Image ships with 72 pre-defined macros. These macros can enhance the appearance of your image files.

## Channel Mixer Dialog Box

The Channel Mixer dialog box lets you modify a color channel using a mix of the current color channels.

### Output

Lets you select which channel you want to modify. You can select either red, green, or blue individually, or all channels to adjust red, green, and blue simultaneously.

### Input

#### Red, Green, Blue

Drag any source channel's slider to the left to decrease the channel's contribution to the output channel; drag it to the right to increase it.

Alternately, you can enter values between -200% and +200% in the text boxes.

### Constant

Lets you add white or black to a selected color channel.

Drag the slider to the right to add white to the selected image, drag it to the left to add black.

Alternately, you can enter values between -200% and +200% in the text box.

### 100%

Displays a colored bar which shows the channels in the image and their relative representation in the image.

### Preview

Lets you see the changes you have made to the image since the last preview.

#### Note

The Auto Preview option must be cleared in order to use this feature.

### Reset

Lets you reset the image to its state before you made changes with the Channel Mixer.

### Auto Preview

Lets you view changes as you are making them.

This is the default setting. Clear the selection to disable the feature, select to enable.

#### Note

If this option is selected, the Preview function is not available.

### Load

Lets you load a previously-saved group of settings and apply them to an image.

#### Note

The previously-saved settings are those you have set and saved through this dialog box.

### Save

Lets you save a group of settings you entered through this dialog box. The settings are saved as a Channel Mixer file (\*.CHA).



Lets you type or edit the name of the toolbar.

Opens the View toolset to let you choose a tool to change how your image is displayed. The View tools let you zoom in and out, and change views.

Lets you zoom in on the image in controlled steps. It allows you to see more detail with each successive use by increasing magnification to the nearest 100% increment.



Lets you zoom out of the image in controlled steps. It allows you to see more of the overall image with each successive use by decreasing magnification to the nearest 100% increment.

Lets you toggle between the current view and the previous view.

Displays the image at the actual physical size of the captured data.

This makes it easy to view the image on screen at its actual finished size when you are visualizing concepts. You might also discover that some detail at higher magnification does not adequately show how the image will look when printed.

**Note**

For the image to be truly 1:1, you must set the Screen Width in the Units panel in the Options dialog box to your screen width.

Displays the image so that the entire image fits into the window. Lets you see the whole image regardless of its size. The image displays at the maximum magnification that fits in the window and maintains the original proportions of the image.

Displays the image so that the entire image fits into the full screen. It displays the image with nothing else on the screen. This command is particularly useful when you want to display an on-screen image as part of a presentation. You also can use this command to isolate an image for a screen capture.

Lets you choose the inverse mode to add to the area of existing masks where a mask doesn't exist, but subtract from existing masks where they overlap.

Lets you copy or move a mask or the mask and the image inside the mask.

Opens the Draw toolset to let you draw simple lines and shapes on your image. For example, the Draw tools let you insert an image into an oval picture frame.

**Notes**

Because Draw tools draw directly onto the image and the drawings are not vector-based, they cannot be selected and moved after they are drawn. For this reason, it is best to work in the Manual Apply mode while experimenting, so several changes can be undone until you get the desired result.

Press Esc before releasing the left mouse button to cancel a drawing.



Lets you save your preferences for this tool.

Lets you save your preferences for this tool.

Lets you save your preferences for this tool.

Lets you choose how to fill solid shapes. For example, you can choose to fill a circle with color, show only its outline, or show only the fill with no outline.

Outline and fill colors are selected with the Color Probe, Color Picker, or Color Palette and are displayed in the Color Swatch. The active color is the outline and the alternate color is the interior color, regardless of which Fill Style option is selected.

Lets you draw rectangular or elliptical shapes on your image.

This tool can be used to set off text or provide a background for an image (a drop shadow, for example).

**Notes**

Because this tool draws directly onto the image and drawings are not vector-based, they cannot be selected and moved after they are drawn.

Lets you draw closed, irregular shapes.

Draw just as you would with a pencil. The freehand shape closes when you double-click the left mouse button.

**Notes**

Because this tool draws directly onto the image and drawings are not vector-based, they cannot be selected and moved after they are drawn.

Lets you draw straight lines or freehand sketches.

Use the Pencil tool just as you would draw with a pencil. The paint is applied when you double-click at the end of a stroke.

**Notes**

Because this tool draws directly onto the image and drawings are not vector-based, they cannot be selected and moved after they are drawn.

Lets you mirror the object horizontally. Selecting a button turns on mirroring; deselecting a button turns off mirroring.



Lets you mirror the object vertically. Selecting a button turns on mirroring; deselecting a button turns off mirroring.

Lets you improve the quality of the image. This is especially useful for rotated or skewed images. This option makes the image less jagged.

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

Lets you paste the copied object into a mask on the image.

Lets you set the degree of transparency: the higher the transparency percentage, the more the underlying image shows through.

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

Lets you set the degree of transparency: the higher the transparency percentage, the more the underlying image shows through.

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

Opens the Fill toolset to let you choose a tool to fill masked areas of images with colors or patterns.

Lets you save your preferences for this tool.

Click this button to open the Gradient Gallery window.

You can scroll through the list of presets, collapsing or expanding them by clicking the + or - signs. When you find the gradient style you want to use, click the gradient name. A red check mark indicates this is the active gradient style.



Displays a sample gradient for the currently active color.

Lets you select the type of gradient you want. A Linear gradient fill creates a gradient from one point to another in a straight line. A Radial gradient fill creates a gradient from a center point growing outward. A Circular gradient fill is similar to a radial gradient, but forms complete circles. An Elliptical gradient fill creates an oval gradient from a center point growing outward. A Square gradient fill creates a square gradient from a center point growing outward. A Rectangular gradient fill creates a rectangular gradient from a center point growing outward.

Lets you set the number of transitions (1 to 99) between the starting and ending points for the gradient. Multiple color sweeps give the effect of a striped color blend with one to 99 bands (or rings).

If you are using more than one color sweep for the gradient, you can choose to toggle between a hard and a soft transition.

Image defaults to a Hard transition, where each successive color sweep goes from the first color of the fill to the next. For example, the first fade is from red to blue and the second is also from red to blue.

Click the button to switch to the Soft option which creates a soft edge at the transition to the next sweep by reversing the color order in each successive sweep. For example, the first fade is from red to blue, and the second is from blue to red. This feature lets you create interesting repeating patterns.

Lets you toggle between color models when creating the gradient. Image defaults to the RGB mode, but you can click the button to switch to HSL. For example, if all hues in the gradient are similar, but there is a wide range of lightness and darkness, you might want to use the HSL model to create the gradient.

Lets you determine where the transition between colors takes place. Setting this to 10 makes the transitions take place at the point that is 10 percent of the distance between the start and the end of the gradient area. A setting of 50 makes the transition happen at the halfway point.

Lets you flood an area with a texture or pattern.

Lets you save your preferences for this tool.



Lets you flip the texture horizontally.

Lets you flip the texture vertically.

Lets you select the texture or pattern to use.

Lets you fill in masked portions of your image (or the entire image) with color.

Lets you save your preferences for this tool.

Lets you change a specific color on a specific place on your image without drawing a mask.

Lets you save your preferences for this tool.

Determines how selective the Smart Fill is when searching for adjacent colors to replace with a new fill.

A low percentage is very selective. A high percentage includes more colors.

For example, if the Fill Range is 0% and you click a blue patch, only the blue is filled with the new color. If the Fill Range is 10%, the blue patch and all adjacent colors that are within a 10% variant of the selected blue are affected.

**Note**

The percentage range is based upon the RGB (red, green, and blue) color model. It defines the percent deviation from the RGB values of the color defined in the shield. A 100% setting protects or selects all color values in the image. A 5% setting allows a tolerance of plus or minus 5% from the defined RGB values. A 0% setting limits the range to a single RGB value.



Lets you create a soft edge for the fill. As you increase the Fill Fade percentage, the edge of the fill becomes softer. As you decrease the Fill Fade percentage, the edge of the fill becomes more defined.

Opens the Filter toolset to let you add a filter effect to a small area of the image using brush strokes.

Lets you save your preferences for this tool.

Lets you save your preferences for this tool.

Lets you save your preferences for this tool.

Lets you save your preferences for this tool.

Opens a menu that lets you manage files.

Lets you determine the amount of pressure for the stroke. Zero percent equals no pressure, while 100% equals full pressure.



Lets you sharpen the edges within an image. This makes the edges in an image appear more distinct.

Lets you dull the edges within an image. This makes the edges in an image appear less distinct. The Smooth tool decreases contrast by making dark edges lighter and light edges darker, resulting in softer, somewhat blurred edges.

Lets you lighten (dodge) selected areas in an image. This tool is used most often to show detail in the midtones or shadows of an image.

Lets you darken (burn) areas in an image. This tool is used most often to reduce detail in the highlights of an image.

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

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

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

Opens the Stitch Options dialog box. Click this button only after you have placed all four markers.



Opens the Mask toolset to let you select, or mask, areas of an image so that you can edit one area without affecting another.

You can use masks to isolate your editing and retouching. You can also use masks to outline areas for cutting and copying to create montages. Finally, you can copy masked areas from one place in an image to another place in the same image, or into other images or programs.

An outline shows the shape of the mask as you create it. This shape displays as a "marquee" when you are finished drawing the mask. The marquee is identified by a moving black and white border on color images, and a moving green and red border on grayscale and line art images.

Lets you create a rectangular, square, elliptical, or circular mask.

Lets you save your preferences for this tool.

Lets you choose whether you want to create rectangular or elliptical masks. Click the down arrow in the list box, then click the rectangular or elliptical shape to choose the mask shape.

Lets you create a custom mask by manually or automatically tracing an outline of the area you want to mask.

You can draw a freehand mask one point at a time (by clicking the left mouse button), or you can press and hold the left mouse button while dragging the pointer (as if you were drawing with a pencil).

Lets you save your preferences for this tool.

Lets you select a method of using the Freehand Mask tool.

Choose Freehand to draw a mask without constraints.

Choose AutoMask to draw a mask semi-automatically along color break lines. This allows you to trace parts of the image distinguished by their color.

Choose Point Edit to edit, add, and delete points in a mask.

Lets you anti-alias (or feather) the mask edges.



Lets you draw lines with the Freehand Mask tool.

Lets you draw curves with the Freehand Mask tool.

Lets you choose a color model to use for creating the mask. For example, if all hues in the mask are similar, but there is a wide range of lightness and darkness, you might want to use the HSL model to draw the mask.

Lets you determine the amount of change in color that Image uses to trace the mask. If all colors are very similar you may want to use a small number so the mask does not expand too much. A high sensitivity gives you more precision, but requires more time to create the mask.

Lets you determine the minimum line length in pixels that Image can draw when automasking.

The Point Edit option displays the following additional options related to point editing only.

Activates a line editing tool for the selected point.

Lets you activate a Bézier curve editing tool for the selected point. This allows you to curve the lines on each side of the point.

Lets you move points in a mask. Do this by dragging a point.

**Note**

To toggle between Add Point mode and Move Point mode, press and hold Shift.



Lets you add points to a mask. Do this by clicking on the marquee between two existing points.

**Note**

To toggle between Add Point mode and Move Point mode, press and hold Shift.

Lets you delete a point on a mask.

Lets you create an irregularly shaped mask by painting on areas you want to mask.

Lets you save your preferences for this tool.

Lets you choose the way the Paint On Mask tool will work. Choose Image Mask to paint a mask directly on the image. Choose Object Alpha to paint on the object's alpha channel. This lets you change the characteristics of the whole object or parts of it. For example, select an object and choose Object Alpha in the Paint On Mask list box. Choose the Subtractive mode to paint away part of the object. Choose the Additive mode to add part of the object back.

Automatically draws a mask by sensing color breaks within the image and masking between them. You choose the color to be masked by pointing the cursor to the area of the image you want masked and clicking.

The Smart Mask tool is most effective when the contrast or color break is strong at the edge of the area to be masked. For example, the Smart Mask tool is useful for masking black letters when they are displayed on a white background.

Lets you save your preferences for this tool.

Set the Wand Range to determine sensitivity to color differences. As you increase the Wand Range percentage, the area of color included in the mask increases.



Set the Wand Fade to create smooth edges on masks as the mask is drawn. As you increase the Wand Fade percentage, the edges of the mask becomes softer. As you decrease the Wand Fade percentage, the edges of the mask become more sharply defined.

Lets you mask similar colors throughout the image after you have created the first mask.

Lets you increase the size of the mask by the percentage amount set in the Expand Mask Amount box.

Lets you set the amount to increase the size of the mask.

Lets you copy or move the mask only or both the mask and the image inside the mask.

Lets you save your preferences for this tool.

Displays the options for choosing how you want to transform the selection:

Copy Mask lets you duplicate the mask without changing the image.

Move Mask lets you move the mask without changing the image.

Copy Image lets you duplicate the mask and the image inside the mask; this is similar to copying and pasting an image. This creates an object if objects are enabled in the Options dialog box.

Move Image lets you move the mask and the image inside the mask; this is similar to cutting and pasting the image. This creates an object if objects are enabled in the Options dialog box.

Lets you change the height and width of the selection. Drag a corner handle to enlarge or shrink the selection. Drag an edge handle to move just the height or width.



Lets you slant the selection. Drag a corner handle or a top and bottom edge handle to skew the selection left or right.  
Drag an edge handle to skew the selection up or down.

Lets you add a three-dimensional appearance to the selection. Dragging a corner handle in one direction moves the adjacent corner handle an equal distance in the opposite direction.

Lets you stretch the selection as if it is a rubber sheet. Each corner handle operates independently of the others. Drag a corner handle in any direction.

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

Lets you rotate the selection by pushing the top back and pulling the bottom forward, or vice versa, as if you are turning a rotisserie (rotating spit). This rotation is actually from a 45 degree angle.

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

Lets you change the shape of a mask by moving, adding, or deleting points on the mask.

The Mask Point Editing tool lets you fine-tune a mask by adjusting its individual points. The tool is especially useful when you need to make minor changes to a mask.

**Note**

When in point editing mode, you can press Tab to select all points in the first shape with a selected point (or all points in all shapes if none are selected).

Lets you save your preferences for this tool.



Lets you edit points as line segments or Bézier curves.

Lets you choose the maximum curvature the program will allow when converting to line segments.

Lets you choose how sharp the corners of a point are. The lower the continuity, the sharper the corner. The higher the continuity, the softer the edges of the corner.

Lets you choose the maximum curvature the program will allow when converting to Bézier curves.

Click the masked area to enter point editing mode and display the following options in the ribbon, for both the Lines and Curves methods.

Lets you reduce the size of an image and remove unwanted areas in the image by selecting a rectangular portion of the image that you want to keep and discarding the portion outside the rectangle.

Lets you save your preferences for this tool.

Lets you choose the method of cropping. Choose Freeform to draw the cropping rectangle without constraints. Choose Constrain Aspect to draw a cropping rectangle with a specific width to height ratio. Enter the ratio in the Width and Height edit boxes. Choose Constrain Size to draw a cropping rectangle of a specific size.

Lets you enter the width of the rectangle to crop.



Lets you enter the height of the rectangle to crop.

Lets you choose the units of measure for cropping.

Lets you add text to an image, select typefaces and point sizes, and choose text attributes.

Use this tool to add short captions or annotations to an image. Text added in this way is great for producing comprehensives (concepts) or for printing on relatively low-resolution printers (less than 600 dpi). When you apply the text, it becomes a floating object that you can move, edit, and transform.

Lets you save your preferences for this tool.

Lets you choose which font to use. You can select from any available Windows font, whether it is a vector or an outline font, including Adobe Type Manager fonts.

Lets you choose the size of your text.

Lets you specify the bold style.

Lets you specify the italic style.



Lets you specify the underline style.

Lets you specify the anti-aliased style. Anti-aliased (feathered) text usually appears smoother than text that is not anti-aliased.

Lets you choose the left justification styles for the text.

Lets you choose the center justification styles for the text.

Lets you choose the right justification styles for the text.

This button is enabled if you choose a font with a corresponding @font which supports vertical text. This is typically available only on far east systems.

Lets you enter a clockwise rotation in degrees for the text. You can enter values from 0 to 360.

Opens the Color Shields dialog box to let you choose which selected or nonselected colors you want to edit.



Opens a menu that contains commands for managing files.

Opens the Retouch toolset to let you enhance an image by retouching only the areas that need improvement.

The Retouch tools achieve results like the effects achieved when using several different paint brushes, airbrushes, spray cans, markers, and pastels in traditional artwork. The Paint tool simulates the painting of conventional art or paint on canvas. The Clone tool lets you paint a copy of one part of an image onto another part. The Texture tool lets you paint on a selected texture on the image. The Image Spray tool lets you point and click to paint a series of predefined objects on an image. The Warp tool lets you distort portions of an image, or the entire image.

Lets you control the rate at which paint is applied. Choose a low pressure setting for light coverage or a high pressure setting for high coverage.

Lets you clone a portion of the image and paint it on another part of the image. Click the source button and then move the mouse to position the source marker to the location on the image from which you want to clone and click the image. Move the mouse to position the destination marker in the location where you want the cloned portion to appear, and click the image again. Click and drag the two markers to paint the cloned image. Press Shift to change the relative positions of the two markers.

Click this button to move only the destination brush. The source brush will not move.

When you open the Retouch, Filter or Draw tool sets, click this button to open the Brush Styles dialog box.

You can scroll through the list of categories, collapsing or expanding the categories by clicking the + or - signs. When you find the brush style you want to use, click the brush style name. A red check mark indicates this is the active brush style.

Lets you select the shape of the brush tip.

Lets you define the dimensions of the tool tip. You can increase and decrease the values in small increments by clicking the spin control next to the edit box.



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

Lets you apply a color or shade of gray to an image like paint to a canvas. You can also use this tool to paint or retouch portions of an image.

Lets you easily copy a portion of an image to another part of the image.

Lets you paint with a texture instead of a color.

Lets you save your preferences for this tool.

Lets you save your preferences for this tool.

Lets you save your preferences for this tool.

Lets you save your preferences for this tool.



Lets you paint with images instead of a color.

[Click to open the Image Spray Gallery.](#)

Choose either to spray the collection in Sequential or Random order.

Click this button to overlap the images you are spraying onto the base image.

Lets you define the size of the image you are spraying. You can scale an image spray from one percent to 500 percent. You can increase and decrease the percentage in small increments by clicking the spin control next to the edit box.

Lets you select the warp mode to distort your image.

Push and Pull mode lets you paint a warp on a portion of the image. You can control the amount of distortion by adjusting the brush size and the warp region. If the brush dimensions are larger than the object or image dimensions, the warp will default to the Bend Image mode.

Bend Image mode lets you bend the entire image in one direction. You can control the amount of distortion by adjusting the sensitivity.

Brush Warp mode lets you paint a warp with a grid. The grid you choose changes the warp distortion.

Lets you select the percentage of image outside the brush you want to affect. Selecting 100 means only the area within the brush tip is affected. The higher the value, the more image outside the brush tip is affected.

Click this button to select a predefined grid. You can only select a grid when you choose the Tile warp mode. This mode lets you paint a warp with a grid.



Lets you select the size of the area affected by dragging the cursor. The smaller the number, the less sensitive the brush, and the larger the affected area.

Click this button to open the Image Warp dialog box. This dialog box lets you apply warp distortion on a grid automatically without painting on the image.

Lets you select individual or multiple objects for transforming, grouping, or deleting.

Lets you copy or move a selected object or objects.

Lets you save your preferences for this tool.

Lets you move selected objects up one layer each click. Each object resides on a different layer. You can see this by overlapping the objects and viewing them. Pressing Shift while clicking a button moves the selection to the back or front layer.

**Note**

When you have multiple objects selected on non-consecutive layers, each object moves one layer when you click the button. If you hold Shift and then click, all selected objects move to the top or bottom in their relative sequence.

Lets you move selected objects down one layer each click. Each object resides on a different layer. You can see this by overlapping the objects and viewing them. Pressing Shift while clicking a button moves the selection to the back or front layer.

**Note**

When you have multiple objects selected on non-consecutive layers, each object moves one layer when you click the button. If you hold Shift and then click, all selected objects move to the top or bottom in their relative sequence.

Lets you display the Transform tool for the selected objects. Controls in this ribbon allow you to change the shape and orientation of the selection.



Lets you group or ungroup multiple selected objects. Grouped objects can be moved and selected as one object.

Lets you lock or unlock selected objects.

Opens a submenu containing these management commands: Add, Delete, and Rename.

Opens a submenu containing these management commands: Delete, and Rename.

Lets you set the scaling percentage in the Scale area. For example, if you want the shape to be one-half its original size, set the Scale percentage to 50%.

Opens the Load Shape dialog box to let you load, or add, the selected shape.

Opens the Save Shape dialog box to let you save the selected shape.

Displays the active and alternate colors that are used when you add or change a color in an image. The active color appears on top of the alternate color (though it may be right or left). The active color is used when you perform an action.

You can also double click this tool to open the Color Picker dialog box and choose a different color for the swatch.



Lets you select a tool to sample a color in an image to become the active color in the Color Swatch.

Lets you "browse" the tool over the image, updating the active color in the Color Swatch as you click on colors in an image.

Lets you draw a rectangle over an area of the image to sample colors. The sampled colors are averaged and the resultant color becomes the active color in the Color Swatch.

Lets you display color information about multiple locations in an image. You can display as many as eight locations.

Lets you calculate the distance between any two or three points in an image

Lets you group selected objects. Also lets you ungroup previously grouped objects.

Lets you delete selected objects.

Lets you crop selected objects.



Lets you edit the alpha channel of selected objects.

Lets you bring an object forward. To move an object to the front layer, press Shift while clicking the Bring Forward button.

Lets you send an object backward. To move an object to the back layer, press Shift while clicking the Send Backward button.

Lets you send a color channel to the mask channel.

Lets you copy a selected channel to the Clipboard.

Lets you paste information from the Clipboard.

Lets you import color channels into the currently selected channel(s).

Lets you export the currently selected channel to disk.



Lets you stop the selected operation.

Lets you pause a selected operation.

Lets you resume a selected paused operation.

Lets you select an operation to manage. Each operation's progress is shown by a bar indicator.

Shows the areas of an image not masked. If you have a complex mask, the Ruby Overlay makes it easier to see what is masked and what is not.

Displays the mask channel. The mask channel contains a grayscale image of any mask you create with the Mask tools from the toolbar. Lets you work directly on the mask channel and edit the mask directly.

Displays the current magnification of the active image. Lets you set the magnification by choosing a size from the drop-down list.

Lets you undo the last action taken or you can choose an undo action from the drop-down list.



Lets you redo the previously undone action or you can choose a redo action from the drop-down list.

Opens the Share Media window.

Shows or hides the Object Manager window, a moveable window containing a graphical list of the objects that are floating on the active image. Up and down arrows on the right side of the window provide for scrolling through a long roster of objects.

Shows or hides vertical and horizontal rulers in the active image window.

Shows or hides the grid in the active image window.

Shows or hides the guidelines in the active image window.

Lets you snap to the grid in the active image window.

Lets you snap to the guidelines in the active image window.



Lets you lock the guidelines in the active image window.

Displays the object's alpha channel. The alpha channel contains a grayscale image of any object on the base image. You can work directly on the alpha channel and edit the object directly.

Lets you anti-alias (or feather) the edges of a mask.

Lets you send an image to the selected printer.

Saves the currently active image using the current filename with the same file type and image settings.

Opens a dialog box that lets you create a new image.

Lets you choose an image file to open.

Cuts an area of the image (defined by a mask) to the Windows Clipboard. The cutout area appears as a white hole in the image.



Sends a duplicate copy of the image area defined by a mask to the Windows Clipboard. The working image is unaffected when using the Copy command.

Pastes the contents of the Windows Clipboard into the current image. When you click the Paste command, the ribbon area displays options that you can use with the Selector Transform tool.

Opens the Wizard Browser dialog box. Image ships with 15 wizards. These wizards automate different imaging processes, from generating contact sheets to creating cool text. Image also ships with 16 online tutorials and 72 predefined macros you can access from this dialog box.

Opens the Command Center dialog box that lets you edit the Command List.

Shows or hides the color palette.

Lets you get help on a window element. Click on this button and the pointer changes to include a question mark (?). Then click on a window element to see a brief description of what that element does.

Lets you choose the additive mode to add to a masked area.

Lets you choose the subtractive mode to subtract from a masked area.



Lets you define the method of merging colors of an object related to the existing base image and other overlapping objects.

Undoes the previous mask operation.

Creates an object of the area inside a mask. If more than one mask exists, a single object is created from the masked areas.

Lets you create a gradual transition between two or more colors.

Removes a mask from the area inside the border and masks the area outside the border. If you mask an area of an image, this command removes the mask from that area and masks everything else.

Lets you set how far apart the points in a brush or pen stroke are laid down. You can create very solid or very dotted brushes or pens. Experiment to get the style you want.

Lets you create a mask around an object. The object itself is not affected by this command.

Creates a drop shadow from any floating object or masked area.



Removes the selected objects from the active image.

Deletes all active masks. You can restore removed masks by choosing the Undo command on the Mask menu.

Opens the QuickZoom window, a view-only window of the image. When first opened, this window shows a miniature representation of the full image. You use the resizable viewing rectangles to zoom in and out on the image in the currently active window.

Hides the Image title bar and menu bar so you can maximize the image editing area of the screen. Selected toolbars remain on the screen. All the menu commands for Image are available using keyboard shortcuts and function keys.

Lets Image automatically resize an image window depending on the current zoom percentage.

Shows or hides the Pattern Window, which lets you view the image as it would appear on an Internet web page as a background pattern.

Opens the Copy To HTML dialog box which lets you save an image area defined by a mask (or the entire image if there is no mask) as an Internet-formatted image.

Lets you set the size of the area sampled by the multiprobe tool. Locations can be as small as 1-by-1 screen pixels and as large as a 49-by-49 screen pixel area.



Opens the Advanced Color Probing dialog box.

Removes all existing multiprobe locations from the image.

Lets you define whether you want to measure the distance between points using one, two, or three lines.

Removes all existing measuring points from the image.

Lets you set the width, in pixels, of the workspace the animation frames occupy. Make sure the width is large enough to hold any frames you may offset from the Frame tab in the GIF Animator dialog box.

Offsetting lets you set the distance of a frame from the upper-left corner of the workspace. This distance is measured in pixels along the X- and Y-axes.

Lets you set the height, in pixels, of the workspace the animation frames occupy. Make sure the height is large enough to hold any frames you may offset from the Frame tab in the GIF Animator dialog box.

Offsetting lets you set the distance of a frame from the upper-left corner of the workspace. This distance is measured in pixels along the X- and Y-axes.

Check this option to grow the global dimensions according to the largest animated frame.

Check this option to constrain any frames you may offset to fit within the global dimensions.  
Offsetting lets you set the distance of a frame from the upper-left corner of the workspace. This distance is measured in pixels along the X- and Y-axes.



Enter the number of times you want an animation to repeat when it is played.

Check this option to make an animation repeat endlessly.

Click the Edit button to edit the Global palette. The Global palette defines the colors that all frames in an animated GIF can use. You can reduce the file size of an animated GIF by using the Global palette for all the frames. If, however, a frame contains colors not found in the Global palette, you can choose to use its Local palette by checking the Use Local Palette option on the Frame tab in the GIF Animator dialog box.

Click this swatch to change the background color of the workspace the animation frames occupy. The background color is the color used to show transparency when you preview the animation, or for those pixels on screen that are not covered by a frame.

Click this button and enter the length of time in hundredths of a second increments that a frame is displayed during animation. The clock starts ticking immediately after the graphic is rendered.

The currently selected frame displays in this area. If you click the Play button, the animation displays here. For an accurate representation of how the animation will look in a Web browser, click Full Size Preview.

Click this button to move to the previous frame in the animation.

Click this button to move to the next frame in the animation.



Click this button to play the animation. The animation displays in the preview area above.

Click this button to stop the animation.

Click this button to insert a frame after the currently selected frame.

Click this button to edit the currently selected frame. You can use Image's tools to edit a frame.

Click this button to delete the currently selected frame.

Click this button to preview the animation at the size specified in the global width and height boxes. A new window opens to play the animation.

Enter the amount of pixels you want to move the frame to the right.

Offsetting lets you set the distance of a frame from the upper-left corner of the workspace the animation frames occupy. This distance is measured in pixels along the X- and Y-axes.

Enter the amount of pixels you want to move the frame down.

Offsetting lets you set the distance of a frame from the upper-left corner of the workspace the animation frames occupy. This distance is measured in pixels along the X- and Y-axes.



Enter the length of time in hundredths of a second increments that this frame is displayed during animation. The clock starts ticking immediately after the graphic is rendered.

Check this option to use the Local palette for this frame.

The Local palette defines the colors that a single frame in an animated GIF can use. If an individual frame within the animation does not use a Local palette, the frame will use the Global palette by default. Otherwise, a Local palette always supersedes the Global palette if the frame has a Local palette associated with it.

Click the Edit button to edit the Local palette.

The Local palette defines the colors that a single frame in an animated GIF can use. If an individual frame within the animation does not use a Local palette, the frame will use the Global palette by default. Otherwise, a Local palette always supersedes the Global palette if the frame has a Local palette associated with it.

Check this option to define a single color within the frame to be transparent. This color will be invisible when displayed in a Web browser.

Click this swatch to change the color you want to make transparent in this frame.

Select the method you want to use to remove a frame during the animation sequence:

- Undefined--You are not specifying a removal process. The Web browser playing the animation removes the frame using its own method. This is not recommended.
- Don't Remove--The frame is not removed. Any subsequent frames are displayed over this frame.
- Background--The frame is removed and replaced with the background color you set on the Global tab of the GIF Animator dialog box.
- Previous--The frame is removed and replaced with the frame preceding it.

Check this option to interlace the frame, or load the frame gradually, giving the appearance of a fade-in.

Check this option to determine whether or not input is expected from a user before continuing with the next frame in the animation. If you have set a Delay (above) and have checked the User Input option, the animation will continue when either user input is received or when the delay time expires, whichever occurs first.



Select a numbered frame from the list to preview that frame in the window on the right.

Click the up arrow to move the selected frame up one frame in the animation.

Click the down arrow to move the selected frame down one frame in the animation.

Lets you edit the currently selected Web element.

Lets you save Web elements to a Web format.

Lets you export the active image to the GIF format.

Lets you export the active image to the JPEG compression format.

Lets you unlock the handles of a point for cusp mode.



Lets you relock unlocked point handles for use in symmetrical mode.

Lets you select all points within a path.

## Edit Tab

{button Tell me how...,PI('',`command\_\_rtf\_1020966`)}

The Edit tab lets you change the order of the commands in the Command Center, disable or enable commands, insert commands, delete commands, and edit the properties of commands. You can use the tools on this tab to organize the changes you make to an image, for example, so that you can create several different versions of an image. You can create a folder into which you can store commands. You can select a group of commands and store it in a folder.

You can also insert a command branch. Inserting a branch creates a new branch folder after the selected command in the Command area. This folder contains folders which contain sets of alternative commands. Only one of these folders can be enabled at one time.

This tab also lets you add a comment in the Command Center for any folder or branch. Adding comments lets you annotate the commands for future use.

### Command Area

Displays the commands, folders, and branches.

### Enable/Disable Button

Enables or disables the selected commands in the Command area.

### Delete Button

Deletes the selected command in the Command area.

### New Folder Button

Creates a new untitled folder after the selected command in the Command area. The folder is open.

### Group Button

Creates a new closed untitled folder after the selected command in the Command area and places the selected commands in the new folder.

### Branch Button

Creates a new untitled branch folder after the selected command in the Command area. This folder contains alternate commands or folders which contain sets of alternative commands. Only one of these commands or folders can be enabled at one time.

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{button Related Topics,PI('',`csh\_db\_rtf\_748865`)}

[Option Tab](#)

[Step Tab](#)

[Stop Points Tab](#)

[Why should I use the Command Center?](#)

[Organizing the Command Center](#)

[Editing the Command Center](#)

## Option Tab

{button Tell me how...,PI('`,`command\_\_rtf\_1020966')}

The Option tab lets you load a macro containing a set of commands and insert it into the Command Center after the currently selected command. It also lets you save a set of commands as a macro.

You can also choose options that let you track different versions of the image based on the author of the changes and the date of the changes. If the date or author has changed since the last time the file was opened, these options automatically insert new folders in the Command Center when the file is opened. The new group folder is titled according to the author's name, based on the current user's login name, or the current date.

The Option tab also lets you commit the changes to the current image file up to a selected command. When the changes are committed, the image file is regenerated with all changes made prior to the selected command. Committed commands are removed from the Command Center. The unselected commands remain in the Command Center.

### Save Button

Opens the Save Macro dialog box to let you save the commands in the Command area as a macro.

### Load Button

Opens the Load Macro dialog box to let you insert a macro after the selected command in the Command area.

### Commit Button

Regenerates the PPF/PP5 image file with all changes made prior to the selected command and saves the changes to the base file. The committed commands are removed from the Command Center.

### Note

If the original file was linked, the link is broken. A new PPF file is created.

### Versioning/Date

### Versioning/User

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{button Related Topics,PI('`,`csh\_db\_rtf\_748865')}

[Edit Tab](#)

[Step Tab](#)

[Stop Points Tab](#)

[Why should I use the Command Center?](#)

[Organizing the Command Center](#)

[Editing the Command Center](#)

## Step Tab

{button Tell me how...,PI('`,`command\_\_rtf\_1020966')}

The Step tab lets you step through the commands in the Command Center so that you can identify a particular command or a folder containing a command of interest. You can choose to single step through the commands, step through the commands in folders, or animate the steps. You can choose to exclude commands from the steps so that you can isolate the command of interest. Excluded commands are not deleted from the Command Center; they are simply deselected from the stepping process.

### **Step Button**

Initiates the single stepping of commands in the Command Center.

### **Step Folder Button**

Initiates stepping of folders in the Command Center.

### **Play Button**

Initiates playing of the commands in the Command Center without pausing between steps.

### **Stop Button**

Stops playing of the commands in the Command Center.

### **Reset Button**

Resets the image to its original condition before playing of the commands in the Command Center.

### **Animate Button**

Plays the commands in the Command Center, pausing briefly between commands.

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{button Related Topics,PI('`,`csh\_db\_rtf\_748865')}

[Edit Tab](#)

[Option Tab](#)

[Stop Points Tab](#)

[Why should I use the Command Center?](#)

[Organizing the Command Center](#)

[Editing the Command Center](#)



## Stop Points Tab

{button Tell me how...,PI('`,`command\_\_rtf\_1020966')}

The Stop Points tab lets you define stopping points in the Command Center so you can regenerate the image up to the point when a selected command type is executed or a command affects an area on the image that you define. This helps you review the changes made to the image up to that point so you can accurately locate a command of interest. You can use the two features alone or in combination. Using the combination feature lets you locate a particular type of command that affects an area on the image.

### Stop Point Type Area

Lets you select the type of stop points to be used: Stop on Command Type, Stop on Area, or Stop on Command Type and Area.

### Command Area

Lets you select the type of command to stop on.

### Draw Area Button

Lets you define the location of the area to be stopped on by letting you drag a rectangle on the image. Drawing the rectangle automatically fills the adjacent boxes with values indicating the locations of the sides of the rectangle referenced in pixels to the upper left corner of the image.

### Left Area Button

Lets you define the location of left side of the area to be stopped on. Referenced in pixels from the left side of the image.

### Top Area Button

Lets you define the location of top of the area to be stopped on. Referenced in pixels from the top of the image.

### Right Area Button

Lets you define the location of right side of the area to be stopped on. Referenced in pixels from the left side of the image.

### Bottom Area Button

Lets you define the location of bottom of the area to be stopped on. Referenced in pixels from the top of the image.

### Stop Points Area

Shows the currently defined stop points.

### Add Button

Adds the currently displayed stop point to the Stop Points area.

### Clear Button

Removes the currently selected stop point from the Stop Points area.

### Clear All Button

Removes all stop points from the Stop Points area.

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{button Related Topics,PI('`,`csh\_db\_rtf\_748865')}

[Edit Tab](#)

[Option Tab](#)

[Step Tab](#)

[Why should I use the Command Center?](#)

[Organizing the Command Center](#)

[Editing the Command Center](#)

## Separation Tab

{button Tell me how...,PI('`,`file\_rtf\_1156860')}

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

### Separation Recipe Red

Lets you adjust the percentages of magenta and yellow inks used to print red.

### Separation Recipe Red's Magenta

Lets you adjust the percentages of magenta ink used to print red.

### Separation Recipe Red's Yellow

Lets you adjust the percentages of magenta and yellow inks used to print red.

### Separation Recipe Green

Lets you adjust the percentages of yellow and cyan inks used to print green.

### Separation Recipe Green's Yellow

Lets you adjust the percentages of yellow ink used to print green.

### Separation Recipe Green's Cyan

Lets you adjust the percentages of cyan ink used to print green.

### Separation Recipe Blue

Lets you adjust the percentages of cyan and magenta inks used to print blue.

### Separation Recipe Blue's Cyan

Lets you adjust the percentages of cyan ink used to print blue.

### Separation Recipe Blue's Magenta

Lets you adjust the percentages of magenta ink used to print blue.

### Separation Black Generation

Lets you select a black generation map to be used.

### Separation Black Removal

Lets you specify the percentage of overlapping CMY to remove areas where black is generated.

### Separation Black Limit

Lets you adjust the maximum amount of black. As you adjust the amount, the Ink Amount map changes.

### Separation Total Ink Limit

Lets you adjust the total amount of ink that the presses can hold. Consult with your service bureau to determine the best value.

### Separation Boost

Lets you increase the amount of saturation when the image is output. This setting can compensate for ink impurities and saturation loss that may occur when printing.

### Ink Amount Map

Shows you the effect of the current settings.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745158')}



## Halftone Tab

{button Tell me how...,PI('`,`file\_rtf\_1156860')}

To reproduce photographs in a commercial print shop, prints are screened to create halftone images. A halftone image is a series of dots of varying sizes that represent shades of light and dark. The dots are arranged in rows. The number of lines per inch is the measure of the number of cells per inch in the image. The screen angle is the offset of a cell in one row to the cells in the line above or below. (Black-and-white images are traditionally screened at 45 degrees.)

Color separations are often rotated by 30 degrees in relation to each other. Typical screen angles are 45 degrees for black, 75 degrees for magenta, 90 degrees for yellow, and 105 degrees for cyan.

Image applies an appropriate "screen" to the output as you print the image, based on the printer you choose. To get printed output that is comparable to the printing of halftone photographs, Image adjusts the output to match the capabilities of that particular printer.

### Halftone Use Printer

Lets you use the default printer halftone values. When deselected, Image halftone values are used.

### Halftone Dot

Lets you specify the type of halftone dot created: Circular, Square, or Elliptical.

### Halftone Frequency Cyan

Lets you specify the screen frequency for the halftone for cyan.

### Halftone Frequency Magenta

Lets you specify the screen frequency for the halftone for magenta.

### Halftone Frequency Yellow

Lets you specify the screen frequency for the halftone for yellow.

### Halftone Frequency Black

Lets you specify the screen frequency for the halftone for black.

### Halftone Screen Angle Cyan

Lets you specify the screen angle for cyan.

### Halftone Screen Angle Magenta

Lets you specify the screen angle for magenta.

### Halftone Screen Angle Yellow

Lets you specify the screen angle for yellow.

### Halftone Screen Angle Black

Lets you specify the screen angle for black.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745158')}

## Calibration Tab

{button Tell me how...,PI('`,`file\_rtf\_1156860')}

The Calibration tab lets you calibrate Image's output by selecting and editing printer calibration maps and adjusting dot gain.

### Calibration Color Plate

Lets you select the calibration map you want to view.

### File Options Button

Opens a menu containing commands for file management.

### File Options Button

Lets you select a calibration map to use.

### Calibration Dot gain

Lets you adjust the dot gain. Consult your service bureau for the dot gain setting required for their devices.

### Calibration Minimum Highlight Dot

Lets you adjust the minimum dot percentage for highlights. As you change the value, the calibration map changes.

### Calibration Maximum Shadow Dot

Lets you adjust the maximum dot percentage for shadows. As you change the value, the calibration map changes.

### Apply Calibration When converting to CMYK

Lets you apply the calibration map to a CMYK image as it is converted using the Convert To or Save As commands.

### Apply Calibration During Print

Lets you apply the calibration map to the image only when it is printed. This option only applies to CMYK images. Other types of images have the calibration map applied when printed.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745158')}

## Extras Tab

{button Tell me how...,PI('`,`file\_rtf\_1156860')}

The Extras tab lets you select various options that are useful when printing an image, including trim marks, registration marks, separations identity, and color scales. It also lets you print the image flipped and inverted for photographic film production.

### Trim Marks

Adds trim marks (crop marks) at the corners of the image.

Trim marks indicate where the paper should be cut by the print shop to produce the correct page size. The trim marks appear as four sets of 1/2-inch horizontal and vertical lines.

### Registration Marks

Adds registration marks to the printed image.

### Separation Labels

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

### Steps Scale

Adds a set of color scales to the printed image to help monitor four-color printing quality.

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

### Negative

Lets you produce film on an imagesetter for platemaking.

### Mirror Emulsion Down

Mirrors or flips an image to be sent to the imagesetter set for "emulsion down" printing.

Like negative images, most image work is done "right reading," and emulsion side up or down is specified as part of the imagesetting process when outputting to film.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745158')}

## Profile Tab

{button Tell me how...,PI('`,`file\_rtf\_1156860')}

The Profile tab lets you choose a destination device and destination profile and preview the ink amounts for the chosen profile.

### Notes

The Profile tab appears only when the Kodak Color Management System (CMS) is active.

### Destination Profile

Lets you choose a profile for the selected device.

### Preview Button

Lets you preview the ink amounts in the selected profile for the printer device.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_745158')}



## Lighting Tab

The Lighting tab lets you apply special lighting effects to an RGB or grayscale image.

### Light source type

You can choose from four different light sources:

Directional shines light like the sun. The source is so far away, the light appears to have no single source; it only has a direction from where the light is shining. It always points toward the center of the image.

Flood shines just like a floodlight. You can focus the light on a specific point, and choose the light's position. The closer you bring the light to an image's surface, the tighter the focal point of the light.

Spot works like a spotlight. There is a constant stream of light across the ellipse, but the light diffuses at the edges. You can change the focal point of the spotlight.

Omni shines light in all directions, similar to a light bulb. There is no focal point.

### Intensity slider

A light's intensity is similar to a dimmer switch on a household light. As you increase intensity, you increase brightness. As you decrease intensity, you turn down the light source. Light Studio also lets you add negative intensity (negative values), decreasing light until an image is black (-100).

### Intensity spinner

A light's intensity is similar to a dimmer switch on a household light. As you increase intensity, you increase brightness. As you decrease intensity, you turn down the light source. Light Studio also lets you add negative intensity (negative values), decreasing light until an image is black (-100).

### Aperture slider

The aperture sets the size of the opening through which the light shines. You can only change the aperture of Floods and Spots. The smaller the value, the smaller the opening through which light can escape, and the more focused the light.

### Aperture spinner

The aperture sets the size of the opening through which the light shines. You can only change the aperture of Floods and Spots. The smaller the value, the smaller the opening through which light can escape, and the more focused the light.

### Ambient light slider

This is the surrounding, natural light in an image, such as sunlight or light from a fluorescent light. A value of 0 removes the ambient light source.

### Ambient light spinner

This is the surrounding, natural light in an image, such as sunlight or light from a fluorescent light. A value of 0 removes the ambient light source.

### Exposure slider

Exposure works exactly like in photography. Overexposing, or increasing the value, increases the light, creating a washed out image. Underexposing, or decreasing the value, darkens the light.

### Exposure spinner

Exposure works exactly like in photography. Overexposing, or increasing the value, increases the light, creating a washed out image. Underexposing, or decreasing the value, darkens the light.

### Level slider

You can only adjust this value if you have checked the Gloss Finish Lighting box. This determines how shiny the surface of an image is.

**Level spinner**

You can only adjust this value if you have checked the Gloss Finish Lighting box. This determines how shiny the surface of an image is.

**Light absorbance slider**

You can only adjust this value if you have checked the Gloss Finish Lighting box. Increase the value to make the surface of the image absorb more light. The more light the surface absorbs, the less shiny the surface is.

**Light absorbance spinner**

You can only adjust this value if you have checked the Gloss Finish Lighting box. Increase the value to make the surface of the image absorb more light. The more light the surface absorbs, the less shiny the surface is.

**Gloss finish lighting**

Check this box if you want a gloss finish on your image, just like the surface of photographic paper. If you leave this box unchecked, the image has a matte finish.

## **Bumping Tab**

The Bumping tab lets you create bump maps which add depth to a flat image.

### **Bump map source**

You can choose from nine bump map sources:

Gray--All the information in the image is used to create the bump map.

Mask--You can choose to use the information inside the mask channel to create the bump map.

None--No bump map is created.

Red--Only the red information in the image is used to create the bump map.

Green--Only the green information in the image is used to create the bump map.

Blue--Only the blue information in the image is used to create the bump map.

Hue--Only the hue information in the image is used to create the bump map.

Saturation--Only the saturation information in the image is used to create the bump map.

Luminance--Only the luminance information in the image is used to create the bump map.

### **Use external bump map source**

Check this box if you want add a secondary bump map to an image. This is similar to a canvas on which an artist paints. The canvas has a texture which you can see through the painting.

You can use one of Image's default textures, or you can add your own texture.

### **Bump map source**

Click this button to add a secondary bump map to an image. You can use one of Image's default textures, or you can add your own texture.

### **Bump map tile**

Check this option to tile the texture on the image. If the texture is not tileable you will see seams.

### **Bump map center**

Check this option to center the texture on the image.

### **Bump map stretch**

Check this option to stretch the texture on the image. If you stretch the texture, Light Studio shrinks and grows the texture to fit the entire image. This may cause the texture to distort.

### **Bump height slider**

Drag the slider to change the texture from near flat to mountainous. The higher the value, the higher the bumps.

### **Bump height spinner**

Increase the value to change the texture from near flat to mountainous. The higher the value, the higher the bumps.

### **Bump blending slider**

Lets you blend the external bump map source with the image bump map source. A value of 0 applies only your image bump map source. A value of 100 applies only your external bump map source.

### **Bump blending spinner**

Lets you blend the external bump map source with the image bump map source. A value of 0 applies only your image

bump map source. A value of 100 applies only your external bump map source.

**Invert bump maps**

Check this box to invert the bump map to turn "mountains" into "valleys."

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{button Related Topics,PI('`,`csh\_db\_rtf\_745867')}

## Presets Tab

The Presets tab lets you choose one of Image's predefined light styles or save your own style for use in other images.

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{button Related Topics,PI('`csh_db_rtf_745867')}
```

## **Flares Tab**

The Flare tab lets you change the values of the flare.

### **Flare size slider**

Increase the value to make the flare larger. Regardless of the size of the flare, the reflection tail (the series of smaller circles moving away from the flare point) remains the same size and in the same position.

### **Flare size spinner**

Increase the value to make the flare larger. Regardless of the size of the flare, the reflection tail (the series of smaller circles moving away from the flare point) remains the same size and in the same position.

### **Flare brightness slider**

Increase the value to brighten the flare.

### **Flare brightness spinner**

Increase the value to brighten the flare.

### **Falloff slider**

Falloff is a decline in the quantity or quality of light intensity. This control lets you determine the dispersion of light from the flare throughout the image. Increase the value to constrain the light to the center of the flare.

### **Falloff spinner**

Falloff is a decline in the quantity or quality of light intensity. This control lets you determine the dispersion of light from the flare throughout the image. Increase the value to constrain the light to the center of the flare.

### **Halo size slider**

Increase the value to make the flare's halo larger. Regardless of the size of the halo, the flare remains the same size and in the same position.

### **Halo size spinner**

Increase the value to make the flare's halo larger. Regardless of the size of the halo, the flare remains the same size and in the same position.

### **Halo brightness slider**

Increase the value to brighten the flare's halo.

### **Halo brightness spinner**

Increase the value to brighten the flare's halo.

### **Reflection tail size slider**

The reflection tail is the series of smaller circles moving away from the flare point. Increase the value to make the reflection tail larger. Regardless of the size of the reflection tail, the flare remains the same size and in the same position.

### **Reflection tail size spinner**

The reflection tail is the series of smaller circles moving away from the flare point. Increase the value to make the reflection tail larger. Regardless of the size of the reflection tail, the flare remains the same size and in the same position.

### **Reflection tail brightness slider**

The reflection tail is the series of smaller circles moving away from the flare point. Increase the value to brighten the reflection tail.

### **Reflection tail brightness spinner**

The reflection tail is the series of smaller circles moving away from the flare point. Increase the value to brighten the

reflection tail.

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{button Related Topics,PI('csh\_db\_rtf\_745927')}

## **Rays Tab**

The Rays tab lets you change the values of any rays emanating from the flare.

### **Rays count slider**

Increase the value to add to the number of rays emanating from the flare.

### **Rays count spinner**

Increase the value to add to the number of rays emanating from the flare.

### **Rays brightness slider**

Increase the value to brighten the flare's rays.

### **Rays brightness spinner**

Increase the value to brighten the flare's rays.

### **Rays rotation slider**

Lets you rotate the rays through a full 360 degrees.

### **Rays rotation spinner**

Lets you rotate the rays through a full 360 degrees.

### **Rays streaks slider**

Increase the value to add random streaks of white light that emanate from the flare.

### **Rays streaks spinner**

Increase the value to add random streaks of white light that emanate from the flare.

### **Rays sharpness slider**

Increase the value to sharpen the rays. The lower the value, the more diffused the ray's light.

### **Rays sharpness spinner**

Increase the value to sharpen the rays. The lower the value, the more diffused the ray's light.

### **Rays Rnoise**

RNoise is "radial" noise, or noise that is added to the rotation of the rays. Increase the value to add random "sunlight"-type streak effects.

### **Rays Snoise**

SNoise is "size" noise, or noise that is added to the size of the rays. Increase the value to add this noise to the rays.

### **Anamorphic light brightness slider**

Anamorphic light is intentional distortion created by unequal magnification along perpendicular axes. Increase the value to brighten the distortion emanating from the center of the flare to either side.

### **Anamorphic light brightness spinner**

Anamorphic light is intentional distortion created by unequal magnification along perpendicular axes. Increase the value to brighten the distortion emanating from the center of the flare to either side.

### **Anamorphic light rotation slider**

Anamorphic light is intentional distortion created by unequal magnification along perpendicular axes. You can rotate the distortion through a full 360 degrees.

### **Anamorphic light rotation spinner**

Anamorphic light is intentional distortion created by unequal magnification along perpendicular axes. You can rotate the distortion through a full 360 degrees.



---

{button Related Topics,PI('`,`csh\_db\_rtf\_745927')}

## General Tab

The General tab of the Options dialog box lets you specify miscellaneous options for Image.

### Startup Macro text box

Lets you select a macro that runs when Image is started.

### Interpolation

Lets you select the interpolation method Image uses when you resample an image. (Resampling means changing the pixel dimensions of an image.) Image determines how pixels are averaged using one of the following interpolation methods:

- Bi-Linear Interpolation is the fastest interpolation method. If you want to preserve the visual impact of an image, this is the best method to use. It works best for smoothing those images you are resampling and shrinking. You also want to use linear interpolation if you are placing text on an image. Linear interpolation is the default method.
- Average Interpolation is the best method to use when you are increasing the size of an image and want to make sure the edges of the image are as smooth as possible.

#### Note

If an image becomes too smooth because of resampling, you can use the Unsharp Mask effect in the EffectsBrowser to give the image more definition.

- Bi-Cubic Interpolation is a slower interpolation method. However, if you want to preserve an image's brightness and sharpness when you are increasing its size, this is the best method to use. Bi Cubic interpolation does the best job of preserving the edges of an image.
- Spline Interpolation gives you the best balance between a sharp image and a smooth image for any resampling and resizing operation. Spline gives you the same results whether you are expanding or shrinking an image.

### New Image Type

Lets you indicate the default image type when you open a new image.

### Tablet Pressure

Lets you specify miscellaneous options if you are using a tablet/digitizer. Image supports tablets/digitizers which provide a Wintab driver with their software.

If you choose Unused, no pressure is available. If you choose Transparency, your brush strokes become less transparent as you apply more pressure to the tablet with the pen. The transparency decreases with pressure up to the limit you specified in the ribbon. If you choose Brush Size, your brush size increases as you apply more pressure to the tablet with the pen. The brush size increases with pressure up to the limit you specified in the ribbon. If you choose Brush Size and Transparency, your brush strokes become less transparent and your brush size increases as you apply more pressure to the tablet with the pen. The transparency decreases and the brush size increases with pressure up to the limit you specified in the ribbon.

### Disable Gradient Dither option

Lets you turn off gradient dithering. If you will not be printing the gradient, but only displaying it, you may want to disable gradient dithering. If you have a 24-bit monitor, you may not need to display gradient dithering.

Gradient dithering does not display bands of color; it provides a nice, even blend from one color to another.

### Independent Tool Settings option

Lets you choose the way setting the options for one tool affects the options for other tools in the group.

### Use PP5 Compatible Macro option

Lets you use macros you created using Picture Publisher 5.0.

### Scroll on MS mouse wheel

Lets you set the mouse wheel to scroll up and down, rather than zoom.

**Disable Auto Scroll option**

Lets you turn off auto scrolling. For example, when you paint and the cursor meets the edge of the window, Image automatically scrolls.

**Paste at Real Size option**

Lets you paste copied images at real size, regardless of resolution. For example, if you copy part of an image that has a resolution of 300 into an image that has a resolution of 150, the pasted image is scaled down.

**Open Line Art as Grayscale option**

Lets you edit line art images as 8-bit images. If the option is deselected and you edit a line art image as a 1-bit image, your image requires one-eighth the memory of the same image edited as a grayscale image. This could be important if you are editing a large image or if you have limited computer memory. When you edit an image as a 1-bit image, you can use only two colors: black and white.

**Recently Used files List option**

Lets you enable and disable the Recently Used Files List on the File menu. You can specify the number of recently used files up to 10.

**Number of recent files**

Lets you specify the number of recently used files whose names appear on the File menu.

**Show startup dialog**

Lets you enable or disable the startup dialog box each time you open Image. This dialog box lets you create a new image, open an image, open a recently used file, or acquire an image using a scanner or digital camera. You can also read the current Tip of the Day.

---

{button Related Topics,PI('`,`csh\_db\_rtf\_747565')}

## Plug-ins Tab

The Plug-ins tab lets you use plug-ins and set the paths for plug-ins. Plug-ins are additional effects you can buy from different software manufacturers, and "plug-in" to an application.

### Plug-in paths

Lets you set the paths for plug-ins. Plug-ins are additional effects you can buy from different software manufacturers, and "plug in" to an application.

### Use Plug-Ins check box

Lets you enable or disable plug-ins.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747565')}

## Units Tab

The Units tab controls the unit of measurement used in Image for resizing and positioning images. You can also set your ruler and grid options for more exact placement of objects. You can choose from inches, millimeters, picas/points, centimeters, and pixels.

### Use Percentages option

Lets you display pixel values as percentages (0 to 100) or levels (0 to 255).

### Screen width text box

Lets you specify the active display area on the monitor. The physical size (in inches) must be entered correctly, so Image can display the actual size of an image.

### Rulers on

Lets you display a pair of rulers in the current image window. To show or hide the rulers, click Rulers on the View menu.

### Snap to guides

Lets you snap to any displayed guides in the active image window.

### Grid on

Lets lets you show and hide the grid in the active image window.

### Snap to grid

Lets you snap to the grid in the active image window.

### Grid Units

Lets you control the unit of measurement for grids. You can choose from inches, millimeters, centimeters, and pixels.

### Width

Lets you set the horizontal spacing between grid dots using the Grid Units.

### Height

Lets you set the vertical spacing between grid dots using the Grid Units.

---

{button Related Topics,PI('`csh\_db\_rtf\_747565')}

## Objects Tab

The Objects tab lets you set preferences for floating objects.

### **Allow Tooltips on Objects check box**

Displays a "tooltip" when you rest the mouse pointer over an object. The tooltip displays the name of the object (if any), the object's distance from the top and left side of the image, and the width and height of the object.

### **Enable paste at dialog check box**

Lets you enable or disable the Paste At dialog box when you paste an object onto an image. The Paste At dialog box lets you specify the X and Y positions of the pasted object.

### **Object rendering**

Lets you see the object you are moving or dragging (and not just the object's outline).

---

{button Related Topics,PI('`,`csh\_db\_rtf\_747565')}

## Display Tab

The Display tab lets you customize how images look and behave on screen.

### Mask Tint Color list box

Lets you set the color used when displaying masks in Ruby Overlay mode.

### Sizeable zoom window

Lets Image automatically resize an image window depending on the current zoom percentage.

### Enable direct draw

Lets you use a Windows 95 function to speed up the screen redrawing process. If you notice some inconsistencies in your images, disable this option.

### Image progressive rendering

Lets you view the moving image as you drag a scroll bar left and right, up and down. This generally occurs when you have zoomed in on an image.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747565')}

## Undo Tab

The Undo tab contains options for making the Undo mode settings. You can choose how many undos are tracked by Image and whether they apply to the image as a whole or to objects floating on the image.

### Mode list box

Lets you choose No Undo, Manual Apply, or Auto Apply. Auto Apply lets every new change or edit be automatically applied to the working image. This is a convenient way to work through a session without stopping to manually apply changes.

In Auto Apply mode, the Undo command on the Edit menu and the Eraser tool remove only the last edit. Choosing the Auto Apply option means changes are automatically applied; you cannot undo them. It also frees up memory.

If the Manual Apply option is selected, the Manual Apply command on the Edit menu applies all changes made since the last manual apply. This lets you evaluate changes in combination before making them part of the image. Regardless of which apply mode you use, only the Save and Save As commands permanently save changes to a file.

### Number list box option

Lets you choose whether you want one undo per image or per object. If you choose One Per Image, you can undo only the last change made, whether it was to an image or object. If you choose One Per Object, each object has its own undo. The base image is also considered an object.

### Disable Mask Undo option

Lets you turn on and off undo for mask edits. If you choose this option, then you cannot undo mask edits, but you save memory.

### Command center versioning

Lets you decide how you want Image to keep track of the work done on an image. You can choose None, Author, Date, or Author and Date.

### Disable prompt on new file

Lets you disable a prompt that displays when you scan an image. The prompt asks if you want to save the file so you can have a command list.

### Disable Command Center

Lets you turn on and off the Command Center. If you choose this option, Image will not create a command list for the image. Deselect this option to access unlimited undo and redo capabilities.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747565')}



## Scratchpad Tab

The Scratchpad tab lets you create a blank image file to test painting and drawing effects.

### Image Type list box

Lets you choose a color or a gray image for the scratchpad.

### Width edit box

Lets you specify the width of the Scratchpad. The maximum width for the Scratchpad is 500 pixels. It can be defined as either a grayscale or full-color image format.

### Height edit box

Lets you specify the height of the Scratchpad. The maximum height for the Scratchpad is 500 pixels. It can be defined as either a grayscale or full-color image format.

---

{button Related Topics,PI('',`csh\_db\_rtf\_747565')}

## Memory Tab

You can use the Memory tab to define how you allocate your computer's RAM (Random Access Memory) and how it is used for your tasks in Image. Windows will then use these memory management definitions instead of its own memory management tools.

### Note

Changes you make in this dialog box will not take effect until you restart your computer.

### Primary drive location

Lets you designate which drive you want to use as your scratch disk.

### Secondary drive location

**Lets you designate which drive you want to use as your scratch disk if the primary drive is full.**

### Primary drive space to leave free

Lets you set the amount of space that must be left available on the drive you designated as your primary drive.

### Secondary drive space to leave free

Lets you set the amount of space that must be left available on the drive you designated as your secondary drive.

### Available RAM

Displays the amount of RAM in your computer.

### Image RAM

Displays the amount of RAM assigned to Image.

### Amount to use slider

Lets you set the amount of RAM that Image can use.

### Note

The more RAM you assign for use in Image, the less memory is available for use in other Windows tasks and applications.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747565')}

## Extensions Tab

You use the Extensions tab to associate different types of files with Image so that Image can read the file. Checking a box enables a file with a specific extension to automatically be saved as an Image .ppf file. However, Image preserves the information about the original file. So, when you clear the box next to a file type, the file is automatically returned to its original state.

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{button Related Topics,PI('`,`csh\_db\_rtf\_747565')}

[1 to 1 view](#) 195  
[3D Puzzle Pieces wizard](#) 737, 738  
[Acquire command](#) 165  
[active color](#) 378, 379  
[actual size](#) 195  
[Actual Size tool](#) 265  
[Add Brush command](#) 364  
[adding a light](#) 602  
[Additive color model](#) 370  
[Additive merge mode](#) 408  
[Adjust Contrast/Brightness command](#) 431  
[adjusting color balance](#) 436, 437  
[adjusting monitor gamma](#) 168  
[advanced color probing](#) 381  
[aligning objects](#) 545, 546  
[alpha channels](#) 496, 497, 534, 585, 586  
[alternate color](#) 378  
[ambient color](#) 600  
[ambient light](#) 600  
[animated GIFs](#) 208, 209, 210, 212, 215, 216, 217, 218  
[animation](#) 208, 209, 210, 212, 215, 216, 217, 218  
[anti-alias edges](#) 514  
[aperture](#) 600, 617  
[Apply Calibration Map command](#) 451  
[arranging objects](#) 550, 551, 552, 553, 554  
[artistic effects](#) 704, 707  
[assigning properties to objects](#) 542  
[AutoMask](#) 467, 468  
[Average Palette wizard](#) 738  
[background viewer](#) 222, 223, 224  
[balance, tone](#) 439, 440  
[batch macros](#) 731  
[Bevel Factory command](#) 621, 622  
bevels  
[creating](#) 622  
[black generation](#) 150  
[blank image files](#) 247  
[blending masks](#) 491  
[Blue merge mode](#) 419  
[brightness](#) 431, 433  
[adjusting](#) 433, 434  
[Bring Forward command](#) 557  
[Bring to Front command](#) 559  
brush styles  
[Add Brush command](#) 364  
[adding](#) 364

[adding brushes using the Copy To command](#) 365  
[creating new brush tips](#) 362  
[Delete Brush command](#) 363  
[deleting](#) 364  
[Edit Brush command](#) 362  
[editing](#) 363  
[explained](#) 361  
[Reset Brush command](#) 365  
[resetting](#) 366  
[brush tips](#) 362  
brushes  
[anti-aliasing edges](#) 514  
bump map sources  
[external](#) 610, 611, 612  
[types](#) 608  
[bump mapping](#) 593, 606, 611, 612  
[Button Maker wizard](#) 743, 744  
calibrating  
[and CMS](#) 773, 774, 775  
[checklist](#) 777  
[monitors](#) 168, 776, 778, 782, 783  
[printers](#) 151, 152, 153, 776, 778, 779, 780  
[scanners](#) 160, 161, 162, 163, 164, 165, 778, 785  
[viewing environments](#) 775  
calibration  
[applying maps](#) 451  
[disabling](#) 151  
[Calibration command](#) 156  
[calibration setup](#) 160, 161, 162, 163, 164, 165  
[Camera Aperture command](#) 617, 618  
[capturing a screen](#) 188  
changing  
[color](#) 201, 390, 396  
[object order](#) 560  
[Channel Manager](#) 536  
Channel Mixer  
[command](#) 453  
channels  
[alpha](#) 585, 586  
[color](#) 374  
[copying](#) 538  
[editing](#) 540  
[hiding](#) 536  
[importing image files into](#) 539  
[mixing](#) 453, 454  
[modifying](#) 453

[saving](#) [539](#)  
[selecting](#) [537](#)  
[showing](#) [536](#)  
[showing in color](#) [537](#)  
[Channels command](#) [687](#)  
choosing  
[color](#) [201, 401, 403](#)  
[palettes](#) [391](#)  
[choosing a Web style](#) [129](#)  
[choosing color](#) [379, 390](#)  
[Chroma Mask command](#) [474](#)  
[Clear command](#) [191](#)  
clearing  
[image areas](#) [191](#)  
[Clipboard](#) [176](#)  
[copying channels to](#) [538](#)  
[copying to](#) [178](#)  
[cutting to](#) [177](#)  
[pasting from](#) [185, 187, 188](#)  
[ClipboardBrowser command](#) [192](#)  
[clipping path](#) [352](#)  
[Close All command](#) [137](#)  
[Close command](#) [136](#)  
closing  
[files](#) [136, 137](#)  
[images](#) [136, 137](#)  
[closing iGrafX Image](#) [138](#)  
CMS  
[calibrating equipment](#) [776](#)  
[calibrating monitors](#) [782, 783](#)  
[calibrating printers](#) [779, 780](#)  
[calibrating scanners](#) [785](#)  
[calibrating viewing environment](#) [774, 775](#)  
[calibrating your setup](#) [773](#)  
[calibration checklist](#) [777](#)  
[calibration process](#) [778](#)  
[common problems](#) [791](#)  
[explained](#) [754, 757, 760](#)  
[FlashPix files](#) [761](#)  
[how it works](#) [755](#)  
[ICM profiles](#) [765](#)  
[opening files](#) [788](#)  
[Photo CD files](#) [761](#)  
[roadmap](#) [757](#)  
[saving color-managed files](#) [789](#)  
[translating between image, printer and monitor](#) [763](#)

who needs it 752  
CMYK 371, 687  
color channels 374  
CMYK color 691  
color  
active 378, 379  
adding image colors 393  
alternate 378  
balance 436, 437  
brightness 431, 433, 434  
calibration maps 451  
changing 396  
channels 374  
choosing 201, 379, 390, 401, 403  
contrast 431, 432, 433, 434  
correction 374  
custom palettes 392  
editing palettes 693, 694  
explained 369  
filling a range of 399  
histograms 450  
hue 372  
hue map 447, 448  
hue shift 445  
inverting 696  
lightness 373  
maps 425, 427  
merge mode 415  
models 370, 371, 372  
modifying channels 453  
modifying color maps 425, 427  
naming 398  
palettes 201  
posterize 441  
reducing 694  
replacing 693, 694  
reversing 696  
RGB 370  
saturation 373  
selecting 379, 390, 398, 401, 403  
color  
changing 201  
threshold 443  
tone balance 439, 440  
wheel 372  
color adjust effects 704, 708

[Color Balance command](#) 436, 437  
[color channels](#) 537  
[Color Management System](#), see [CMS](#) 752  
[Color Palette](#) 201, 390, 391, 392, 393, 394, 395, 396, 397, 398  
[Color Picker](#) 401, 403  
[Color Probe](#) 379  
[Color Shield](#) 405, 406  
[Color Swatch](#) 378  
[color values](#) 382  
colors  
[color space](#) 383  
[probing](#) 381, 382, 383, 384  
[protecting](#) 405, 406  
[samples](#) 383  
[selecting](#) 405, 406  
combining  
[images](#) 698, 699  
[objects](#) 574, 577  
[combining objects](#) 572, 573, 575  
[Command Center](#) 721  
[adding comments](#) 726  
[branching commands](#) 724  
[changing the order of commands](#) 722  
[committing changes to a PPF/PP5 file](#) 727  
[deleting commands](#) 723  
[disabling commands](#) 722  
[editing](#) 719  
[editing command properties](#) 726  
[enabling commands](#) 722  
[explained](#) 716  
[grouping commands](#) 723  
[inserting a new command](#) 725  
[inserting a new folder](#) 724  
[organizing](#) 717  
[stepping through commands](#) 727  
[stop points](#) 728  
[Command List](#) 721  
[adding comments](#) 726  
[branching commands](#) 724  
[changing the order of commands](#) 722  
[committing changes to a PPF/PP5 file](#) 727  
[deleting commands](#) 723  
[disabling commands](#) 722  
[editing](#) 719  
[editing command properties](#) 726  
[enabling commands](#) 722



[explained](#) 716  
[grouping commands](#) 723  
[inserting a new command](#) 725  
[inserting a new folder](#) 724  
[organizing](#) 717  
[stepping through commands](#) 727  
[stop points](#) 728  
[command menus](#) 102  
[composite controls](#) 252  
[compound documents](#) 971, 978  
[Contact Sheet Generator wizard](#) 735  
[contrast](#) 431, 432  
[adjusting](#) 433, 434  
[Contrast/brightness command](#) 433, 434  
[Convert To command](#) 691  
converting  
[images](#) 692  
[converting to HTML](#) 131  
[CoolText wizard](#) 736  
[copy](#) 174  
[Copy command](#) 178  
[Copy HTML command](#) 181, 182  
[Copy To command](#) 179, 192, 278, 365, 633  
copying  
[images](#) 189  
[images as HTML files](#) 181  
[to a file](#) 179  
[to the Clipboard](#) 178  
[copying masks](#) 336, 342  
[copyright and trademark statements](#) 34  
[Create Scratchpad command](#) 247  
creating  
[animated GIFs](#) 215  
[blank image files](#) 247  
[custom views](#) 260  
[drop shadows](#) 569  
[masks from objects](#) 476  
[new images](#) 128  
[objects from masks](#) 522, 525  
[scratchpads](#) 247  
[toolbars](#) 203  
[Web page elements](#) 129, 130  
[Crop tool](#) 349, 506, 566  
cropping  
[objects](#) 566  
[cropping an image](#) 349, 506

[cropping objects](#) 534, 566  
[custom brushes](#) 364  
[custom collection](#) 281, 636  
[custom colors](#) 392  
customizing  
[toolbars](#) 241  
cutting  
[and pasting](#) 177, 185, 187, 188  
[to the Clipboard](#) 177  
[Delete Brush command](#) 363  
deleting  
[colors from a palette](#) 397  
[light styles](#) 605  
[lights](#) 603  
[objects](#) 534, 583  
[depth of field](#) 617  
[changing](#) 618  
[deselecting objects](#) 252, 532  
[destination](#) 760  
[Difference merge mode](#) 414  
[directional light](#) 593, 595  
[distorting images](#) 286, 287, 641, 642  
[distortion effects](#) 704, 709  
drawing  
[border outlines under masks](#) 494  
[masks based on color](#) 471, 472  
[drop shadow](#) 569  
[Drop Shadow wizard](#) 736, 737  
[Duplicate comand](#) 189  
edges  
[anti-aliasing](#) 514  
[edges, feathering](#) 491  
[Edit Brush command](#) 362  
[Edit menu](#) 106  
[Edit Palette command](#) 693  
editing  
[alpha channels](#) 534, 585, 586  
[channels](#) 540  
[color palettes](#) 693, 694  
[embedded objects](#) 973  
[full screen images](#) 198  
[linked objects](#) 973  
[links](#) 974  
[macros](#) 732  
[text](#) 356  
effects

[Bevel Factory](#) 621, 622  
[bumping](#) 606, 610, 611, 612  
[Camera Aperture](#) 617, 618  
[image warp](#) 286, 287, 641, 642  
[Lens Flare](#) 613, 614, 615  
[Light Studio](#) 593, 606  
[lighting](#) 593  
**EffectsBrowser**  
[applying to masked areas](#) 704  
[artistic effects](#) 707  
[color adjust effects](#) 708  
[dialog box](#) 704  
[distortion effects](#) 709  
[photographic effects](#) 710  
[special effects](#) 703  
[texture effects](#) 711  
[three-dimensional effects](#) 712  
[types of effects](#) 704  
[using](#) 703, 706  
[elliptical masks](#) 461, 462  
[e-mail](#) 143  
[embedding objects](#) 971, 973, 975, 978  
[embossed light](#) 598  
[Eraser tool](#) 361  
[Exit command](#) 138  
[expanding image boundaries](#) 681  
[Export command](#) 146  
**exporting**  
[files to JPEG format](#) 147  
[images to GIF format](#) 147  
[objects](#) 146  
[exporting images](#) 139, 140  
[exposure](#) 600  
[FastBits](#) 135  
[Feather Mask command](#) 491  
[feathering objects](#) 577, 578  
**file**  
[copying to](#) 179  
[information](#) 244  
[new](#) 128  
[opening](#) 132  
[properties](#) 244  
[File Format Conversion wizard](#) 745  
[File menu](#) 104  
**files**  
[closing](#) 136

[closing all](#) 137  
[importing](#) 145  
[information](#) 134, 135  
[linked](#) 973  
[moving](#) 973  
[opening](#) 133  
[page setup](#) 154  
[printing](#) 156  
[printing problems](#) 156  
[properties](#) 134, 135  
[recalling](#) 133, 134  
[reverting to last saved version](#) 142, 143  
[saving](#) 138, 139, 140  
[saving as HTML](#) 181  
[sending](#) 143

Fill tools

[gradient fill](#) 302, 303, 304, 305, 306, 657, 658, 659, 660, 662  
[filling a range of colors](#) 399  
[Filter merge mode](#) 412  
[Fit in Window command](#) 196  
[FlashPix](#) 141, 142  
[FlashPix files](#) 761  
[Flip command](#) 685

flipping

[objects](#) 257  
[flipping images](#) 685  
[flipping masks](#) 336, 341  
[floating objects](#) 546  
[flood light](#) 593, 595  
[fonts](#) 355  
[FPX](#) 141, 142  
[frames](#) 212, 215, 216, 217  
[Freehand Mask tool](#) 463, 464  
[freeing memory](#) 176  
[frequently asked questions, license agreement](#) 31  
[Full View command](#) 197  
[Full Workspace View command](#) 198  
[GCR](#) 150  
[GIF Animator](#) 208, 209, 210, 212, 215, 216, 217, 218

GIF files

[exporting](#) 146, 147  
[global options](#) 210, 217  
[global palettes](#) 209  
[gloss finish lighting](#) 600  
[grabbing images](#) 165, 166  
[gradient fill](#) 302, 303, 304, 305, 306, 657, 658, 659, 660, 662

[Grayscale command](#) 691  
[grayscale images](#) 454  
[Green merge mode](#) 418  
[Grid Setup command](#) 230  
grids  
[described](#) 227  
[setting up](#) 230  
[showing](#) 229  
[snap to](#) 228  
[Grids command](#) 227  
[grouping objects](#) 533, 553  
guidelines  
[adding](#) 231  
[deleting](#) 232  
[described](#) 231  
[locking](#) 235  
[setting up](#) 236  
[showing](#) 234  
[snap to](#) 233  
[unlocking](#) 235  
[Guides Manager command](#) 236  
[halftone screening](#) 149  
[HEX](#) 401  
[Hide marquee command](#) 588  
[Hide Mask command](#) 514  
hiding  
[Information window](#) 206, 389  
[Object Manager](#) 531  
[objects](#) 531  
[Task Manager](#) 202  
[title bars](#) 198  
[toolbars](#) 203, 242  
[Visual toolbar](#) 205  
[Web Pattern Viewer](#) 222  
[hiding masks](#) 514  
[Histogram command](#) 450  
[holes, removing](#) 493  
hot keys 116  
[HSL](#) 372, 445, 447, 448, 687  
[color channels](#) 374  
[HTML](#) 131, 181, 182  
hue  
[color model](#) 372  
[described](#) 372  
[merge mode](#) 415  
[shift](#) 445

[Hue Map command](#) 447, 448  
[ICM profiles](#)  
[list](#) 765  
[If Darker merge mode](#) 412  
[If lighter merge mode](#) 411  
[iGrafX Image](#)  
[introduction](#) 26  
[uninstalling](#) 39  
[image](#)  
[map](#) 182  
[Modify Color Maps command](#) 374  
[Image Edges wizard](#) 740, 741  
[Image options](#) 250  
[Image Sizing wizard](#) 749  
[Image Toning wizard](#) 741, 742  
[Image toolbar](#) 238, 242, 243  
[Image Warp command](#) 286, 641  
[Image window](#) 52  
[images](#) 198  
[1 to 1 view](#) 195  
[adding text to](#) 355  
[adding to frames](#) 216  
[applying calibration maps](#) 451  
[bumping](#) 593, 606, 610, 611, 612  
[changing depth of field](#) 618  
[changing thresholds](#) 443  
[closing](#) 136  
[closing all](#) 137  
[color information](#) 381  
[color probe](#) 383, 384  
[colors](#) 393  
[combining](#) 698, 699  
[converting](#) 453, 691, 692  
[copying](#) 174  
[creating lens flares](#) 614  
[distorting](#) 287, 642  
[duplicating](#) 189  
[editing](#) 135  
[Expand command](#) 681  
[expanding](#) 681  
[exporting](#) 139, 140  
[flipping](#) 685  
[grayscale](#) 454  
[importing into channels](#) 539  
[information](#) 134, 135  
[inverting](#) 696

[Light Studio](#) 611, 612  
[mapping hues](#) 448  
[masking entire images](#) 473  
[mirroring](#) 685  
[mixing channels in](#) 453  
[new](#) 128  
[opening](#) 132, 133  
[page setup](#) 154  
[posterizing](#) 441  
[previewing](#) 135  
[printing](#) 155, 156  
[printing problems](#) 156  
[probing](#) 382  
[properties](#) 134, 135, 244  
[QuickZoom command](#) 199, 200  
[recombining](#) 687, 688, 689  
[reducing colors in](#) 694  
[remapping](#) 694  
[replacing](#) 193  
[rescaling](#) 679  
[resizing](#) 679  
[reverting to last saved version](#) 142, 143  
[Rotate command](#) 683  
[rotating](#) 683  
[saving](#) 138, 139  
[saving as PPF](#) 140  
[saving channels files](#) 539  
[scaling](#) 679  
[scanning](#) 158, 165, 166  
[shifting hues](#) 445, 448  
[Size command](#) 678  
[sizing](#) 679, 749  
[snapshot](#) 174  
[splitting](#) 687, 688, 689  
[stitching](#) 698, 699  
[using FastBits](#) 135  
[viewing at actual size](#) 195  
[viewing entire](#) 267  
[viewing full workspace](#) 198  
[viewing histograms](#) 450  
[viewing in a window](#) 196  
[viewing in full screen](#) 197  
[warping](#) 286, 287, 641, 642  
[Import command](#) 145  
importing  
[files](#) 145

[Info window 388](#)  
[Information button 244](#)  
[Information command 206, 388, 389](#)  
[ink balance 149](#)  
[ink correction 149](#)  
[intensity 600](#)  
Internet  
[background viewer 221, 222, 223, 224](#)  
[creating Web elements 129, 130](#)  
[GIF Animator 208, 209, 210, 212, 215, 216, 217, 218](#)  
[image map 182](#)  
[Web Favorites command 42](#)  
[Internet Separators wizard 744](#)  
[Invert command 696](#)  
[Invert Mask command 487](#)  
[Invert merge mode 420](#)  
inverting  
[masks 487](#)  
[inverting images 696](#)  
JPEG files  
[exporting 146, 147](#)  
[progressive 139, 147](#)  
[keyboard shortcuts 116](#)  
[layering objects 535](#)  
[Lens Flare command 613, 614, 615](#)  
lens flares  
[adding 615](#)  
[creating 614](#)  
[custom 614](#)  
[predefined 615](#)  
[saving 614](#)  
[level 600](#)  
license agreement  
[end user 27](#)  
[frequently asked questions 31](#)  
[light absorbance 600](#)  
[light color 600](#)  
[light distance 600](#)  
[light modes 598](#)  
[light sources 595](#)  
[Light Studio 600, 606](#)  
[adding a light 602](#)  
[adjusting light values 600](#)  
[ambient color 600](#)  
[ambient light 600](#)  
[aperture 600](#)



[bumping](#) 611, 612  
[deleting light styles](#) 605  
[deleting lights](#) 603  
[exposure](#) 600  
[gloss finish lighting](#) 600  
[intensity](#) 600  
[level](#) 600  
[light absorbance](#) 600  
[light color](#) 600  
[light distance](#) 600  
[saving light styles](#) 604  
[using](#) 601  
[light values](#) 600  
[lighting](#) 593  
[bumping](#) 606  
[Lens Flare](#) 613  
[lightness](#) 372, 373  
[line art](#) 691  
**linking**  
[objects](#) 973, 974  
[linking objects](#) 971, 976, 978  
[list options](#) 215  
[Load Mask command](#) 512  
[loading masks](#) 512  
[loading shapes](#) 351  
[local palettes](#) 209  
[Lock Guides command](#) 235  
[locking guidelines](#) 235  
[locking objects](#) 532, 551  
[looping and animation](#) 217  
[Low Resolution mode](#) 136  
[Luminance merge mode](#) 417  
**macros**  
[batch playing](#) 731  
[described](#) 730  
[editing](#) 732  
[playing](#) 730  
[recording](#) 731  
[stopping](#) 733  
[main window](#) 52  
[managing tasks](#) 202  
[Map menu](#) 111  
**marquees**  
[hiding or showing](#) 588  
[Mask All command](#) 473  
[mask channel](#) 496, 497

[Mask menu](#) 110  
[Mask Point Editing tool](#) 343, 344, 351, 352  
[Mask Smoother command](#) 492  
[Mask Transform tool](#) 336, 338, 339, 340  
masking  
[alpha channels](#) 496, 497  
[anti-aliasing edges](#) 514  
[AutoMask](#) 467, 468  
[AutoMasking](#) 331  
[Chroma Mask command](#) 474  
[clipping path](#) 352  
[creating masks from objects](#) 476  
[described](#) 456  
[dropping out color](#) 474  
[elliptical masks](#) 461, 462  
[entire images](#) 473  
[Feather Mask command](#) 491  
[Freehand Mask tool](#) 463  
[freehand masks](#) 464  
[Hide/Show Mask command](#) 514  
[Invert Mask command](#) 487  
[inverting masks](#) 487  
[Load Mask command](#) 512  
[loading shapes](#) 351  
[mask channel](#) 496, 497  
[Mask menu](#) 110  
[Mask menu commands](#) 459  
[Mask Point Editing tool](#) 343  
[Mask Smoother command](#) 492  
[MaskAll command](#) 473  
[Paint on Mask tool](#) 469  
[painting on masks](#) 470  
[point editing](#) 331, 468  
[rectangular masks](#) 461, 462  
[Redo Mask command](#) 509  
[Remove Holes command](#) 493  
[Remove Mask command](#) 511  
[resizing masks](#) 490  
[Ruby Overlay](#) 477  
[Save Mask command](#) 513  
[saving shapes](#) 351  
[Shape Mask tool](#) 461  
[Size Mask command](#) 490  
[Smart Mask tool](#) 471  
[Stroke Mask command](#) 494  
[Undo Mask command](#) 509

[using Chroma Mask](#) 474  
[Vector Path tool](#) 504  
[wand fade](#) 471, 472  
[wand range](#) 471, 472  
masks  
[adding points](#) 346  
[and channels](#) 538  
[blending](#) 491  
[copying](#) 336, 342  
[creating objects from](#) 522, 525, 526  
[drawing border outlines under](#) 494  
[duplicating](#) 189  
[editing](#) 343, 504  
[editing points as Beziers](#) 343, 345  
[editing points as line segments](#) 343, 344  
[editing vector paths](#) 504  
[entire image](#) 473  
[feathering](#) 491  
[flipping](#) 336, 341  
[hiding](#) 514  
[inverting](#) 487  
[loading](#) 512  
[merging objects with](#) 580, 581  
[moving](#) 336, 338, 526  
[moving points](#) 345  
[redoing](#) 510  
[removing](#) 511  
[removing holes from](#) 493  
[removing points](#) 347  
[resizing](#) 336, 340  
[reversing](#) 487  
[rotating](#) 336, 339  
[saving](#) 513  
[showing](#) 514  
[smoothing](#) 492  
[transforming](#) 525  
[undoing](#) 509  
menus  
[command](#) 102  
merge modes  
[additive](#) 408  
[blue](#) 419  
[color](#) 415  
[difference](#) 414  
[filter](#) 412  
[green](#) 418

[hue 415](#)  
[if darker 412](#)  
[if lighter 411](#)  
[invert 420](#)  
[luminance 417](#)  
[multiply 413](#)  
[normal 408](#)  
[red 418](#)  
[saturation 416](#)  
[subtractive 410](#)  
[texturize 414](#)  
[using 407](#)  
[merging color palettes 395](#)  
[merging objects with masks 580, 581](#)  
[mirroring images 685](#)  
[Modify Color Maps command 374](#)  
[modifying color channels 687, 688, 689](#)  
[modifying color maps 425, 427](#)  
monitors  
[calibrating 782, 783](#)  
[setting up 168](#)  
moving  
[masks 526](#)  
[objects 254, 535](#)  
[text 356](#)  
[toolbars 242](#)  
[moving linked files 973](#)  
[moving masks 336, 338](#)  
[multi-color gradients 302, 303, 304, 305, 306, 657, 658, 659, 660, 662](#)  
[multiple tasks 202](#)  
[Multiply merge mode 413](#)  
[MultiProbe tool 381](#)  
[nackground viewer 221](#)  
[naming colors 398](#)  
[negative 696](#)  
new  
[animated GIFs 215](#)  
[file 128](#)  
[image 128](#)  
[images 128](#)  
[toolbars 203](#)  
[Web style 129, 130](#)  
[New command 128](#)  
[normal light 598](#)  
[Normal merge mode 408](#)  
[Object Manager 530, 531, 532, 533, 534](#)

[moving objects 535](#)  
[Object menu 112, 518](#)  
[Object Properties command 542](#)  
[objects 562](#)  
[aligning 545, 546](#)  
[arranging 550, 551, 552, 553, 554](#)  
[bringing forward 557](#)  
[bringing to front 559](#)  
[changing order 560](#)  
[combining 572, 573, 574, 575, 577](#)  
[creating 521, 522, 523, 524, 525, 526, 527](#)  
[creating masks from 476](#)  
[cropping 534, 566](#)  
[deleting 583](#)  
[described 517](#)  
[deselecting 252](#)  
[drop shadow 569](#)  
[duplicating 189](#)  
[editing alpha channels 585, 586](#)  
[embedding 971, 973, 975, 978](#)  
[exporting 146](#)  
[feathering 577, 578](#)  
[flipping 257](#)  
[grouping 553](#)  
[hide marquee 588](#)  
[layering 535](#)  
[linking 971, 973, 974, 976, 978](#)  
[locking 551](#)  
[merging objects with masks 580, 581](#)  
[moving 254, 535](#)  
[Object Manager 530](#)  
[ordering 556, 557, 558, 559, 560](#)  
[positioning 547](#)  
[properties 542](#)  
[rescaling 562](#)  
[resizing 256, 562](#)  
[rotating 255, 564](#)  
[saving 140](#)  
[selecting 190, 252](#)  
[selecting all 590](#)  
[sending backward 558](#)  
[sending to back 560](#)  
[show marquee 588](#)  
[sizing 562](#)  
[transforming 253, 254, 255, 256, 257](#)  
[ungrouping 554](#)

[unlocking](#) [552](#)  
[Objects Together command](#) [573](#)  
[OLE](#) [971, 973, 974, 975, 976, 978](#)  
[omni light](#) [593, 595](#)  
[Open command](#) [132](#)  
opening  
[files](#) [134, 136](#)  
[opening a file](#) [132](#)  
[opening files](#) [133, 134, 135](#)  
options  
[frame](#) [212, 216](#)  
[global](#) [210, 217](#)  
[Image](#) [250](#)  
[list](#) [215](#)  
[Web Pattern View](#) [224](#)  
[Options command](#) [250](#)  
[ordering objects](#) [556, 557, 558, 559, 560](#)  
[overlay](#) [477](#)  
[page setup](#) [154](#)  
[Paint on Mask tool](#) [469](#)  
painting  
[from a snapshot](#) [174](#)  
[painting on masks](#) [470](#)  
[Palette Color command](#) [691, 692](#)  
palettes  
[adding image colors](#) [393](#)  
[changing](#) [396](#)  
[color](#) [201, 390](#)  
[custom color](#) [392](#)  
[deleting colors](#) [397](#)  
[editing](#) [693, 694](#)  
[filling a range of colors](#) [399](#)  
[finding colors](#) [398](#)  
[local and global](#) [209](#)  
[merging](#) [395](#)  
[naming colors](#) [398](#)  
[opening](#) [391](#)  
[resetting](#) [396](#)  
[saving](#) [393, 394](#)  
[selecting](#) [391](#)  
paste  
[as new image](#) [188](#)  
[from the Clipboard](#) [185](#)  
pasting  
[as new image](#) [188](#)  
[from the Clipboard](#) [185, 187, 188](#)

[options](#) [187](#)  
[with ClipboardBrowser](#) [192](#)  
paths  
[vector](#) [504](#)  
[PCD](#) [141, 142](#)  
[Photo CD](#) [141, 142](#)  
[Photo CD files](#) [761](#)  
[Photo Fix wizard](#) [739, 740](#)  
[photograph negative](#) [696](#)  
[photographic effects](#) [704, 710](#)  
[photographs, touching up](#) [740](#)  
[picking colors](#) [401, 403](#)  
[Play Batch Macro command](#) [731](#)  
[playing macros](#) [730, 731](#)  
[point editing](#) [331, 468](#)  
points  
[adding to a mask](#) [346](#)  
[editing](#) [344, 345, 468](#)  
[moving](#) [345](#)  
[removing from a mask](#) [347](#)  
[Position command](#) [547](#)  
[positioning objects](#) [547](#)  
[positions, saving](#) [246](#)  
[Posterize command](#) [441](#)  
[Previous View tool](#) [264](#)  
[Print screen command](#) [188](#)  
printer  
[setup](#) [149, 150](#)  
printers  
[calibrating](#) [151, 152, 153, 779, 780](#)  
printing  
[halftones](#) [149](#)  
[images](#) [155, 156](#)  
[page setup](#) [154](#)  
[printer setup](#) [148](#)  
[problems](#) [156](#)  
[probe](#) [379](#)  
profiles  
[ICM](#) [765](#)  
[progressive JPEG](#) [139, 147](#)  
[properties](#) [134, 135, 244](#)  
[objects](#) [542](#)  
[protecting colors](#) [405, 406](#)  
[Purge command](#) [176](#)  
[QuickZoom command](#) [199, 200](#)  
[recalling files](#) [133, 134](#)

[Recent File command](#) [133, 134](#)  
[recombining images](#) [687, 688, 689](#)  
[recording macros](#) [731](#)  
[rectangular masks](#) [461, 462](#)  
[Red Eye Removal wizard](#) [742](#)  
[Red merge mode](#) [418](#)  
[Redo command](#) [172, 173](#)  
[Redo Mask command](#) [509](#)  
[redoing mask actions](#) [510](#)  
[reducing colors](#) [694](#)  
remapping  
[images](#) [694](#)  
[Remove Holes command](#) [493](#)  
[Remove Mask command](#) [511](#)  
removing  
[masks](#) [511](#)  
[Replace Image command](#) [193](#)  
replacing  
[colors](#) [693, 694](#)  
[replacing images](#) [193](#)  
[rescaling images](#) [678, 679](#)  
[rescaling objects](#) [562](#)  
[Reset Brush command](#) [365](#)  
[resetting color palettes](#) [396](#)  
resizing  
[images](#) [678, 679](#)  
[masks](#) [490](#)  
[objects](#) [256](#)  
[resizing masks](#) [336, 340](#)  
[resizing objects](#) [562](#)  
retouching  
[Image Spray tool](#) [281, 282, 636, 637](#)  
[texture tool](#) [278, 633](#)  
reversing  
[colors](#) [696](#)  
[images](#) [696](#)  
[masks](#) [487](#)  
[reversing changes](#) [172](#)  
[reversing masks](#) [487](#)  
[Revert To Saved command](#) [142](#)  
[RGB](#) [370, 401, 687, 691](#)  
[color channels](#) [374](#)  
[Rotate command](#) [564](#)  
rotating  
[images](#) [683](#)  
[objects](#) [255, 564](#)



[rotating masks](#) [336, 339](#)  
[Ruby Overlay](#) [477](#)  
[rulers](#) [226](#)  
saturation  
color  
[models](#) [372](#)  
[described](#) [373](#)  
[merge mode](#) [416](#)  
[Save As command](#) [139](#)  
[Save command](#) [138](#)  
[Save Mask command](#) [513](#)  
saving  
[Clipboard images](#) [192](#)  
[color palettes](#) [393, 394](#)  
[files](#) [138, 139](#)  
[images](#) [138, 139](#)  
[PPF format](#) [140](#)  
[in PPF format](#) [140](#)  
[light styles](#) [604](#)  
[masks](#) [513](#)  
[objects](#) [140](#)  
[positions](#) [246](#)  
[shapes](#) [351](#)  
[tool settings](#) [243](#)  
[scaling](#) [562](#)  
[scaling images](#) [678, 679](#)  
[scaling objects](#) [562](#)  
scanners  
[calibrating](#) [160, 161, 162, 163, 164, 165, 785](#)  
[setting up](#) [159, 160](#)  
scanning  
[images](#) [165, 166](#)  
[tips](#) [158](#)  
[Scattered command](#) [691](#)  
[Scratchpad](#) [247](#)  
[screen captures](#) [188](#)  
[screening](#) [149](#)  
[Select All command](#) [190, 590](#)  
[Select Color Space button](#) [383](#)  
[Selected Objects with Base command](#) [575](#)  
selecting  
[all objects](#) [590](#)  
[color](#) [201, 379, 390, 401, 403](#)  
[colors](#) [398, 405](#)  
[objects](#) [190, 252](#)  
[palettes](#) [391](#)

[selecting channels 537](#)  
[selecting colors 406](#)  
[selecting objects 532](#)  
[Selector tool 252](#)  
[Selector Transform tool 253, 254, 255, 256, 257](#)  
[Send Backward command 558](#)  
[Send command 143](#)  
[Send to Back command 560](#)  
[service bureaus 376](#)  
setting up  
[grids 230](#)  
[guidelines 236](#)  
[monitors 168](#)  
[printers 148](#)  
[scanners 159, 160](#)  
[setting up printers 149](#)  
[Setup Calibration for Printing command 151](#)  
[setup monitor 168](#)  
[setup printer 149, 150](#)  
[Shape Mask tool 461, 462](#)  
shapes  
[clipping path 352](#)  
[loading 351](#)  
[saving 351, 352](#)  
[shortcuts 116](#)  
[Show Grid command 229](#)  
[Show Guides command 234](#)  
[Show marquee command 588](#)  
[Show Mask command 514](#)  
[Show Text command 223](#)  
showing  
[guidelines 234](#)  
[Information window 206, 389](#)  
[Object Manager 531](#)  
[objects 531](#)  
[Task Manager 202](#)  
[text 223](#)  
[toolbars 203, 243](#)  
[Visual toolbar 205](#)  
[Web Pattern Viewer 222](#)  
[showing masks 514](#)  
[showing or hiding channels 536](#)  
[Size Mask command 490](#)  
[sizing images 678, 679, 749](#)  
[sizing objects 562](#)  
[Smart Mask tool 471](#)

[SmartSizing 562, 678, 679](#)  
[Smear tool 361](#)  
[smoothing masks 492](#)  
[Snap to Grid command 228](#)  
[Snap to Guides command 233](#)  
[Snapshot command 174](#)  
[software license agreement 27](#)  
[source 760](#)  
[special effects 703](#)  
splitting  
[images 687, 688, 689](#)  
[spot light 593, 595](#)  
[Spray Can tool 361](#)  
[Standard toolbar 245](#)  
[Stitch command 698](#)  
[stopping macros 733](#)  
[Stroke Mask command 494](#)  
[stroking masks 494](#)  
[Subtractive color model 371](#)  
[Subtractive merge mode 410](#)  
[support 40](#)  
[swatch 378](#)  
[Task Manager 202](#)  
[technical support 40](#)  
text  
[adding 355](#)  
[editing 356](#)  
[moving 356](#)  
[Text tool 355, 356](#)  
[texture effects 704, 711](#)  
[Texture tool 278, 633](#)  
textures  
[adding 611](#)  
[as bump maps 611, 612](#)  
[deleting 612](#)  
[Texturize merge mode 414](#)  
[threading 202](#)  
[three dimensional effects 704, 712](#)  
[Threshold command 443](#)  
[thumbnails 132](#)  
[Tile Creator wizard 742, 743](#)  
[tips for scanning 158](#)  
[Tone Balance command 439, 440](#)  
[tool settings, saving 243](#)  
toolbars  
[choosing tools 242](#)

[creating](#) [203](#)  
[customizing](#) [241](#)  
[hiding](#) [203, 242](#)  
[Image](#) [238](#)  
[moving](#) [242](#)  
[new](#) [203](#)  
[saving tool settings](#) [243](#)  
[showing](#) [203, 243](#)  
[Standard](#) [245](#)  
[Visual](#) [205](#)  
[Toolbars command](#) [203](#)  
tools  
[choosing](#) [242](#)  
[viewing](#) [259](#)  
[Tools menu](#) [109](#)  
[touching up photographs](#) [740](#)  
[transforming masks](#) [525](#)  
[transforming objects](#) [253, 254, 255, 256, 257](#)  
[TWAIN](#) [159, 160, 165, 166](#)  
[typefaces](#) [355](#)  
[undo](#) [176](#)  
[Undo command](#) [172](#)  
[Undo Mask command](#) [509](#)  
[undoing mask actions](#) [509](#)  
[ungrouping objects](#) [533, 554](#)  
[uninstalling iGrafX Image](#) [39](#)  
[unlocking guidelines](#) [235](#)  
[unlocking objects](#) [532, 552](#)  
[Vector Path tool](#) [504](#)  
[View Entire Image tool](#) [267](#)  
[View Full Screen tool](#) [268](#)  
viewing  
[actual size](#) [265](#)  
[changes to images](#) [199, 200](#)  
[creating custom views](#) [260](#)  
[entire image](#) [267](#)  
[full view](#) [268](#)  
[full workspace](#) [198](#)  
[images at actual size](#) [195](#)  
[images in a window](#) [196](#)  
[images in full screen](#) [197](#)  
[previous view](#) [264](#)  
[tools](#) [259](#)  
[zoom in](#) [262](#)  
[zoom out](#) [263](#)  
[viewing environments](#) [774, 775](#)

[Visual toolbar](#) 205

Warp tool

[warping the entire image](#) 286, 641

[warping the image on a grid](#) 286, 641

Web

[creating Internet elements](#) 129, 130

[GIF Animator](#) 208, 209, 210, 212, 215, 216, 217, 218

[image map](#) 182

[Web Favorites command](#) 42

[Web Output wizard](#) 129, 131, 746

[Web Pattern Viewer](#) 221, 222, 223, 224

[Web Styles wizard](#) 129, 746

[Wizard Browser](#) 249

wizards

[3D Puzzle Pieces](#) 737, 738

[Average Palette](#) 738

[Button Maker](#) 743, 744

[Contact Sheet Generator](#) 735

[CoolText](#) 736

[Drop Shadow](#) 736, 737

[File Format Conversion](#) 745

[Image Edges](#) 740, 741

[Image Sizing](#) 749

[Image Toning](#) 741, 742

[Internet Separators](#) 744

[overview](#) 735

[Photo Fix](#) 739, 740

[Red Eye Removal](#) 742

[Tile Creator](#) 742, 743

[Web Output](#) 746

[Web Styles](#) 746

[zoom](#) 222, 262, 263

[Zoom In tool](#) 260, 262

[Zoom Out tool](#) 263

