

**This file includes the context-sensitive help for the Animation menu including:**

- command descriptions (F1)
- dialog box controls What's this? Topics

**Note**

- Some dialog box controls are used by more than one dialog box in the Animation menu; the descriptions of these shared controls includes a line that state that fact.
- 2 controls in this file are also used by the Apply Script To Frames dialog box which is documented in D\_ROLLUPS.RTF because it opens from the Recorder Roll-Up.

## **Animation Menu commands**

Plays the current animation. Once the animation is started, it continues to play until it is stopped using the Stop Animation command.

Stops animation play and freezes the last active frame in the Image Window.

Rewinds the animation to the first frame and freezes it in the Image Window.

Rewinds the animation one frame and displays it in the Image Window.

Advances the animation to the last frame and freezes it in the Image Window.

Advances the animation one frame and displays it in the Image Window.

Opens the Go To Frame dialog box where you select a particular animation frame. Enter the frame you want in the box and click OK. The selected frame is immediately displayed in the Image Window.

Opens the Insert Frames dialog box where you insert one or more frames into a animation. You can insert a copy of the current frame appearing in the animation window, or or a paper colored frame. Choose the frame insertion point and number of frames to be inserted by using the dialog box options.

Opens the Insert Animation From Disk dialog box where you can add a previously-saved file into the body of the current animation. This file may be a single .BMP image or an entire animation file. After you select the file and click Open, the Insert File dialog box appears where you choose the frame location at which the file is to be inserted.

**Note**

- If the current animation and the inserted file are different sizes, the inserted file always conforms to the image dimensions of the current animation.

Opens the Delete Frames dialog box where you delete one or more frames from a animation using the From Frame and To Frame boxes.

Opens the Move Frames dialog box where you re-order frames in a animation. You can move single or multiple frames to any point in the sequence of the animation.

Creates a animation file using the active image. The active image is automatically assigned the .AVI file extension and becomes the first and only frame of the new animation file. Use the other commands in the Animation menu to add new frames to the new animation.

**Go To Frame dialog box**

Type the number of the animation frame you want to display in the Image Window.

## **Insert Frames dialog box**

Type the number of the frame before or after which you want to insert new frames. The frame you choose is not overwritten.

Type the number of frames to be inserted.

Enable to insert the new frame(s), or move existing frame(s), immediately before the frame whose number you specify in the Frame box.

This control appears in both the Insert Frames and Move Frames dialog boxes.

Enable to insert the new frame(s), or move existing frame(s), immediately after the frame whose number you specify in the Frame box.

This control appears in both the Insert Frames and Move Frames dialog boxes.

Enable if you want all the frames you are inserting in this operation to be copies the frame that is visible in the Image Window.

Enable to make the new frames you are inserting only display the current paper color.

## **Delete Frames/Move Frames dialog box**

Type the number of the first frame to be affected by the operation. This number box is inclusive. The frame corresponding to the number appearing in the box will be deleted, moved, or affected by the script you play.

- **Note**

The Delete Frame(s), Move Frame(s), and Apply Script to Frame(s) dialog boxes share this control.

Type the number of the last frame to be affected by the operation. This number box is inclusive. The frame corresponding to the number appearing in the number box will be deleted, moved, or affected by the script you choose.

- **Note**

The Delete Frame(s), Move Frame(s), and Apply Script to Frame(s) dialog boxes share this control.

Type the number of the frame before or after which you want to place the range of frames you are moving. The frame you choose here is not overwritten by the frames you move. It remains intact.



**EDIT MENU**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Returns the paint, paper, and fill colors to the defaults: black for the paint and fill colors, and white for the paper color.

**UNDO LIST**

Displays the number of commands in the list.

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

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

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

## **Edit Fill & Transparency dialog box**

**Fill Color tab**

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

Click to select the current paint color as the fill.

Click to select the current paper color as the fill.

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

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

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

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

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

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

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

Displays the selected fill.

**Transparency tab**

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

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

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

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

**Stuff common to both tabs**

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

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

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

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

**Bitmap Fill dialog box (other fill dialogs are CDRDLG)**

Displays the selected fill. Click the arrow to view a list of available bitmap fills.

Opens the Import dialog box, which allows you to import a bitmap file to use as a fill.

Deletes the current fill from the bitmap list.

Displays controls that allow you to edit the fill's tiling properties.

Use these controls to change the size of the fill's tiles.

Enable this option to use the fill's default tile size. If you want to define the tile size yourself, disable this option and type in values in the Width and Height boxes.

Displays the width of each tile. To adjust the width, type in a new value or use the scroll arrows to adjust the current value.

Displays the measurement units used to define tile width. To change the units, click the arrow and select a different one from the list box.

Displays the height of each tile. To adjust the height, type in a new value or use the scroll arrows to adjust the current value.

Displays the measurement units used to define tile height. To change the units, click the arrow and select a different one from the list box.

These controls allow you to offset the first tile (and all that follow) relative to the top left corner of the area you are filling. This is useful if you want a part of the pattern to fall in a specific spot.

Sets the horizontal offset of the tile relative to the top left corner of the area you wish to fill. Type in a value or use the scroll arrows to adjust the existing value. Set it to zero if you want the first tile flush with the left side of the area.

Sets the vertical offset of the tile relative to the top left corner of the area you wish to fill. Type in a value or use the scroll arrows to adjust the existing value. Set it to zero if you want the first tile flush with the top of the area.

These controls allow you to shift columns or rows of tiles, so that the fill's pattern appears staggered rather than continuous.

Enable to shift alternating rows of tiles by the amount you specify in the box below.

Enable to shift alternating columns of tiles by the amount you specify in the box below.

Specifies how far alternating columns or rows will be shifted. To adjust the amount, type in a new value or use the scroll arrows to adjust the existing value.

Enable to fill the area with a single, large tile.

Enable to keep the height and width of the tiles identical.



## **Context sensitive help for Effects menu**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## **Controls common to all effects dialogs**

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

Use the Hand tool to drag areas of an image into view when your image is larger than the Image Window.

Use the Zoom tool to magnify areas of your picture. Click to zoom in to the next preset level, right-click to zoom out to the next preset level.

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

Displays how your image looks before you apply the effect.

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

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

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

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

Click to open the Effects menu, from which you can access any of the effect filters.

## **Save Preset dialog box (common)**

Type a name for the new preset.

# 2D effect flyout menu

## Edge Detect dialog box

Move the slider to set the intensity of the effect.

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

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

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

## **Pixelate dialog box**

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

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

Move the slider to adjust the opacity of the effect.

Click to break up your image into rectangular blocks.

Click to break up your image into concentric arcs.

Click to break up your image into square blocks.

## **Puzzle dialog box**

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

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

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

Click to fill in empty areas with black.

Click to fill in empty areas with white.

Click to fill in empty areas with the paint color.

Click to fill in empty areas with the original image.

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

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

## Ripple dialog

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

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

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

Enable this check box to apply distortion to the ripple.

Click to apply a horizontal ripple effect (automatically sets the Directional Angle value to 90 degrees).

Click to apply a vertical ripple effect (automatically sets the Directional Angle value to 0 degrees).

Click to use a custom direction for the ripple effect. Move the Direction Angle slider to set the direction.

## Shear filter

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

Click to fill empty areas with the paint color.

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

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

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

[Click to load saved shear maps.](#)

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

Click to display the response curve from left to right.

Click to display the response curve from top to bottom.

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

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

Type a description of the Shear map you are saving in the File Name box.

## Swirl dialog

Click to swirl your image in a clockwise direction.

Click to swirl your image in a counterclockwise direction.

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

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

## **Tile dialog**

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

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

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

## **Wet Paint dialog box**

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

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

## **Wind dialog box**

Move the slider to adjust the opacity of the effect.

Move the slider to set the intensity of the effect.

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

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

## **Whirlpool dialog box**

Move the slider to adjust the spacing between swirls.

Move the slider to adjust the smear length.

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

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

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

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

Click to save the currently used style.

Click to delete the currently used Whirlpool style.

# 3D effects flyout menu

## **3D Rotate dialog box**

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

Move the slider to rotate the image vertically.

Move the slider to rotate the image horizontally.

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

## **Emboss dialog box**

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

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

Click to create a relief using the original image colors.

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

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

Click to create a relief using the paper color as the embossing color.

Move the slider to determine the angle at which the light hits the relief to create the embossing effect. You can also adjust the angle by typing the number of degrees in the box to the left.

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

## **Map to Object dialog box**

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

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

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

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

## **Mesh Warp dialog box**

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

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

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

Click to open the Save Meshwarp Files dialog box.

Click to delete the current Mesh Warp style.

## **Page Curl dialog box**

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

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

Click to make the curl completely opaque.

Click to change the transparency of the curl.

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

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

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

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

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

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

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

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

## **Perspective dialog box**

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

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

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

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

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

## **Pinch/Punch dialog box**

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

## **Zig Zag dialog box**

Move the slider to adjust the number of distortion waves.

Move the slider to set the intensity of the distortion.

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

Click to use distortion waves that resemble pond ripples.

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

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

# **Artistic effects flyout menu**

## **Vignette dialog box**

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

Move the slider to adjust the size of the frame.

Click to use black as the frame color.

Click to use the paint color as the frame color.

Click to use white as the frame color.

Click to use an oval fame.

Click to use a circular frame.

Click to create a rectangular frame.

Click to create a square frame.

# Blur effects flyout menu

## **Gaussian Blur dialog box**

Move the slider to set the intensity of the effect.

## **Motion Blur dialog box**

Move the slider to determine the intensity of the effect.

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

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

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

Click to have the blurring start with the paper color.

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

# **Color transform flyout menu**

## Halftone dialog box

Move the slider to adjust the range of the effect.

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

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

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

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

## **Psychedelic dialog box**

Move the slider to set the intensity of the effect.

## **Solarize dialog box**

Move the slider to set the intensity of the effect.

# Noise effects flyout menu

## **Add Noise dialog box**

Move the slider to set the intensity of the effect.

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

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

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

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

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

## **Dust and Scratch dialog box**

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

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

**Remove Noise dialog box**

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

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

# Render effects flyout menu

## **Lens Flare dialog box**

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

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

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

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

Displays how your image would look if you applied the effect with the current settings. Click in the Preview window to move the flash to that location.

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

## **Lighting Effects dialog box**

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

Click to add a light source.

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

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

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

Click to open the Add/Modify Light dialog box, which allows you to save your settings as a preset lighting style.

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

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

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

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

Move the slider to adjust the elevation of the light(s). This affects the scope of the light.

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

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

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

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

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

Move the slider to change the direction in which the light is shining. You can also change the direction by clicking and dragging the light source in the Preview window.

Move the slider to control the length of the light source. A longer light source results in more diffused light. You can also adjust the length of the light source by clicking and dragging the smaller of its two circles.

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

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

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

## **Add/Modify Light db**

Type a name for the new light type. Click OK to add it to the Light Style list in the Lighting Effects dialog box.

# Sharpen effects flyout menu

## Sharpen dialog box

Move the slider to determine the amount of edge sharpening.

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

# **Fancy Effects flyout menu**

## **Alchemy dialog box**

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

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

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

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

Displays how your image would look if you applied the effect.

**Brush tab (alchemy db)**

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

Displays the current brush shape.

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

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

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

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

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

Move the slider to control the density of the brushstrokes.

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

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

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

Click to return all controls in this dialog box to their default settings.

**Color tab (alchemy db)**

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

Click to base all brushstrokes on the color displayed below.

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

Click to apply the brushstrokes to your image.

Click to apply the brushstrokes to a solid colored background.

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

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

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

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

**Size tab (alchemy db)**

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

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

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

- Edge: Move the slider to adjust the size of the brushstrokes around the edges of the radial pattern.
- Bottom: Move the slider to adjust the size of the brushstrokes along the bottom of the vertical plane.
- Right: Move the slider to adjust the size of the brushstrokes along the right side of the horizontal plane.
- Cool: Move the slider to adjust the size of the cool brushstrokes.
- Saturated: Move the slider to adjust the size of the saturated brushstrokes.
- Bright: Move the slider to adjust the size of the dark brushstrokes.

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

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

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

**Angle tab (alchemy db)**

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

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

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

- Edge: Move the slider to adjust the angle of the brushstrokes around the edges of the radial pattern.
- Bottom: Move the slider to adjust the angle of the brushstrokes along the bottom of the vertical plane.
- Right: Move the slider to adjust the angle of the brushstrokes along the right side of the horizontal plane.
- Cool: Move the slider to adjust the angle of the cool brushstrokes.
- Saturated: Move the slider to adjust the angle of the saturated brushstrokes.
- Bright: Move the slider to adjust the angle of the dark brushstrokes.

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

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

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

**Transparency tab (alchemy db)**

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

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

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

- Edge: Move the slider to adjust the transparency of the brushstrokes around the edges of the radial pattern.
- Bottom: Move the slider to adjust the transparency of the brushstrokes along the bottom of the vertical plane.
- Right: Move the slider to adjust the transparency of the brushstrokes along the right side of the horizontal plane.
- Cool: Move the slider to adjust the transparency of the cool brushstrokes.
- Saturated: Move the slider to adjust the transparency of the saturated brushstrokes.
- Bright: Move the slider to adjust the transparency of the dark brushstrokes.

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

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

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

**Center dialog box (accessed from Alchemy db)**

Displays the location of the center point. To move the center point, click the location you want to use as the center point.

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

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

## **Terrazzo dialog box**

Displays the source image and the area that is used to create the kaleidoscopic pattern. To use a different area of the image, drag the enclosed area to its new location. To resize the enclosed area, drag the node on its corner.

Displays how your image would look if you applied the Terrazzo effect using the current settings.

Click to open the Symmetry dialog box, which contains all the patterns you can use to create a kaleidoscopic pattern from your image.

Displays how the base tile would look if you applied the current settings.

Displays the filename of the image you are using to create the kaleidoscopic pattern. To use another image, click the down arrow and choose New Image. You can then load any image to use as the source image.

Displays the current merge mode, which determines the way the effect is combined with the pixels that already exist in your image. To use another merge mode, click the down arrow and choose a mode from the list.

Move the slider to adjust the fade rate between tiles. At a setting of 0, the boundaries between tiles are stark. At a setting of 100, the tiles fade into each other.

Enable this check box to view the feather boundary in the Original window. The feather boundary indicates the area over which one tile fades into the next.

Move the slider to adjust the opacity of the effect.

Enable this check box if you want the Result window to reflect changes as you make them. Disable to update the Result window each time you release the mouse button.

Click to open the Save Tile dialog box, which allows you to save the tile for use as a pattern or canvas.

## **Symmetry dialog box (accessed from Terrazzo)**

Displays the different symmetry patterns you can use as the basis of your kaleidoscopic pattern. Click one to select it.



**FILE MENU CONTEXT-SENSITIVE HELP (PHOTO-PAINT)**

Opens the Create a New Image dialog box, where you can select the initial settings for your new image.

Opens the Open An Image dialog box, where you can select an existing file to open or import.

Opens the Partial Area dialog box, which allows you to select a section of your image to open. Work on your image in sections if your image is particularly large, or has a high resolution. This reduces the amount of data your system has to process at a time.

Closes the active image. If you have more than one image open, you must close each image separately.

Saves the active image. If you have never saved the image before, the Save As dialog box opens.

Opens the Save As dialog box, which lets you specify the name, location, and file format of the image. Use this command to save an image for the first time, or to change the name, location or file format of an existing image.

Lets you save an open section of an image as a new image.

Reverts to the last saved version of the image. Use this command when you want to undo all the changes you have made since you last saved the image.

Opens the Select Source dialog box, which allows you to choose a TWAIN image input source. The sources that appear depend on the scanner driver(s) you have installed on your system.

Lets you access and control external input devices, such as scanners or video capture boards, from within Corel WEB.PhotoPaint.

Opens an image and simultaneously applies color correction to it. The color correction method is based on the scanner you selected while setting up device profiles in the Color Manager. See the Color Manager online help for more details on calibrating your system and selecting the right color correction method.

Launches CorelSCAN which is an application that guides you through the process of creating quality scanned images. The image you scan or acquire from an existing file using CorelSCAN will be acquired and displayed in the Corel application from which you launched CorelSCAN. You can also use CorelSCAN as a standalone application.

Launches any plug-in export filters you have added.

Allows you to send images to other users through Microsoft Exchange.

Allows you to open the four most recently opened files without having to access the Open dialog box.

Closes PHOTO-PAINT. If you have made changes to any open images since the last time you saved, you are prompted to save.

Closes PHOTO-PAINT. If you have made changes to any open images since the last time you saved, you are prompted to save.

Publishes your image to WEB.DESIGNER, if you launched WEB.PhotoPaint from within WEB.DESIGNER.

**Create A New Image dialog box**

Displays the color mode of your new image. Click the down arrow to display a list of available color modes. The number of bits a color mode uses dictates both the system resources it requires, as well as the number of colors or shades it is capable of producing.

- Choose Black and White (1-bit) to create line art and black-and-white images.
- Choose Grayscale (8-bit) to create grayscale or duotone images.
- Choose Paletted (8-bit) to create non-photographic images (256 colors), or when creating images for the World Wide Web.
- Choose RGB Color (24-bit) to create professional-quality photographic color images.

Displays the numeric values of the paper color. The components depend on the color mode you are using. For example, RGB colors are broken down into their red, green and blue components.

Displays the paper color. To select a different paper color, click the down arrow, and click a color from the color picker. If the color you want is not displayed, click Others to open the Select Color dialog box.

Displays the image's width.

Displays the image's height.

Displays the image's width. To change the width, type in a new value or use the scroll arrows to adjust the existing value.

Displays the image's height. To change the height, type in a new value or use the scroll arrows to adjust the existing value.

Displays the available measurement units. The image width and height values correspond to the measurement units that you select.

Displays five preset image sizes as well as an option for creating your own custom image size.

Click to change the page orientation to portrait.

Click to change the page orientation to landscape.

An image's resolution determines how much detail the image contains, and is measured by the number of pixels, or dots, it contains per inch (dpi). A high resolution allows for more detail and smoother color transitions than a low resolution, but also results in a much larger file size. Setting the resolution is a balancing act between achieving the level of detail you need, while keeping the file size down to a level that your system can handle. Generally, you should use 96 dpi if you are creating Web graphics, and twice the line screen of the printer for images you are going to print.

Displays the horizontal resolution of the image. To change the resolution, type in new values or adjust the existing values using the scroll arrows.

Displays the vertical resolution of the image. To change the resolution, type in new values or adjust the existing values using the scroll arrows.

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

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

Enable if you want to keep the horizontal and vertical resolution values of the image identical. Disable if you want to type in different, independent values.

Enable to create the new file in portions. The Partial Area dialog box opens to let you choose which area of the image to open initially.

Displays the size of the image.

Displays the memory required to create the image.

Displays the system memory currently available.

Enable to create a movie. When this option is enabled, you can type in the number of frames you want in the movie.

Type in the number of frames you want to include in the movie, from 1 to 1000. This option becomes available once you enable the Create A Movie check box.

**PARTIAL AREA DIALOG BOX**

Displays the currently selected grid. Click the down arrow to display a list of available preset grids.

- 2 x 2  
Two rows, two columns.
- 3 x 3  
Three rows, three columns.
- 4 x 4  
Four rows, four columns.
- 8 x 8  
Eight rows, eight columns.
- Custom  
Choose Custom to define your own grid. Click and drag the nodes to resize the panels, or move a panel by clicking and dragging it.

Lets you edit the current grid. You can create a custom grid by choosing Custom Grid in the Grid Size box, or by enabling the Edit Grid check box. Click and drag the nodes to resize the panels, or move a panel by clicking and dragging it.

Displays the image that you want to load divided into the panels of a grid. The flashing area is the area that is currently selected to open. Click to select a different area.

Displays the filename and extension.

Displays the size of the selected portion of the image in bytes.

## **PARTIAL LOAD MOVIE DIALOG BOX**

Resets the range of frames to include all frames.

Moves to the first frame of the movie.

Moves back one frame at a time.

Click and drag to cycle through the frames of the movie.

Moves forward one frame at a time.

Moves to the last frame of the movie.

Type in the number of the first frame you want to open.

Type in the number of the last frame you want to open.

Click to play the movie in the Preview window.

Enable to play only the selected range of frames in the Preview window.

Displays the selected frame of the movie.

Indicates which frame of the movie is displayed in the Preview window.

Stops the movie from playing in the Preview window.

## **EPS Export dialog box**

Enable to save a thumbnail representation of the image. This thumbnail is used to show you a preview of the image in various dialog boxes when you are opening the image in Corel WEB.PhotoPaint or in another application.

Choose the file format to use for the thumbnail of the image you are saving along with the image. The thumbnail can be .TIF or .WMF file. When you choose .TIF, you can also choose the thumbnail's color depth.

Choose a color depth option. This is only available when you select .TIF as the file format for the thumbnail representation of your image. The option you choose sets the number of colors that can be used to create the thumbnail. Keep in mind that the more colors you use, the larger the .EPS file will be.

Choose the resolution for the thumbnail representation of your image you are creating as you save the image to the .EPS format.

When enabled, only the section of the current image that is enclosed by either a path or a mask marquee displays or prints when you use the .EPS file in another application. The sections of the image that are outside the path or mask marquee are not deleted but simply hidden when you use the file in the other application. To see the entire image again, open the .EPS file in Corel WEB.PhotoPaint. To actually crop the image file to only save the section enclosed by the path or the mask marquee, enable the Crop Image To Path/Mask When Saving option at the bottom of this dialog box.

When enabled, saves the contents of the mask marquee on the image in the .EPS file. The program converts the mask to a path before saving, so the process may take some time, depending on how complicated the mask is. The sections of the image that are outside the mask marquee are still in the image but will not be visible, nor will they print, when you use the .EPS file in another application. You can still see those sections if you open the image in Corel WEB.PhotoPaint. To delete the sections that are outside the mask marquee, enable the Crop Image To Path/Mask When Saving option at the bottom of this dialog box.

When enabled, saves the contents of either the active path or one of the paths listed in the box below. If the path is not closed, the program automatically closes it before saving the contents. The sections of the image that are outside the path are still in the image but will not be visible, nor will they print, when you use the .EPS file in another application. You can still see those sections if you open the image in Corel WEB.PhotoPaint. To delete the sections that are outside the path, enable the Crop Image To Path/Mask When Saving option at the bottom of this dialog box.

Provides a list of paths to clip the image to. Any path you saved previously using the Path node Edit Tool Settings Roll-Up or Property Bar appears in this list, as well as the active path called the Workpath.

### Crop Image To Path/Mask When Saving

Enable to permanently remove the sections of the image that are outside the mask marquee or path. When you do so, those sections are not saved in the .EPS file.

**OPEN AN IMAGE DIALOG BOX (CDRFLT)**

**CROP IMAGE DIALOG BOX (CDRFLT)**

## RESAMPLE IMAGE DIALOG BOX (CDRFLT)

**SAVE AN IMAGE TO DISK DIALOG BOX (CDRFLT)**

## **SELECT SOURCE DIALOG BOX (TWAIN)**

## ACQUIRE DIALOG BOX (TWAIN)

**ACQUIRE FROM FILE DIALOG BOX (TWAIN)**

**CHOOSE PROFILE DIALOG BOX (MS Exchange)**

**PRINT DIALOG BOX (CDRGFX)**

## **Save Map File dialog box**

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

Choose a map file type from the list.

Client-side image maps do not depend on a server to process the map information, but the browser used by people wanting to see your Web page must support map display which is not always the case.

Server-side image maps do not depend on any browser to process the map information, but the server must be able to recognize the code in the map file. NCSA and CERN use different codes, so you do need to know whether the server you are using runs CERN or NCSA. Contact your server administrator to find this information.

Client/Server-side map files offer the best of both worlds and create the files needed for both the client and server sides.

Enable the check box and type a name for the map that will include the mapping coordinates. When creating a client-side image map, the mapping coordinates are stored directly in the HTML page. When creating a server-side image map, they are stored in a .MAP file. For client/server-side image maps, they are stored in both an HTML page and in a .MAP file.

The name you type here will be used by the .MAP file if you are creating a client/server image map. The .MAP file for server-side image maps will be the same as the .HTM filename you typed in the File Name box at the top of this dialog box.

Type the Universal Resource Locator (URL) address of the World Wide Web page that should be accessed when any part of the image that has not been defined as a clickable area is clicked.

Enable to include image information in the .HTM file. You choose the information you want to include in the bottom section of this dialog box. The information is used for maintenance purposes and is not visible on your Web page; it is embedded in the HTML code.

Type the name of the author of the file. This information is saved in the .HTM and .MAP files when you enable the Include File Header check box.

Type a description of the image file. This information is saved in the .HTM and .MAP files when you enable the Include File Header check box.

When creating a server-side or client/server-side image map, type the server information in this box. Server information includes the location of the Common Gateway Interface (.CGI) on the server, i.e., the program that responds to the image map, and its name, the directory where your map file is stored and its file name. Contact your server provider to find this information.

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

Enable to include the date that the image map was created in the .HTM file's code.

Enable to include the image map type in the .HTM file's code.



# HELP MENU

Displays the Corel WEB.PhotoPaint Help Contents. From anywhere in the online Help, clicking the Contents button returns you to the contents screen.

Changes the mouse pointer to a question mark. You can click any command or screen area to display the related context-sensitive Help.

Interactively guides you through each step of various tasks that can be performed in Corel applications; choose the task to complete from the Tutors list.

Displays a dialog box with information about the version of Corel WEB.PhotoPaint that you are running. The System Information button displays the System Information dialog box, which has information about your system, display, network, printer, Corel EXEs and DLLs, and system DLLs.

Opens the Technical Support online Help that provides details about product support for Corel applications, including support services, import and export filters information, error messages, and troubleshooting tips.

If you have an Internet Browser installed and set up on your system, click this command to access Corel Corporation's World Wide Web site.



## **Context-sensitive help for Image menu**

Opens the Adjust flyout, which contains a number of filters that allow you to adjust the colors and tonal range of your image.

Opens the Brightness-Contrast-Intensity dialog box, which allows you to lighten or darken your image, and to adjust the distinction between light and dark areas.

Opens the Color Balance dialog box, which allows you to adjust the mixture of colors in your image. For example, in an RGB image, you can increase or decrease the amount of red, green, or blue tones.

Opens the Gamma dialog box, which allows you to adjust the midtones in your image without affecting the shadows or highlights.

Opens the Gamma dialog box, which allows you to adjust the midtones in your image without affecting the shadows or highlights.

The Hue/Saturation/Lightness command allows you to adjust the hue, saturation, and lightness values of the colors in your image.

Opens the Replace Colors dialog box, which allows you to select specific colors from your image and replace them.

Reduces the saturation of each color in your image to 0, which converts each color to its grayscale equivalent. This allows you to make your image appear as grayscale without converting its color mode.

Opens the Color Hue Control dialog box, which allows you to adjust manually the levels of red, green, blue, cyan, magenta, and yellow in your image.

Opens the Transform flyout, which offers a number of ways of correcting and transforming the colors in your image.

Opens the Deinterlace dialog box, which allows you to smooth video images by removing the odd or even scan lines and filling them in with detail taken from the rest of the image.

Inverts the colors in your image. Use this command to turn an image into a negative.

Opens the Posterize dialog box, which allows you to reduce the number of tonal values and to map all existing colors to the closest match. This process simplifies the image by removing tonal gradations and creating larger areas of flat color.

Opens the Threshold dialog box, which allows you to set a specific brightness value as a threshold. All pixels that fall below this threshold will become black; all pixels above the threshold won't be affected. You can set an image-wide threshold, or you can set a threshold in a specific color channel.

Opens the Resample dialog box, which allows you to modify the size or resolution of your image.

Opens the Paper Size dialog box, which allows you to adjust the color and size of the paper (background) behind your image. This allows you to alter the printed dimensions of your image without changing its resolution.

Opens the Duplicate Image dialog box, which allows you to duplicate the active image. The duplicate image opens in its own window.

Flips the image horizontally.

Flips the image vertically.

Rotates the image 90° clockwise.

Rotates the image 90° counter-clockwise.

Rotates the image 180°.

Opens the Custom Rotate dialog box, which allows you to select the angle and direction of rotation.

Opens the Convert to BW dialog box, which allows you to convert your image to a 1-bit black-and-white image using any of four conversion methods: Line Art, Ordered, Error Diffusion, or Halftone.

Converts the image to an 8-bit grayscale image.

Opens the Duotone dialog box, which allows you to convert a grayscale image into a monotone (one ink), duotone (two ink), tritone (three ink), or quadtone (four ink) image.

Opens the Convert To Paletted Image dialog box, which allows you to convert your image to 8-bit paletted color.

Converts the image to 24-bit RGB color.

Opens the Color Table dialog box, which displays each color of a 16 or 256 color image. Use this dialog box to add, edit, and save individual colors or blocks of colors.

Opens the Crop flyout, from which you can select a method of cropping your image.

Crops the image around the mask marquee.

Opens the Crop Border Color dialog box, which allows you to crop the border color from an image according to color tolerance levels you set.

Positions skewed or imperfectly positioned images squarely onscreen.

Enable to preserve the background when you work with objects and masks. Disable this option when you want to remove the object or selection from your image.

Opens the Image Info dialog box, which shows you the image's size, resolution, file format, type of compression, color mode, and whether it has been changed since you opened it.

## **Brightness-Contrast-Intensity dialog box (Adjust flyout menu)**

Move the slider or type a value in the box to adjust the brightness values of the pixels in your image. This control shifts all pixel values up or down the tonal range, lightening or darkening all colors equally.

Move the slider or type a value in the box to adjust the contrast in your image. Adjusting the contrast increases or decreases the difference between the lightest and darkest pixels in your image.

Move the slider or type a value in the box to adjust the intensity of your image. Increasing the intensity brightens the lighter areas of your image without washing out the dark areas. Contrast and intensity usually go hand-in-hand, because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

## **Color Balance dialog box (Adjust flyout menu)**

Move the slider to shift the balance of cyan and red in your image.

Move the slider to shift the balance of magenta and green in your image.

Move the slider to shift the balance of yellow and blue in your image.

Enable this check box if you want the changes applied to the darkest pixels in your image.

Enable this check box if you want the changes applied to the midtones in your image.

Enable this check box if you want the changes applied to the lightest pixels in the image.

Enable to maintain the brightness values of your image. If you leave this check box unchecked, the overall lightness or darkness of your image may be affected by color correction.

## **Gamma dialog box (Adjust flyout menu)**

Move the slider or type a value in the box to set the gamma curve value. Adjusting the gamma curve value allows you to pick up detail in a low contrast image without significantly affecting the shadows or highlights. This adjustment does affect all the values in your image, but because it is curve-based, the changes are weighted toward the midtones.

## **Hue/Saturation/Lightness dialog box (Adjust flyout menu)**

Move the slider or type a value to shift the hues along the color wheel. Hue is the most basic of color components in that it is what makes red red, blue blue, etc. Compare the Original Color and New Color spectrums to see how the changes will affect your image's colors.

Move the slider or type a value in the box to shift the saturation of all colors in your image. Saturation refers to the purity of your colors. Fully saturated colors contain no black, whereas fully desaturated colors appear as their grayscale equivalents. Compare the Original Color and New Color spectrums to see how the changes will affect the colors in your image.

Move the slider or type a value to shift the lightness of all colors in your image. Lightness refers to the amount of black or white your colors contain. Compare the Original Color and New Color spectrums to see how the changes will affect the colors in your image.

Displays the original colors in your image. Compare with the New Color spectrum to see how the changes will affect the colors in your image.

Displays the adjusted color spectrum. Compare with the Original Color spectrum to see how the changes will affect the colors in your image.

**Replace Colors dialog box (Adjust flyout menu)**

Displays the areas of your image that are affected by the color replacement. White areas are fully affected, gray areas are partially affected, and black areas are unaffected. To adjust the tolerance, move the Range slider.

Displays the color you want to replace in the image. Use the Eyedropper tool to sample a specific color from the image, or click the down arrow and click a color on the color picker. For a larger selection of colors, click Others and choose a color from the Color dialog box.

Displays the color you want to use as a replacement. Click the down arrow and click a color on the color picker. For a larger selection of colors, click Others and choose a color from the Color dialog box. Move the Hue, Saturation, and Lightness sliders to fine-tune this color.

Move the slider to control the hue of the replacement color. Hue is the main attribute in a color that distinguishes it from other colors. Blue, green, and yellow, for example, are all hues.

Move the slider to shift the saturation of all colors in your image. Saturation refers to the purity of your colors. Fully saturated colors contain no black, whereas fully desaturated colors appear as their grayscale equivalents. Compare the Original Color and New Color spectrums to see how the changes will affect your image's colors.

Move the slider to control the lightness of the replacement color. Lightness refers to the amount of black or white in a color.

Move the slider to increase or decrease the range of colors that is replaced in your image.

## **Posterize dialog box (Transform flyout menu)**

Move the control the intensity of the posterization. Posterization simplifies the gradations of color in your image.

**Threshold dialog box (Transform flyout menu)**

Displays the current low-level value. To adjust the value, type a value in the box, or drag the pointer that is below the histogram.

A histogram that plots the brightness value of every pixel in your image. Values range from 0 to 255, and the histogram indicates how many pixels are at each brightness level. The pointers beneath indicate the low-level, threshold, and high level values.

Displays the current threshold value. To adjust the value, type a value in the box, or drag the pointer that is below the histogram.

Displays the current high-level value. To adjust the value, type a value in the box, or drag the pointer that is below the histogram.

Move the pointers to adjust the low-level, high-level, and threshold values.

Click to have all the values that fall below the threshold map either to black (the default) or to the low-level value you set.

Click to have all the values that fall above the threshold map either to white (the default) or to the high-level value you set.

Click to convert your image to black and white. The values that fall below the threshold level map to the low level value, and the values that fall above the threshold level map to the high level value. If you do not set low and high levels, the defaults are 0 (black) and 255 (white).

Displays the channel in which you are working. Click the down arrow to select a different channel. You can edit each channel separately, or you can edit them simultaneously in the composite channel.

Displays the current clipping percentage; that is, the percentage of the most extreme brightness values Corel WEB.PhotoPaint will ignore when identifying the lightest and darkest values in the histogram. To change the percentage, type a value or adjust the current value using the scroll arrows. This option is only available if you have disabled the Automatic check box.

Enable this check box to have Corel WEB.PhotoPaint automatically clip the outlying brightness values in your image; that is, to ignore a percentage of the most extreme brightness values when identifying the lightest and darkest pixels in the histogram. Disable this check box if you want to set the clipping percentage yourself.

## **Resample dialog box**

Displays the width of your image using the unit of measurement selected in the units box. You can adjust the width using either of two methods: you can either type a value in the box or use the scroll arrows to adjust the current value, or you can type a value in the Percentage box. No matter which method you use, the change is reflected in both boxes.

Displays the height of your image using the unit of measurement selected in the units box. You can adjust the height using either of two methods: you can either type a value in the box or use the scroll arrows to adjust the current value, or you can type a value in the Percentage box. No matter which method you use, the change is reflected in both boxes.

Displays the image's current width.

Displays the image's current height.

Displays the new width of your image as a percentage of the original image width. To adjust the width, type a value in the box or adjust the existing value using the scroll arrows.

Displays the new height of your image as a percentage of the original image height. To adjust the width, type a value in the box or adjust the existing value using the scroll arrows.

Displays the unit of measurement used to calculate image height and width.

Displays the unit of measurement used to calculate image size. Click the down arrow to display a list of the available units.

Displays the unit of measurement used to calculate image size. Click the down arrow to display a list of the available units.

Displays the horizontal resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type a value in the box, or use the scroll arrows to adjust the existing value. Ensure the Maintain Aspect Ratio control is enabled if you want to force the horizontal and vertical resolutions to be identical.

Displays the vertical resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type a value in the box, or use the scroll arrows to adjust the existing value. Ensure the Maintain Aspect Ratio control is enabled if you want to force the horizontal and vertical resolutions to be identical.

Displays the original horizontal resolution of the image in pixels, or dots per inch (dpi).

Displays the original vertical resolution of the image in pixels, or dots per inch (dpi).

Displays the unit of measurement used to determine the image's horizontal resolution.

Displays the unit of measurement used to determine the image's vertical resolution.

Click an option to determine the process used to resample the image. When you increase the resolution of an image, Corel WEB.PhotoPaint must add pixels that weren't originally in the image. If you select the Anti-Alias option, Corel WEB.PhotoPaint averages the adjacent pixels and creates new pixels based on these average values. This takes longer, but provides better results than Stretch/Truncate, which simply duplicates neighboring pixels to fill in the gaps.

Enable this control to maintain current image proportions, both in dimension and resolution. When you type a value in one box, the value in the other box will adjust automatically.

Maintains the original file size of the image; that is, the amount of space it takes up on your hard drive. Changing the resolution without changing the image dimensions will affect the image size.

Displays the original file size of the image in bytes.

Displays the size (in bytes) the file will be after resampling.

Click to reset all values in this dialog box to the default settings.

## **Paper Size dialog box**

Displays the width of the paper using the unit of measurement selected in the units box. To adjust the paper width, type a value in the box or use the scroll arrows to adjust the existing value.

Displays the height of the paper using the unit of measurement selected in the units box. To adjust the paper height, type a value in the box or use the scroll arrows to adjust the existing value.

Displays the unit of measurement used to calculate paper height and width. Click the down arrow to display a list of the available units.

Displays the unit of measurement used to calculate image height and width.

Enable this control to maintain the current proportions. When you type a value in one box, the value in the other box adjusts automatically.

Displays the current position of the image on the paper. You can change the position of the image in two ways: you can either drag it in the Preview window or you can click the down arrow and select a preset placement from the list.

Displays the current position of the image on the paper. You can change the position of the image in two ways: you can either drag it in the Preview window or you can click the down arrow and select a preset placement from the list.

Displays the original paper width using the unit of measurement selected in the units box.

Displays the original paper height using the unit of measurement selected in the units box.

## **Duplicate Image dialog box**

Displays the name and location of the original file. This is the file that will be duplicated.

Type a filename and path for the duplicate image in the As box, or click OK to accept the default filename.

Enable to merge all objects with the background in the duplicate image. Disable to duplicate the image without merging all objects.

## **Custom Rotate dialog box (Rotate flyout menu)**

Displays the angle of rotation. To adjust the rotation angle, type a value in the box, or use the scroll arrows to adjust the existing value.

Click to rotate the image clockwise.

Click to rotate the image counter-clockwise.

Enable this control to rotate the image without changing its size. Otherwise, the image is resized so that all of the image is visible in the Image Window.

Enable this control to prevent jagged edges from appearing around the edges of your image after it is rotated.

# Convert To flyout menu

**Convert to black and white db**

Click to convert the image to black and white line art.

Displays the selected threshold value. All color values in your image that fall below the threshold will map to black, and all values that fall above the threshold will map to white. To adjust the threshold, type a value in the box, or adjust the existing value using the scroll arrows.

Click to produce a black and white image using dots of various sizes. On printers that cannot print dots of different sizes, the halftone is produced by printing different numbers of dots in a given area.

Click to produce an image using just black and white values, but using Ordered dithering to create the illusion of varying shades of gray. This option is less expensive in terms of system requirements than the Error Diffusion method of dithering.

Click to produce an image using just black and white values, but using the Error Diffusion method of dithering to produce the illusion of varying shades of gray. This method is more expensive in terms of system requirements than the Ordered method of dithering.

Displays the selected halftone screen. The halftone is produced by printing different numbers of dots in a given area. The halftone screen determines the shape of that given area.

Controls the line frequency of the halftone screen.

Controls the screen angle of the halftone screen.

Displays the selected unit of measurement that is used to calculate the line frequency. Click the down arrow to choose a different unit of measurement.

## **Duotone dialog**

Displays the current image. Enable the Preview check box to preview the image with duotone inks applied to it.

Enable this check box to preview the image with duotone inks applied.

The functionality of the Load button depends on which tab of the Duotone dialog box is selected. On the General tab, the Load button opens the Load Duotone File dialog box, where you can access duotone (.CPD) files. On the Inks tab, the Load button opens the Load Ink File dialog box, where you can access ink (.CIK) files.

The functionality of the Save button depends on which tab of the Duotone dialog box is selected. On the General tab, the Save button opens the Save Duotone File dialog box, where you can save the current set of ink curves. On the Inks, tab, the Save button opens the Save Ink File dialog box, where you can save the selected ink file.

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

Displays how each ink is applied along the grayscale model. This allows you to visually review the percentage of color that is added to each grayscale pixel.

Displays the selected ink mode. Click the down arrow to choose from all available ink modes.

- A monotone is a grayscale image that is printed with a single ink. The single ink produces all the shadows, midtones, and highlights in the image. A monotone is like a conventional grayscale image.
- A duotone is a grayscale image that is printed with two inks, usually a black ink and a colored ink. The black ink is applied to shadow areas and the colored ink is applied to midtones and highlight areas. This adds a colored tint to the grayscale image.
- A tritone is a grayscale image that is printed with three inks, usually a black ink and two colored inks.
- A quadtone is a grayscale image that is printed with four inks, usually a black ink and three colored inks.

Displays the selected ink colors. To choose a different color, double-click the ink's name to open the Color dialog box.

Displays how much ink is applied to each point on the ink curve. Position indicates the grayscale value of each point, whereas value indicates the percentage of ink that is applied to the pixels at each point.

Displays how much ink is applied to each point on the ink curve. Position indicates the grayscale value of each point, whereas value indicates the percentage of ink that is applied to the pixels at each point.

Displays the ink colors used in a monotone, duotone, tritone, or quadtone image.

Displays the selected overprint ink colors and how they will appear when printed to a composite printer. To choose or create a new color, double-click a color in the list, which opens the Select Color dialog box.

Opens the Select Color dialog box, which allows you to choose or create a new color. You can also access the Select Color dialog box by double-clicking a color in the Overprints Inks list.

Resets the selected item in the Overprints Inks list to the settings that were present when you first opened the tab.

Displays all variations of the current ink colors.

Enable this check box to view overprint areas onscreen.

Click to reset the selected ink curve to its default settings.

Resets all items in the overprints list to the settings that were present when you first opened the tab.

## **Convert to paletted image dialog box**

Click to disable screen dithering. Dithering enhances the appearance of images that contain more colors than your monitor is capable of displaying; however, if your monitor is capable of displaying more than 256 colors, there is no need for dithering.

Click to enable the Error Diffusion method of dithering. Dithering enhances the appearance of images that contain more colors than your monitor is capable of displaying. Error Diffusion is more expensive in terms of system requirements than the Ordered method.

Click to enable the Ordered method of screen dithering. Dithering enhances the appearance of images that contain more colors than your monitor is capable of displaying. Ordered dithering is faster than Error Diffusion, and is less expensive in terms of system requirements.

Click to use the uniform Color Palette, which provides a complete 256 color spectrum (equal quantities of red, green, and blue), regardless of whether they are used in the image.

Click to use an optimized Color Palette, which contains colors that are based on the colors of all visible objects and the background. This option produces the best color, but is slower than the Uniform color option.

Click to open the Color Table dialog box, which allows you to use the Netscape Navigator™ Colors palette, the Microsoft® Internet Explorer Colors palette, or to choose and create colors for your own customized palette.

Click to sample the image and use the first 256 colors to create a palette.

Click to use an adaptive palette, which contains colors that are based on the colors of all visible objects and the background.

Displays the number of colors you want to include in an Adaptive or Optimized palette. Additional colors will not be added if you select more colors than are used in the image. Black and white images are the exception: a palette with 256 shades of grays is created when the image is converted.

## **Color Table dialog box**

Displays the index number and the value of each color model component for the selected color.

Opens the Open Palette dialog box, which allows you to select and load a previously saved palette.

Opens the Save Palette As dialog box, which allows you to save a custom palette. The custom palette is saved as a .CPL (Custom palette) file.

Reverts to the Color Palette's default settings.

Displays the selected palette. Click the down arrow to choose from a list of all available palettes.

Displays the Color Palette selected from the Table list box.

Opens the Select Color dialog box, which allows you to choose or create a new color to add to the Color Table. This new color replaces the color that is selected in the Color Table.

Opens the Duotone dialog box.

Deletes the selected color from the Color Table.

Opens the Select Color dialog box, which allows you to choose or create a color to add to the current palette.

## **Crop Border Color dialog box (Crop flyout menu)**

Click to crop a paper-colored border from your image.

Displays the current paper color.

Displays the current paint color.

Displays the selected "other" color; that is, a color that is neither the paint nor paper color. There are two ways of selecting a different "other" color. You can click the down arrow and click a color on the color picker, or you can click the Eyedropper tool and then click the color on your image.

Use to sample a color from your image. Click the Eyedropper tool, and click the color you want to use in your image.

Click to crop a paint-colored border from your image.

Click to crop a colored border from your image that is neither the paint nor paper color. You can click a color on the color picker, or click the Eyedropper tool and then click the color on your image.

The Crop Border Color dialog box crops an image based on similarities between adjacent pixels. You can determine the color tolerance in two ways:

- Normal: Determines the cropping area based on the color similarity between adjacent pixels. Move the slider to determine the sensitivity of the color tolerance. If you increase the tolerance, more colors will be cropped. If you reduce it, fewer or no additional colors will be cropped.
- HSB: Determines the cropping area based on the similarity of hue, saturation, and brightness levels between adjacent pixels. Move the sliders to determine the sensitivity of the color tolerance. If you increase the tolerance, more colors will be cropped. If you reduce the tolerance, fewer or no additional colors will be cropped.

## **Image Info dialog box**

Displays the name and file extension of the active image.

Displays the width of the active image using the units of measurement you selected in the General Options dialog box (Tools, Options, General). The width is also displayed in pixels.

Displays the height of the active image using the units of measurement you selected in the General Options dialog box (Tools, Options, General). The height is also displayed in pixels.

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

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

Displays the color mode of the active image.

Displays the amount of space the file takes up on your hard drive.

Displays the system resources required while the file is open.

Displays the file format of the image.

Displays the file's compression type.

Indicates whether the image contains objects, and also how many objects it contains.

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

Indicates the number of frames the movie contains, as well as how many frames are currently loaded.



## **Mask Menu commands**

Creates a mask selection that has the exact shape and size of the selected object. If Preserve Image (Image menu) is enabled, the new mask is superimposed on the object and the two marquee appear simultaneously. If Preserve Image is not enabled, the mask replaces the object; the object is merged into the background when the mask is created. The color of the marquee changes to reflect this transformation.

Opens the Load A Mask From Disk dialog box that lets you load a previously saved mask or any importable image. Corel WEB.PhotoPaint converts the imported image to a grayscale image that will be used as a mask over the image. Any bitmap image, except movie files, can be used as a mask.

Places a mask marquee around the entire image area just inside the window frame. The entire image is selected and is editable. Even if the image is only partially visible because it has been zoomed in, the entire image is still selected. The resulting selection can be edited with any tool in the Paint On Mask mode.

Removes the current mask from the image window. If the mask was not saved in a channel or to disk, it is gone permanently.

Makes the area that is protected by the current mask editable, and makes the currently editable area, called the selection, become protected. If the current mask's transparency has been edited to protect some pixels more than others, using Invert makes the less protected areas more protected, and the more protected areas more editable. This changes the areas of the image that can be altered with tools and effects.

The Normal mask mode lets you create a single mask selection shape in the image window. Only one mask is visible on screen at a time; creating a mask in this mode removes all other existing masks from the image.

The Additive Mask mode lets you add areas to the existing mask selection on the active image. This creates complex, composite masks. The dimensions and shape of the added areas are defined by the mask tool you select after enabling this command.

The Subtractive command lets you remove areas from an existing mask selection. The removed areas become part of the protected area. The dimensions and shape of the areas subtracted are defined by the mask tool you select after enabling this command.

Use this mask mode to create a selection which consists of several areas you define by using various mask tools, but excludes the overlapping sections of those areas, i.e., the overlapping areas are protected from changes made to the image. If there are no overlapping sections, all the areas you define are included in a single selection and can be edited using the various mask tools.

The Float command creates a temporary layer that floats above the background; this layer contains the current mask selection and the image pixels enclosed by its marquee. You can move the selection and its contents without affecting the underlying image. When the selection is at the appropriate location, click this command again, now called Defloat, to remove the temporary layer; the pixels enclosed by the marquee are merged with the image replacing the background pixels. The mask marquee is still visible and can be moved using the Mask Transform tool. Note that while in Float mode, some Mask menu commands, such as Feather, will cause the mask to defloat.

Lets you select or protect portions of an image based on the pixel colors. You can proceed by defining colors to be protected by the mask or to be unprotected by it. Use the Eyedropper tool in the dialog box to choose the colors in the image itself. For each color you choose, you set a tolerance range by assigning a tolerance value between 1 and 100. All pixels that are within the defined color range are either protected or unprotected, depending on the choice you made. This command lets you create complex, intricate masks that would otherwise be extremely difficult to define using any one of the standard mask tools.

Opens the Feather dialog box that lets you set mask feathering options. Feathering is the blending of the edge of a mask selection with an underlying object or background. The transition between one and the other becomes more gradual. Feathering partially selects pixels along the selection's edge and assigns them decreasing grayscale values as they get closer to the protected area. Editing changes applied to a feathered selection will fade gradually toward the rest of the image.

Expands a mask selection to include areas of the image with similar pixel colors. The selection continues to expand until all of the adjacent pixels that have colors that meet the selection criteria are included. The criteria for including pixels is set using the Magic Wand Tool Settings Roll-Up Tolerance slider. You also enable or disable Anti-aliasing in the Magic Wand's Tool settings Roll-Up or Property Bar.

Opens the Border dialog box that lets you create a border-shaped mask selection. This border selection is based on the shape of an existing mask selection displayed on the image. The dialog box lets you specify the width of the border in pixels and the harshness of the edges of the selection. Use the Mask Overlay command in the Mask menu to see the effect of using different edges settings.

Removes protected areas that are completely surrounded by a mask selection. Those areas, called holes, are often created by tools such as the Magic Wand and Lasso mask tools. When working with a Photo CD image, for example, these tools can often create a complex selection that encloses areas of the image that were not selected. This is due to the color or HSB tolerance that was set before the mask was applied.

Opens the Smooth dialog box that lets you smooth over or round off the sharp angles of a mask marquee. This results in a smoother, more fluid marquee shape. The degree to which the sharp angles are reduced is set in the Radius number box.

Opens the Expand dialog box that lets you increase the size of a mask selection. In the box, type the number of pixels to add along the perimeter of the marquee. The edges of the mask selection move a distance equal to the chosen number of pixels to increase the size of the mask.

Opens the Reduce dialog box that lets you decrease the size of a mask selection. In the box, type the number of pixels to remove along the perimeter of the marquee. The edges of the mask selection move a distance equal to the chosen number of pixels to reduce the size of the mask.

Lets you add a brush or effect stroke along the edge of a mask selection. It first opens the Choose Stroke Position dialog box in which you choose the position of the stroke relative to the mask border. It then opens the Stroke Mask dialog box in which you choose a tool and attributes for that tool. There are several brushes and effects tools from which to choose. The tool you choose uses the current paint color and the settings currently selected in the Tool Settings Roll-Up. You can, however, click the Edit button to change the brush attributes without having to exit the Stroke Mask dialog box. To add a stroke to a mask, simply choose a tool and click OK.

Superimposes a red-tinted semi-transparent sheet over the entire image to provide an accurate illustration of the characteristics of the current mask; the image areas that are protected are covered with the red overlay while the editable areas are not. If you applied varying degrees of transparency to the mask prior to using this command, some areas tinted by the overlay will be lighter than others, indicating that the level of protection provided by the mask is lower than in other places.

This command is especially valuable when you are working with masks that have gradual transitional edges in which the single-lined mask marquee does not indicate the actual selected area. This is often the case with color masks, and any mask to which you have applied a feather or stroke effect.

You choose the color of the Mask Overlay color in the Display tab in the Options dialog box accessed from the Tools menu.

Toggles the mask marquee on and off. If enabled, the marquee is visible. If disabled, the marquee is invisible.

## **Color Mask dialog box**

Choose Sampled Colors to create the mask using the colors you choose in the image with the Eyedropper tool. Other options are used to quickly add a specific color to the list below, to avoid having to select it in the image itself. For example, the Reds option adds a red to the color list, the Shadows option adds black to the list. Once you have sampled a color, or selected from this list of presets, you can edit it using the Options button in this dialog box and set the tolerance value in the mode of your choice.

Lists all colors selected in the image with the Eyedropper tool, the specific colors chosen in the list box above, and the tolerance setting assigned to each one. The checkbox located on the left-hand side of each color is used to include or exclude a selected color when creating the mask; add the checkmark to include the color, remove it to exclude the color. This allows you to experiment with your color selections without having to reset all the colors each time.

Drag to smooth out the edges of the mask selection resulting from your color and tolerance choices. Color-sensitive masks can produce selections that have many sharp angles and bends in their outlining areas; a higher Smoothing factor gets rid of those sharp bends in direction.

Choose how you want the color mask displayed in the Preview area above. The options are: Overlay, Grayscale, White matte, and Black matte. The pixels that are protected by the mask will be represented with the option you choose. The overlay color is set in the Options dialog box (Tools menu).

Use the Eyedropper tool to click colors to add to the list. You can click the colors in the Preview area or in the image itself. Once you have clicked a color, it is included in the list on the right-hand side of this dialog box. You can change the tolerance setting if necessary.

Click to clear the color list; do this to start the mask creation from scratch.

Click to see a menu of commands to use when creating or editing a color-sensitive mask:

- **Open Color Mask:** loads a mask saved to disk previously. Use this to edit an existing color-sensitive mask.
- **Save Color Mask:** saves the current color-sensitive mask to disk for future use.
- **Mask to Channel:** saves the current color-sensitive mask in a mask channel which is automatically saved with the image when using Corel WEB.PhotoPaint's .CPT file format.
- **Modify Colors:** makes all colors selected in the list on the right editable and protects all other colors in the image.
- **Protect Colors:** protects all colors selected in the list and makes all other colors in the image editable.
- **Mode:** choose the mode needed when setting tolerance values for each selected color. When you choose HSB, you set a tolerance value for all components of the mode, i.e. Hue, Saturation, and Brightness.
- **Edit Color:** opens the Select Color dialog box which allows you to edit the color highlighted in the list on the right.

Displays a preview of the mask. Colors that are protected or modified are shown. Choose the mask overlay color in the Options dialog box.

Enable to make the preview area update automatically after every selection or adjustment you make in the dialog box.

## **Mask Border dialog**

Determines the number of pixels between the original mask marquee and the position of the second mask marquee required to create a border-shaped mask selection.

Displays a list box where you can choose a soft or hard border edge. A soft edge produces a more gradual blend with the background image than a hard edge.

## **Mask Expand/Reduce dialog**

Type the number of pixels that you want to add with the Expand command or remove with the Reduce command. The pixels are added or removed along the perimeter of the mask selection. The selection will be larger or smaller but will retain its shape.

## **Mask Feather dialog**

Type the number of pixels to use along the perimeter of the mask selection in the feathering transition. Feathering replaces opaque pixels with semi-transparent ones. A large number produces a wide feathering transitional area, which makes the feathering effect more gradual.

Controls the location of the feathered section of the mask.

- **Average:** samples all the pixels in the defined width and assigns an average color value to each pixel.
- **Inside:** feathers toward the inside of the selection's edge and appears to blend the background into the selection.
- **Outside:** feathers toward the outside of the selection's edge and blends the selection so that it appears to overlap the background area.
- **Middle:** places the feathered section on the selection's edge; there are as many feathered pixels inside the original hard edge as there are outside of it.

Choose the edge type for the feathered portion of the mask selection. Linear uses the sharp bends found in the selection when producing the feathered section, whereas Curved tends to round them off. Unavailable when you select Average for the location of the feathered section

## **Save Mask As Channel dialog**

Type a mask channel name or accept the default filename (Alpha 1, Alpha 2, etc.). The channel name you choose will appear in the Channels Roll-Up.

## **Mask Smooth dialog**

Determines the intensity of mask selection smoothing. Smoothing tones down differences in adjacent pixels along the edges of the mask.

## **Stroke Mask dialog**

Click this button to change the attributes of the tool you have selected to apply a stroke along the mask marquee. A dialog box specific to the tool you have selected will appear allowing you to set nib attributes, color tolerance, choose an image list among others, depending on the tool chosen.

Displays the paint tools you can use to stroke the boundary of the current selection. Each tool features two or more brush types within its specific category. Click the down arrow next to the list box to select a type. The current size and shape of the selected tool is used but can be changed by clicking the Edit button. The current paint color is used.

Lets you choose a specific paintbrush type. Each paintbrush selected from the iconic display (above) features two or more types within its specific category. The current size and shape of the selected tool is used and displayed in the preview area. Click the Edit button to change those attributes. The current paint color is used.

Displays the effect tools you can use to stroke the boundary of the current selection. Each effect tool features two or more types within its specific category. Click the down arrow next to the list box to select a type. The current size and shape of the selected tool is used but can be changed by clicking the Edit button.

Lets you choose a specific effect tool type. Each effect tool selected from the iconic display (above) features two or more types within its specific category. The current size and shape of the selected tool is used, and is displayed in the preview area. Click the Edit button to change the attributes.

Click to apply copies of an image, or of tiles of an image, along the selection's edge. Click the Edit button to choose the image, the order of the tiles, spacing, transparency, and other attributes.

Erases the pixels along the edge of the selection. They are replaced by the current paper color. Click the Edit button to choose the size, shape, transparency, and other attributes of the eraser tool.

Replaces the current paint color with the paper color in the pixels along the edge of the selection. Click the Edit button to choose the shape, size, transparency, tolerance, and other attributes for the Color Replacer.

## Eraser Tool and Color Replacer Tool dialog boxes

Use the controls in this dialog box to edit the attributes of the tool you have chosen to use to stroke the mask marquee — the Eraser or Color Replacer tool. The attributes relate to the tool's nib, i.e., its shape, size, transparency, soft edge, flatten and rotate characteristics. When you choose the Color Replacer tool, the dialog box also displays color tolerance controls. For information about individual controls, right-click the control and choose *What's this?*.

## **Image Sprayer Tool dialog box**

Use the controls in this dialog box to edit the attributes of the Image Sprayer tool you have chosen to use to stroke the mask marquee. The controls of this dialog box allow you to choose the image list to use, set the transparency, distribution and other characteristics. For information about individual controls, right-click the control and choose What's this?.

Click this button to load an image list you wish to spray along the mask marquee.

## **Choose Stroke Position dialog box**

This dialog box is used to choose the location of the brush or effect stroke you will apply to the edge of a mask selection. You can choose to have the stroke centered on the selection edge, or place it just inside or outside of the edge. When you make your selection and click OK, the Stroke Mask dialog box appears.

Centers the stroke on the selection's edge.

Places the stroke just inside the selection's edge.

Places the stroke just outside the selection's edge.

**The following topics are for the Load Texture and Reset Texture buttons found on the Texture/Color tab when you choose a paint or effect tool in the Stroke Mask dlg and click the Edit button to change the attributes of the tool.**

Click to load a different texture for the selected tool.

Click to reset the tool to the default texture.



**This file includes the context-sensitive help topics for the Object menu including:**

- menu command descriptions (F1)
- dialog box controls What's This topics except the Threshold dialog box's single control which is documented in D\_MASKMENU.RTF because it shares the same help ID as the Mask Threshold control.

**Note**

- All dialog box overviews have been aliased to overview topics in the Working with Objects Chapter (see PHOTOPNT.ALI).

## **Object Menu commands**

Creates an object using the shape and contents of the current mask selection. The selection is transformed into an object. The color of the marquee changes to reflect this transformation.

Enabling the Preserve Image command (Image menu) before you create the object, makes the object from a copy of the pixels that are included inside the marquee. Disabling Preserve Image creates the object by cutting the pixels; therefore, when the object is moved, the area that was below it shows only the paper color.

This command is available when working in Layer mode. It creates a new object that consists of a transparent layer over the entire image. You can then use most of the tools in the toolbox to add elements to the new object such as shapes, paintbrush strokes, and sprayed images. After you've added object elements, you can use the Undo, Clone, and Effects tools to edit the object. All elements that are added or edited float above the underlying image on the transparent layer; they do not affect the image itself. The new object's thumbnail, displayed at the top of the Objects Roll-Up (View menu), is updated as you edit the object.

Allows you to precisely align multiple objects. All objects to be aligned must be selected by using the Object Picker tool while holding down SHIFT. You can align objects to each other, to the center of the image, or to a grid. Object can be aligned horizontally or vertically in any one of a number of combinations.

Creates a copy of the selected object that is placed behind the original object and offset according to the distances you specify in the dialog box. You can choose the color and opacity for the shadow object and apply feathering. The shadow object is represented in the Objects Roll-Up (View menu) by a thumbnail and the word "shadow" in the object's name.

The Order commands allow you to control the stacking order of each object in your image, i.e., which object will be on top of or below other objects.

To Front moves the selected object(s) to the front of the screen. If the front object has a fill, Corel WEB.PhotoPaint "knocks out" the area underneath the front object wherever it overlaps other objects in your drawing so that it does not print.

The Order commands allow you to control the stacking order of each object in your image, i.e., which object will be on top of or below other objects.

To Back moves the selected object(s) to the back of the screen. Areas of the object that are overlapped by other objects with fills are "knocked out" so that they will not print.

The Order commands allow you to control the stacking order of each object in your image, i.e., which object will be on top of or below other objects.

Forward One moves the selected object(s) forward one position.

The Order commands allow you to control the stacking order of each object in your image, i.e., which object will be on top of or below other objects.

Back One moves the selected object(s) back one position.

The Order commands let you control the stacking order of each object in your image above the base image; or, which object will be on top or below other objects.

Reverse Order reverses the stacking order of the selected objects.

Groups all selected objects so that they can be selected and transformed as a single object. When an object in a group is selected, a single highlighting box appears around the entire group. You can also collect groups into larger groups with other objects and/or groups. When you use the Objects Roll-Up, the thumbnails associated with each object in the group are linked by a thick black line.

Grouped objects can be transformed (e.g., sized, scaled, rotated, or skewed) as a group in any object-editing mode. They can also be edited as a group using the Paint, Effect, and Clone tools when you work in Multi mode. In Single and Layer mode, only one object in the group can be edited with these tools; the object that can be edited is the object that has the pencil icon next to its name in the Objects Roll-Up.

Breaks the selected group into its component objects.

Combines selected objects so that they become a single object. Although the component objects can be physically separated from one another, they remain linked.

Combines the selected object(s) with the background image. After an object is combined it becomes a permanent element in the background image.

You can choose how the colors of the objects merge with the colors of the image background by selecting a merge mode. All merge modes are listed at the bottom of the Objects Roll-Up (View menu). When the objects are selected, you can preview the result of the mode by choosing its name from the list. The operation is applied permanently only when you click the Combine, Objects With Background command.

Combines all objects that are visible on the screen with the background image, even objects that are not selected. After the objects are combined they become permanent elements in the background image.

You can choose how the colors of the objects merge with the colors of the image background by selecting a merge mode. All merge modes are listed at the bottom of the Objects Roll-Up (View menu). When the objects are selected, you can preview the result of a mode by choosing its name from the list. The operation is applied permanently only when you click the Combine, All Objects With Background command.

Creates a duplicate of the selected object(s). The duplicate object is superimposed over the original and becomes the active object in the Image Window. There is no limit to the number of duplicates that can be made.

Deletes the selected object(s) from the Image Window. To undelete an object that has been mistakenly deleted, click Edit, Undo immediately.

Lets you change the shape of an object by using a mask as a clipping tool. Use a mask tool to define the area of an object you want to keep, then choose this command. The area outside the mask selection is deleted.

If you no longer need the mask, click Mask, Remove. Only the object marquee remains visible in the image.

Feathers the edge of the selected object. Feathering is a gradual increase in the transparency of the pixels that are located along the edge of an object. Feathering makes the transition between the object and the surrounding image more gradual and less obvious. You decide how wide the feathered section of the object will be and the type of edges to use.

Flips the selected object(s) horizontally.

Flips the selected object(s) vertically.

Rotates the selected object(s) 90° clockwise.

Rotates the selected object(s) 90° counterclockwise.

Rotates the selected object(s) 180°.

Displays the controls used to rotate objects in both the Tool Settings Roll-Up and the Property Bar. Rotation and Skew handles appear around the object. Drag a corner handle to determine the degree of rotation. Double-click inside the object to apply the rotation. Drag the small circle to change the center of rotation.

Places distortion handles at each corner of the object's highlighting box. Drag an arrow to determine the amount of distortion. Double-click inside the object to apply the distortion.

Use to apply perspective to the selected object(s). This gives the illusion of depth, like the object is placed in three-dimensional space. When you select this command, circular handles appear at each corner of the object's highlighting box. Drag one of the handles to make one side of the object larger, so that it looks closer than the rest of the object, or smaller, so that it looks further away. Double-click inside the object to apply the perspective.

Use the Tool Settings Roll-Up's object Size and Scale tabs, or the Property Bar to stretch object(s). Selection handles appear around the object(s). Drag a middle selection handle to control the amount of stretching. Double-click inside the object to apply the transformation.

Use the Tool Settings Roll-Up's object Skew tab, or the Property Bar to control the degree of object skewing. Rotation and Skew handles appear around the object(s). Drag a middle handle to control the degree of skewing. Double-click inside the object to apply the skewing.

Use when you are creating an image map for a World Wide Web page. Assigns a link to a URL (Universal Resource Locator) from an object. The dialog box lists all objects on the image so that you can assign links to several objects in a single operation.

Selects all objects in the active image. Places handles along the border of the highlighting box that encloses all of the objects to let you manipulate the entire range simultaneously.

Lets you turn the display of the object marquee on and off. If enabled, the marquees are visible.

## **Align dialog box**

Enable one of the horizontal alignment options.

**Left**

Aligns the selected objects to the left side of the object that is at the top of the stacking order among all selected objects. To see which object is at the top of the stack, look at the object order in the Objects Roll-Up.

**Center**

Aligns the selected objects to the center of the object that is at the top of the stacking order among all selected objects.

**Right**

Aligns the selected objects to the right side of the object that is at the top of the stacking order among all selected objects.

Enable on of the vertical alignment options.

**Top**

Aligns the selected objects to the top edge of the object that is at the top of the stacking order among all selected objects. To see which object is at the top of the stack, look at the object order in the Objects Roll-Up.

**Center**

Aligns the selected objects to the center of the object that is at the top of the stacking order among all selected objects.

**Bottom**

Aligns the selected objects to the bottom edge of the object that is at the top of the stacking order among all selected objects.

Aligns the centers of selected objects to the center of the page. If you choose this option followed by a Horizontal and/or Vertical option, the objects will be aligned accordingly with respect to the center of the page.

Aligns the selected objects to the nearest grid line(s). You must choose at least one of the Horizontal or Vertical alignment options.

## **Drop Shadow dialog box (Object menu)**

Choose one of four options to position the shadow relative to the original object. The shadow is represented by the gray border. Placement options for the drop shadow are: top left, top right, bottom left, and bottom right of the object.

Type the horizontal distance you want between the edge of the original object and the outside edge of the shadow object. Uses the current units of measurement.

Type the vertical distance you want between the edge of the original object and the outside edge of the shadow object. Uses the current units of measurement.

Enable to make both offset values the same. When this option is enabled, the current vertical offset changes to match the horizontal offset.

Type the width, in pixels, of the shadow's feathered edge. A feathered edge makes the shadow object blend gradually from its color to the colors of the image background. This makes the shadow object's edges less noticeable. Type 0 if you want the sharpest edges possible for the shadow object.

Type a transparency value between 0 and 100 to set the shadow object's opacity. Zero is completely transparent; 100 is completely opaque. The value typed here also modifies the opacity of any feathered pixels.

Choose the location of the feathered pixels relative to the shadow object. Inside places the feathered portion inside the shadow's edges, outside adds pixels just outside the shadow's edges, and middle places approximately as many feathered pixels inside the edge as outside. Average samples all pixels in the defined width and assigns a color value to each one individually. This results in some pixels being inside and some being outside, and creates a more gradual transition in color between the shadow object and the background, much like a gradient.

Choose the edge type for the feathered portion of the shadow object. Linear uses the sharp bends found in the object when it produces the feathered section; whereas, Curved tends to round them off. This option is unavailable if you select Average for the location of the feathered section.

Click to make the shadow object black.

Click the make the shadow object white

Click to apply a custom color to the shadow object

Click to choose the color to apply to the shadow object. This is only available when you select the Use Custom Color option.

Click to automatically update the preview area after every selection or change made in this dialog box.

Click to update the preview area after you have made a selection or change in this dialog box. This has no effect if you've enabled the Always Update Preview option.

## **Defringe dialog box**

Determines the width of the Defringe effect. The Defringe command gradually blends an object with the background by replacing the color of the pixels on the edges of the object with the color of adjacent pixels that do not contain any background color. A larger value creates a more gradual transition between the edges of the object and the background.

## **Object Feather dialog**

Controls the number of pixels that are included in the feathered edge. A higher number produces a more gradual feathering effect between the object and the background.

Choose the type of gradient to use when feathering the object. Linear makes the gradient progress in even increments of added transparency from the beginning to the end of the feathered section. Curved makes the gradient follow a slanted S-shaped curve; this results in small transparency increments at the beginning of the feathered edge, larger ones in the middle, and small ones at the end. This makes the feathering look more concentrated.

Click to preview the effects of the current feathering settings on the object.

Displays the selected object. Click the Preview button to view the object with the feathering values you have entered in the Width and Edges number boxes. A number is visible in the top left of the object to indicate the current object magnification level.

The Hand tool is used to move a magnified image within the Preview window. Drag to see different parts of the image.

The Zoom tool is used to magnify specific areas of an image. Click to zoom in on the image. Right-click to zoom out.

## **Tag WWW URL dialog box**

Click to select the object on which you want to define a clickable area. All objects in the image are listed using the same object names that appear in the Objects Roll-Up.

Type the Universal Resource Locator (URL) you wish to link to when the object is clicked.

Type the alternative text for the clickable area you are defining. This text will appear when a user accesses your page on the World Wide Web but uses a browser that does not support graphics or that cannot display your image(s).

Choose the shape of the clickable area on the object. The clickable area can be a polygon that closely follows the object's shape, a rectangle that matches the object's highlighting box, an oval shape that fits within the object's highlighting box, or a circle that has a radius equal to the object's longest dimension from its center to its edges.

Displays the coordinates, in pixels, of the clickable area relative to the top left corner of the image. The first set of coordinates defines the area's top and left edge. The second set of coordinates defines the area's bottom and right edge.

Displays the height and width of the clickable area in pixels.

Click to clear the Universal Resource Locator (URL) address and comments for the selected clickable area.



**This .RTF contains all the context-sensitive help for all the Roll-Ups in Corel WEB.PhotoPaint**

## **Object Picker tool - TSR**

- The Mask Transform tool shared the same controls and help ids as the Object Picker tool; each of the following topics have been written with this in mind.

**Object Picker: Position**

Type the horizontal coordinate to define the on-screen location of the mask marquee or the selected object. The left side of the highlighting box of the mask marquee or object will be located at this coordinate. Click *View, Rulers* to see the rulers in the Image Window.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical coordinate to define the on-screen location of the mask marquee or the selected object onscreen. The top of the highlighting box of the mask marquee or object will be located at this coordinate. Click View, Rulers to see the rulers in the Image Window.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Moves the mask marquee or the selected object relative to its current location. The marquee or object moves the distance you specify in the Horizontal and Vertical boxes.

- This control is available for both the Object Picker tool and the Mask Transform tool.

**Object Picker: Size**

Type the horizontal dimension for the widest section of the mask marquee or the selected object.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical dimension for the longest section of the mask marquee or the selected object.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Enable this option to maintain the height-to-width ratio of the mask marquee or selected object. If you change one dimension the other one is updated automatically.

- This control is available for both the Object Picker tool and the Mask Transform tool.

**Object Picker: Scale**

Type the horizontal scaling factor for the mask marquee or selected object as a percentage of its current horizontal dimension.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical scaling factor for the mask marquee or selected object as a percentage of its current vertical dimension.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Click this button to flip the mask marquee or selected object horizontally. The transformed marquee or object has the same dimensions it had before the transformation.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Click this button to flip the mask marquee or selected object vertically. The transformed marquee or object has the same dimensions it had before the transformation.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Enable this option to maintain the height-to-width ratio of the mask marquee or selected object when it is scaled or flipped.

- This control is available for both the Object Picker tool and the Mask Transform tool.

**Object Picker: Rotate/Angle**

Type the angle of rotation you want to apply to the current mask marquee or selected object. Type a value between 1 and 360 degrees.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Type the horizontal coordinate of the point around which you want the mask marquee or selected object to rotate. This location is set relative to the rulers unless you enable the Relative Center option.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical coordinate of the point around which you want the mask marquee or selected object to rotate. This location is set relative to the rulers unless you enable the Relative Center option.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Enable to place the center of rotation at the coordinates you specify in the Center Of Rotation boxes, relative to the current position of the center of rotation instead of relative to the rulers.

- This control is available for both the Object Picker tool and the Mask Transform tool.

**Object Picker: Skew**

Type the horizontal skew value, in degrees, for the mask marquee or selected object. Positive values move the top of the marquee or object to the left. Negative values move it to the right.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical skew value, in degrees, for the mask marquee of selected object. Positive values move the right side of the marquee or object up. Negative values move it down.

- This control is available for both the Object Picker tool and the Mask Transform tool.

**Common to all Object Picker and Mask Transform tool tabs**

Click to see a preview of the transformation of the mask marquee or the selected object in the Image Window. This is a preview only. You can either press ESC, or double-click outside the object or marquee in the Image Window to cancel the transformation and return to the original state. Click Apply in the Tool Settings Roll-Up, press ENTER, or double-click inside the object to apply the transformation permanently.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Applies the transformation to the mask marquee or to the selected object.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Creates a copy of the original object, applies the selected transformations to the copy, and leaves the original intact. Only available when you are transforming objects.

**Transparency tool and Transparency Brush tool TSR -  
commons control:**

Enable to add the your chosen transparency value to the existing transparency value of the pixels in the object. Disable this option to replace the existing transparency values of the pixels in the object with the values you have chosen for this tool.

## **Object Transparency tool - TSR**

Displays the type of transparency pattern that is currently selected. The pattern is either a gradient whose grayscale progression is used to fade the selected object(s) into the image background, or a fill type such as Texture or Bitmap whose grayscale values are used to change the transparency of pixels in the object.

Choose the type of transparency pattern to use when fading an object into the image background or editing the transparency of an object.

Type the transparency value, between 0 and 100, for the start point of the object's transparency blend with the rest of the image. Zero is opaque; 100 is completely transparent. If you are using the Property Bar, you can also move the slider to set the transparency.

Type the transparency value, between 0 and 100, for the end point of the object's transparency blend with the rest of the image. Zero is opaque; 100 is completely transparent. If you are using the Property Bar, you can also move the slider to set the transparency.

Click to update the image after each mouse move without having to release the mouse button.

This button is only available when you choose the Bitmap or Texture option in the Type box. It opens dialog boxes that are used to change the attributes of the bitmap or texture you use to edit an object's transparency.

Applies the selected options to the object. Click this button after you have edited the current transparency blend by dragging the start or end point.

## **Object Transparency Brush - TSR**

- all controls in TSR except two are all nib controls covered in the Nibs Roll-Up topics

Adjust the slider to choose the maximum opacity level you want to apply to pixels that are repeatedly brushed with the Transparency Brush tool.

## **Path Node Edit Tool Settings Roll-Up**

Lists all the paths you have saved and provides quick access to them; click a path to load it into the current image. If you've just created a path in the Image Window and have not saved it, the path is given the default name "WorkPath" which is also listed. If you choose to load a saved path, a message box will appear to allow you to save the changes you have made to the current path.

Adds a node halfway between the selected node and the next node in the direction the path was created. You can also select several nodes and then click the Add button to add one node on each of the segments associated with the selected nodes. Add nodes if you cannot shape a curve the way you want by moving the existing nodes and control points.

Deletes the selected node(s). Use to remove surplus nodes from an excessively complex path and to smooth unwanted bumps along a curve. If you delete several nodes that are close to one another you change the shape of the path.

Connects two end nodes, one at the beginning and the other at end of the same path. Use to close an open path or to connect two physically separated path segments. The two nodes become one.

Splits the selected node into two nodes. The nodes remain one on top of the other until you move one of them.  
Use to break a path segment.

Deletes any nodes that can be deleted without significantly changing the shape of the curve. Use to simplify a path that has been edited substantially or that has been created from a mask. You can adjust the sensitivity of Auto-Reduce by typing a new value in the Reduce Tolerance box below. A high value may result in a significant change to the path shape.

Sets the sensitivity of the Automatic Node Reduction feature. Type a value from 1 to 10. A high value removes more nodes than a low value and may cause more significant changes in the shape of the path.

Click to make segments that are located between two selected nodes behave like rubber bands when you move the nodes. The path segments stretch or shrink according to the direction and distance you move their nodes.

Changes the selected curve node(s) to line node(s) in order to create line segment(s).

Changes the selected line node(s) to curve node(s) in order to create curved segments. The segment shape may not change after this operation. However, when you select one of its nodes, control points appear to allow you to curve the segment.

Changes the selected node to a smooth node. This constrains the angle between the two control points to 180 degrees, but allows you to independently vary the distance between the node and each of its control point. Use when you want to create a smooth transition between line segments.

Changes the selected node to a symmetrical node. This constrains the angle between the two control points to 180 degrees and keeps both control points at an equal distance from the node. Use when you want to create the same curvature on both sides of the node.

Changes the selected node to a cusp node. This allows you to independently edit the control points on either side of the node. Use when you want to add a sharp bend to a path.

Click to edit the nodes and segments of a path. You can select segments, nodes, and control points, move them to shape the path, convert the segments to lines or curves, add and delete existing nodes, and change the node type.

Allows you to create new paths and to add segments to the current path by clicking where you want to create a node that will be automatically linked to the end node of the path.

Click to remove the path currently displayed in the Image Window. If the path you are clearing has been saved to disk, a message appears and asks if you also want to delete the saved path.

Deletes the existing path so that you can create a new one. A message will appear to ask if you want to save the current path or the changes you have made since the path was last saved.

Allows you to save the existing path to disk so that you can use it in the future in any image. Paths are given a .PTH file extension.

Allows you to open a path that has been saved to disk.

Allows you to create a mask selection that has the shape of the current path. A dialog box will appear to allow you to use Anti-aliasing when you create the mask. This avoids jagged edges in the outline of the mask selection. Both the mask selection and the path will appear on-screen.

Allows you to create a path that has the shape of the current mask marquee. A dialog box will appear with threshold and tightness controls to allow you to choose how closely the path will resemble the mask marquee and how much of the marquee's sharp bends will be present in the resulting path.

Allows you to apply a brush stroke along the current mask marquee. You choose the position of the stroke relative to the marquee (or selection boundary), the tool to use (Paint, Effect, Color Replacer, or Eraser), and the attributes of the tool. The current paint color is used.

Allows you to apply a brushstroke along the current path. You choose the tool to use (Paint, Effect, Color Replacer, or Eraser) and the attributes of the tool. The current paint color is used.

**Both the Path to Mask and the Mask to Path dialog boxes have same ID (Emailed Dana asking one of them be changed on Oct 7; waiting for outcome)**

## **Path to Mask dialog box**

This dialog box is used to make the edges of the mask selection boundary look smooth. The Anti-alias option partially selects pixels that are located next to curved and diagonal edges in the resulting mask marquee; this removes jagged edges.

## **Mask to Path dialog box**

This dialog box provides two controls that affect how closely the new path will resemble the shape of the current mask selection.

The Tightness control influences the number of nodes the new path will have, which in turn determines how closely it will match the shape of the mask selection.

The Threshold control is used to determine the angle that is required between sections of the selection's boundary for a node to be placed at the intersection of the sections. A low value tends to produce more cusps, and therefore, more nodes on the resulting path.

Type a tightness value from 1 to 10 to determine how close the shape of the path will be to the shape of the mask marquee. The higher the value, the more the new path resembles the marquee; it has more nodes than a path with a lower tightness value.

Type a threshold value from 1 to 10 to determine the size of the angle required between segments of a mask marquee for a node to be created at the intersection of the segments. A low value produces more cusps, therefore more nodes on the resulting path than using a high value.

## **Repeat Stroke tool - Tool Settings Roll-Up**

## **Repeat Stroke tool - Tab 1**

Shows a preview of the brush stroke selected in the list box below. The brush stroke's dimensions are written below the preview areas. If you type a scaling factor and an angle for the brush stroke using the Roll-Up's controls, the preview is updated.

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

Click to open a flyout menu which includes commands to let you add the last brush stroke created in an image to the list of saved brush strokes, load a saved path as a stroke, and delete the brush stroke currently displayed in the list box on the left.

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

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

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

## **Repeat Stroke tool - Tab 2**

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

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

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

Click to make each repetition of a saved brush stroke that is applied to a path be on a tangent to the path. For this to work, you must have a path in the Image Window and, once you have selected a brush stroke and its attributes, click the Stroke Current Path button in the Repeat Stroke tool's Property Bar or Tool Settings Roll-Up.

## **Repeat Stroke tool - Tab 3**

Enable to use the colors in the image to create the brush strokes rather than the color you used when you saved the brush stroke. This works as if you were applying brushstrokes to a painting that was still wet.

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

Set the variation in the hue of the stroke color you want to see between each repetition of a stroke.

Set the variation in the color purity of the stroke you want to see between each repetition of a stroke.

Set the variation in the brightness of the stroke color you want to see between each repetition of a stroke.

## **Common to all tabs of Repeat Stroke tool Roll-Up**

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

Edit tool .

Click to change the attributes of the brush that was originally used to create the selected stroke. Attributes include brush size, nib angle, transparency level among others.

**Fill TSR**

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

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

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

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

Click to suppress the fill.

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

Displays the chosen fill.

The Color Tolerance controls determine the range of effect for color sensitive tools such as the Magic Wand Mask, Lasso Mask, and Fill tools. The higher the value, the more colors will be included in the operation.

- Normal: Determines the color tolerance based on the similarity of brightness values between adjacent pixels.
- HSB: Determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels.

**Gradient Fill TSR**

Displays the current gradient pattern graphically.

Displays the current gradient pattern. To change the pattern, click the down arrow and choose one from the list.

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

Displays the current gradient style. You can choose gradients that move from one color to another, or from a color to a transparency. To change the style, click the down arrow and choose one from the list box.

Displays the transparency level of the fill. A higher value results in a more transparent fill. To change the value, enter a new value, or adjust the existing one using the scroll arrows.

Click to apply the fill.

## **Zoom TSR**

Enable this check box to zoom out by right-clicking when the zoom tool is selected.

## **CROP tool - Tool Settings Roll-Up**

Type the vertical coordinate you want for the top of the cropped area. The units are those specified in the VUnits box below. It is easier if you use the same units as are used on the rulers. Choose View, Show Rulers to display the rulers in the Image Window. The value you type equals the distance between the top edge of the crop marquee and the top edge of the original image.

Type the horizontal coordinate you want for the left edge of the cropped area. The units are those specified in the HUnits box below. It is easier if you use the same units as are used on the rulers. Choose View, Show Rulers to display the rulers in the Image Window. The value you type equals the distance between the left edge of the crop marquee and the left edge of the original image.

Lists the available units of measurement. The Top edge and Height values use the vertical units that are selected. The Left edge and Width values use the horizontal units that are selected.

Type the height of the crop marquee. The value you type uses the measurement units chosen in the VUnits box. As soon as you type a value for either the width or height of the cropped area, one side of the crop marquee appears in the Image Window and starts at the coordinates specified in the Top Edge and Left Edge boxes. When both the width and height values are typed, the entire crop marquee is displayed in the Image Window to allow you to size it if necessary before cropping the image.

Type the width of the crop marquee. The value you type uses the measurement units chosen in the HUnits box.

As soon as you type a value for either the width or height of the cropped area, one side of the crop marquee appears in the Image Window and starts at the coordinates specified in the Top Edge and Left Edge boxes. When both the width and height values are typed, the entire crop marquee is displayed in the Image Window to allow you to size it if necessary before cropping the image.

## **Mask tools - Tool Settings Roll-Up**

- common nib controls are under heading "Nib controls"

**CIRCLE/RECT MASK WHAT'S THIS?**

Type the number of pixels you want to use along the edge of the mask selection to apply feathering. Feathered pixels gradually become more opaque as you get closer to the protected area of the mask. Therefore, changes applied to the selection blend gradually toward the rest of the image.

A list box that lets you choose either a rectangle and circle mask style. There are four styles to choose from: Normal and Fixed, which are common to both the Rectangle and Circle mask tools; Single Row and Single Column, which are exclusive to the Rectangle Mask tool.

- **Normal**  
Choose this to define a mask selection manually in the Image Window by using the standard click and drag functionality.
- **Fixed Size**  
Choose this to precisely set the dimensions of the mask selection. Enter a value in both the Width and Height boxes. When you use the Circle Mask tool, the dimensions you type are used for the diameter of the circular selection or for the widest and longest sections of an elliptical selection.
- **Row(s)**  
Choose this to create a mask selection that runs horizontally (left to right) from one edge of the image to the other and has a height equal to the number of pixels you type in the Height box.
- **Column(s)**  
Choose this to create a mask selection that runs vertically (top to bottom) from the top edge of the image to the bottom and has a width equal to the number of pixels you type in the Width box.

Type the width, in pixels, of a fixed-size mask selection. Type a value or use the scroll arrows to change the value.

Type the height, in pixels, of a fixed-size mask selection. Type a value or use the scroll arrows to change the value.

**Lasso Tool/Magic Wand Tool**

**The tolerance What's this topic is in the Fill TSR section of this file because it is also applicable to the Fill tool. The Anti-alias topic is in the D\_BRUSHTOOLS.RTF.**

## **Mask Transform tool**

- all TSR controls for the Mask Transform tool have the same Ids as the Object Picker tool TSR. The topics in the Object Picker tool section of this file are valid for both tools.

## **Shape Tools - Tool Settings Roll-Up**

- the common fill topics included in the Shape Tools Settings Roll-Up are in the Fill TSR section of this rtf file.

Displays a thumbnail of the current shape tool. As you change the Roll-Up controls, the tool changes in the Preview window.

The function of this control varies with the type of tool selected.

- **Shape tools (Rectangle, Ellipse, Polygon)**

Controls the size of the border, or outline, in pixels. A value of 0 produces a shape without a border.

- **Line tool**

Controls the width of the line in pixels. The minimum line width is 1.

**Note**

- When you view your image at a zoom level below 100%, some outlines of shapes that are 1 or 2 pixels wide may not be apparent. This is only a display issue; the segments are indeed present in the image and you will see them if you increase the magnification level.

Controls the roundness of the corners of the rectangle. The Preview window displays the effect of changing this control.

Enable this option to automatically convert all new shapes you draw (rectangles, ellipses, polygons, and lines) to objects that float above the image. Objects can be easily moved, sized, or transformed.

**Following topic is required in the Polygon and Line Tool Settings Roll-Up ONLY.**

Controls the type of joint that is placed between segments that created using the Line tool, and between the segments of shapes that you draw with the Polygon tool when you use a Width value other than zero. Choices are Butt, Filled, Round, and Point.

- **Butt:** the segments are joined normally; if their outline is wide, a gap appears between two joined segments.
- **Filled:** the gap caused by the overlap of the segments is filled.
- **Round:** the corners are rounded.
- **Point:** the corners are pointed.

**Text tool - Tool Settings Roll-Up**

Lists all the available fonts on your system. Select a font by clicking on the font name.

Displays and lets you change the size of the currently chosen font. Choose a font size that is displayed in the Size list box or type a numeric value for the size you want.

Type the percentage of the current font size you want to use for inter-character spacing.

Type the percentage of the current font size you want to use for inter-line spacing.

Click to enable or disable bold character formatting.

Click to enable or disable italic character formatting.

Click to enable or disable underline character formatting.

Click to place the text immediately to the right of the location you clicked when you created the text.

Click to center text on the location you clicked when you created the text.

Click to place the text immediately to the left of the location you clicked when you created the text.

Displays a sample of the currently selected font with the applied font settings (e.g., bold, italics, size).

Enable this option to make the text you create in the Image Window convert automatically to a text-shaped mask selection.

**IDs for the Property Bar for Text tool are aliased to the topics above except the following which is a stacked control that combines two of the above controls.**

Inter-character spacing (Top)

Type the percentage of the current font size you want to use for inter-character spacing.

Inter-line spacing (Bottom)

Type the percentage of the current font size you want to use for inter-line spacing.

## **Objects Roll-Up (View menu, Roll-Ups command)**

## Objects Roll-Up

The Objects Roll-Up lists all objects in the current image, and provides a thumbnail representation of each object. The purpose of the Objects Roll-Up is to facilitate object management and editing. It also provides access to three [object-editing modes](#).

In the objects list, you can select objects, change their position in the stacking order, and assign descriptive names to each object. You can make the objects list longer if there are too many objects in the active image for all of their thumbnails to appear in the Roll-Up.

Controls in the Roll-Up allow you to hide objects from view, lock them to protect them from change, change their overall opacity, and choose the editable object when working in Single or Layer mode.

For your convenience, several menu commands that are related to objects are also provided as buttons in the Roll-Up. These commands include the Create Object From Mask, Create Mask From Object, Delete, and Combine Objects With Background.

The Objects Roll-Up is also where you choose the [merge mode](#) you want to use when you combine an object with the image background. The merge mode determines how the color of the object mixes with the color of the background.

## **Object Roll-Up What's This?**

Click to work in the default Multi object editing mode. In Multi mode, what you see is what you can edit using Corel WEB.PhotoPaint's tools and commands. You can use the Objects Roll-Up's padlock icons to protect objects or the image background from editing changes.

Click to work in Single mode; this locks all objects except the one that is currently selected. A pencil icon appears in the Roll-Up next to the name of the editable object. Only this object can be edited with Corel WEB.PhotoPaint's tools; the rest of the image is protected.

Click to work in Layer mode; this places the top-most object on a transparent layer that covers the entire image. Only this object can be edited; changes are applied to the new layer and do not affect the underlying image. The pencil icon in the Roll-Up identifies the object that is currently editable in this mode.

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

Click to unlock all objects in the current image. When you unlock the objects, the padlock icons to the right of the objects are opened, indicating that each one can be accessed and manipulated independently.

Click to lock all objects that are not selected. You must be working in Multi mode for this button to work.

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

Creates a mask selection that has the same shape as the selected object. The Preserve Image command located in the Image menu affects the result of using this button. If Preserve image is disabled, the object's pixels are merged into the background and the object's boundary is converted into a mask marquee. If Preserve Image is enabled, the object is kept and the mask selection is created on top of it. You can move either the object or the mask selection to see the other.

Creates an object that has the shape of the current mask selection. The Preserve Image command (Image menu) affects the result of using this button.

If Preserve Image is disabled, the mask selection is converted to an object. The object is created using the pixels that are included in the selection and is cut away from the background image. When the object is moved, a paper-colored impression of the original mask selection remains.

If Preserve Image is enabled, the mask selection is copied to create the object; the background image remains intact and visible when the object is moved.

Merges the selected object(s) with the background and uses the merge mode displayed in the Merge Mode box at the bottom of the Roll-Up.

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

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

Creates a new empty layer that covers the entire image. You can create a new object on the new layer by using any of Corel WEB.PhotoPaint's tools. The object you create is on the layer and does not affect the underlying image.

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

Displays a thumbnail of each object and the background of the current image. The eye icon indicates whether the object is currently visible; when the icon is black, the object is visible, if the icon is gray, the object is hidden. The padlock, which is displayed when you work in Multi mode, indicates whether the object is editable or protected. In Single or Layer mode, the padlocks are replaced with a single pencil icon that is used to identify and choose the object that is editable. Each object has a name that you can edit.

**EYEDROPPER TSR**

Controls the sample size of the eyedropper tool. The final color that the Eyedropper tool produces is the average color of the sample area. There are three preset sample sizes and a custom area option.

- Point picks up the color of the single pixel located directly beneath the tip of the eyedropper.
- 3x3 averages the color of the 9 pixels located directly beneath the tip of the eyedropper.
- 5x5 averages the color of the 25 pixels located directly beneath the tip of the eyedropper.
- Custom lets you define the size of the sample area. Click and drag to enclose the sample area.

Enable to choose the fill color by right-clicking.

**Nib controls (shared by all brush tools TSRs,  
property bar, and the Nibs Roll-Up)**

Displays the width of the current nib, measured in pixels. To adjust this value, type a new number or adjust the current value using the scroll arrows.

Click to display the Create From Mask flyout, which opens the Create a Custom Brush dialog box. This dialog box allows you to create a custom nib from the shape of a masked selection.

Displays the current nib. This Preview window reflects any changes you make to the nib as you make them. If the nib is too large to appear at its actual size, its size in pixels will display in the window.

Displays the current transparency level of the nib. To change the value, type a new value or adjust the existing value using the scroll arrows. You can type a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

Click to choose a round nib.

Click to choose a square nib.

Displays the flatness of the current nib. To change the value, type a new value or adjust the existing value using the scroll arrows. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, type a value of 50. You can type values between 0 and 99.

Displays the angle at which the current nib is rotated. To change the value, type a new value or use the scroll arrows to adjust the existing value. You can type values between 0 and 360, corresponding to the number of possible degrees of a rotation.

Displays the current soft edge setting, which controls the transparency of the nib's edges. As you increase the value of this setting, the soft edge expands to eventually reach the center of the paint stroke. Low values affect only the rim of the brushstroke.

## **Create A Custom Brush dialog box**

Type a nib size in pixels for the custom nib you are creating. If you want to be able to use this nib later, add it to the Nib list in the Nibs Roll-Up.

## **Save Brush dialog box**

Type a name for your custom brush. The next time you select the current tool, your custom brush will appear as an option in the Type list box.

## **Nibs Roll-Up flyout menu commands**

Click to open the nib flyout menu, which contains commands that let you add and delete nibs, as well as load, save, combine, and reset the nib palette.

Displays the nibs in the palette that is loaded. Click to choose one.

Adds the nib that you are currently using to the palette. If you are working with the default PNTNIB.NIB palette, you must re-save the palette using a different file name if you want the nib to be a permanent addition. Otherwise, the new nib will disappear when you use the Reset To Defaults command.

Deletes the selected nib from the palette.

Opens the Nib Save As dialog box, which lets you save the current nib palette. This file will be saved with the .NIB file extension.

Opens the Nib Load dialog box, which lets you choose a new palette to load. Nib palettes have the .NIB file extension.

Opens the Nib Append dialog box, which lets you add another palette to the current one. To save this as a new palette, click Save As from the Nibs flyout menu.

Click to load the default nib palette.

**Tab 1 of brush tools TSRs**

Displays the current paint mode. Paint modes determine the way the paint is applied to the colors that already exist in your image. The default mode, Normal, simply replaces the existing colors with the paint color. For information on how each of the paint modes works, see the Painting, filling, and editing section of the online help.

Displays the last four tools used. To view all available tools, click the down arrow (the arrow is grayed out on the Clone tool picker, because there are only four Clone tools). To select a tool, click its icon. You can achieve different effects with each tool by using different brush types (available in the Types box), or by customizing different brush settings.

Click to open the brush flyout menu, which contains commands you can use to delete and reset brush types.

Displays the currently selected brush. To choose a different preset brush, choose a different one from the list box. Each tool (e.g., Airbrush, Spray Can) features a number of preset brushes. If you save a custom brush while using a tool, that brush will be added to the presets for that tool.

This setting controls the rate at which the effect or paint is applied to the image, ranging from 1 to 100. A higher value results in a more pronounced effect or heavier application of paint. To change the setting, type a new value or adjust the existing one using the scroll arrows.

Click to open the Save Brush dialog box, which allows you to assign a name to a customized brush. The custom brush will be added to the list of preset brushes for the tool you are using.

## **Brush flyout menu commands**

Deletes the selected brush.

Resets the preset brush list for the current tool to its default settings.

Resets the current brush to its default settings.

Resets all preset brushes to their default settings.

**Tab 2 of brush tools TSRs**

Displays the current brush texture.

Click to open the texture flyout menu, which contains commands that let you load and reset textures.

Displays the amount of texture currently used in the brushstroke. To change this value, type a new value or adjust the existing values using the scroll arrows. A higher value will result in a more pronounced effect.

Controls the smoothness of the brushstroke. To adjust this setting, type a new value or adjust the existing one using the scroll arrows. A higher value will result in a more pronounced effect.

Displays the current bleed setting, which controls the application of color throughout the brushstroke in conjunction with the Sustain Color control. A brushstroke with a bleed value will, during the course of an extended brushstroke, run out of paint and simply smear the background colors (as though you were painting with a wet brush). With Sustain Color, traces of the paint color remain throughout the brushstroke.

Displays the current edge texture setting, which controls the amount of texture applied to the edges of your brushstroke. Edge texture is only apparent if the nib has a soft edge. To adjust this setting, type a new value or adjust the existing one using the scroll arrows. A higher value will result in a more pronounced effect.

Displays the current Sustain Color setting, which controls the application of color throughout the brushstroke in conjunction with the bleed control. A brushstroke with a bleed value will, during the course of an extended brushstroke, run out of paint and simply smear the background colors (as though you were painting with a wet brush). With Sustain Color, traces of the paint color remain throughout the brushstroke.

Enable this control to produce smooth-looking curved or diagonal edges when you use this tool and prevent jagged edges from appearing.

Enable this control to make the effects of brushstrokes cumulative. Disable it if you want each brushstroke to "max out" after a certain point. For example, if you are applying a tint to an area and wish it to appear uniform, disable the cumulative option.

**Tab 3 of brush tools TSRs**

Controls the number of dabs in the brushstroke. Use this control in conjunction with the Spread and Spacing controls, which let you specify the layout of the dabs along the brushstroke.

Controls the spacing between dabs along the length of the stroke. To adjust this setting, type a new value or adjust the existing value using the scroll arrows. A value of zero will result in a solid line. A higher value will allow you to distinguish between the dabs in the brushstroke.

Controls the distance between dabs along the width of the brushstroke. To adjust this setting, type a new value or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

Controls the length of the brushstroke before it fades out. To adjust this setting, type a new value or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

Controls the hue variation in the brushstroke. The higher the value, the more hues will be included in the brushstroke. To adjust this setting, move the slider or type a new value in the box.

Controls the saturation variation in the brushstroke. The higher the value, the more variance there will be in the saturation of the colors that are included in the brushstroke. To adjust this setting, move the slider or type a new value in the box.

Controls the lightness variation in the brushstroke. The higher the value, the more variance there will be in the lightness and darkness of the colors that are included in the brushstroke. To adjust this setting, move the slider or type a new value in the box.

## **Image List Attributes dialog box**

Type values in the Images Per Row and Images Per Column boxes to define how the image list will be created from your document (you are essentially specifying a grid). Corel WEB.PhotoPaint will multiply these two values and type the result in the Number Of Images box. You can lower this value if you want to, but you cannot exceed it.

Type values in the Images Per Row and Images Per Column boxes to define how the image list will be created from your document (you are essentially specifying a grid). Corel WEB.PhotoPaint will multiply these two values and type the result in the Number Of Images box. You can lower this value if you want to, but you cannot exceed it.

Displays the total number of tiles the selected image is divided into based on the values you typed in the Images Per Row and Images Per Column boxes. The tiles are numbered sequentially starting with the top left tile and ending with the bottom right tile. You can lower this value if you want to, but you cannot exceed it unless you adjust the values in the boxes above.

Displays the order in which the images will be sprayed in each brushstroke. To choose a different option, click the down arrow and choose one from the list box.

Use the From and To boxes to determine the range of images you want to use. Type the number of the first image you want to use in the From box, and the last image you want to use in the To box. The image range will encompass those images and all that fall between them.

Use the From and To boxes to determine the range of images you want to use. Type the number of the first image you want to use in the From box, and the last image you want to use in the To box. The image range will encompass those images and all that fall between them.

**Undo tools TSR**

Click to automatically replace the paint color with the paper color. The color tolerance settings determine the extent of the replacement.

## **Topics on the Property Bar that couldn't be aliased**

Displays the current paint mode. Paint modes determine the way the new colors combine with the colors that already exist in your image.

Move the slider to adjust the nib size, or type a value into the box.

Displays the transparency value of the effect. To change the transparency, type a new value in the box, or use the scroll arrows to adjust the existing value.

Click this tool and click your image to zoom in to the next preset level.

Click this tool and click your image to zoom out to the next preset level.

Displays the name of the currently loaded image list.

Click to open the Load Image List dialog box, which lets you select an image list to open.

Click to return all controls to their default settings.

Click to save the currently selected objects as an image list.

Click to open a menu that lets you save and delete brushes, as well as reset brush settings to their default values.

## **Property Bar - Object Picker tool (stacked controls and others requiring different topics)**

**Mode buttons - Common to both the Object Picker tool  
and the Mask Transform tool**

When enabled, displays controls for changing the location of the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for rotating the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for scaling and flipping the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for changing the dimensions of the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for skewing the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, distortion handles appear along the selected object or current mask marquee in the Image Window depending on which tool is active: the Object Picker or Mask Transform tool. Drag the handles to distort the object or mask marquee.

When enabled, perspective handles appear along the selected object or current mask marquee in the Image Window depending on which tool is active: the Object Picker or Mask Transform tool. Drag the handles to apply perspective to the object or mask marquee.

**Property Bar - Object Picker tool and Mask Transform tool - Position mode controls**

These controls are available for both the Object Picker and the Mask Transform tools.

Horizontal box (Top)

Type the horizontal value needed when transforming the mask marquee or the selected object.

Vertical box (Bottom)

Type the vertical value needed when transforming the mask marquee or the selected object.

**When working in**

**The horizontal and vertical values correspond to**

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Position mode

Ruler coordinates for the left and top of highlighting box.

Rotate mode

Ruler coordinates for the location of the center of rotation.

Scale mode

Percentage of current dimensions

Size mode

Dimensions for the widest and longest sections.

Skew mode

Skew factors in degrees.

Click to group or ungroup the selected objects. The name of the button toggles between Group and Ungroup.

## **Property Bar - Mask Transform tool - Rotate mode controls**

Click to rotate the mask marquee 90 degrees in a counter-clockwise direction.

Click to rotate the mask marquee 90 degrees in a clockwise direction.

## **Property Bar - Repeat Stroke tool (Stacked controls)**

#### Add Last Stroke (Top)

Click to add the last brushstroke created in the Image Window to the list of strokes that can be repeated using this tool. The list is displayed to the right of this control. Brushstrokes you add to the list are saved as paths with a .PTH extension.

#### Delete Stroke (Bottom)

Click to delete the stroke whose name is currently displayed in the Stroke List from the list. A dialog box will appear asking if you also want to delete the path file for that stroke that is on disk.

#### Scaling factor (Top)

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

#### Scale variation (Bottom)

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

Stroke rotation angle (Top)

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

Angle variation (Bottom)

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

#### Repetition number (Top)

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

#### Accumulate angle increment (Bottom)

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

Use image colors (Top)

Enable to use the colors found in the image to create the brushstrokes instead of the color used when you saved the brushstroke. This works as if you were applying brushstrokes to a painting that is still wet.

Use current paint color (Bottom)

Enable to use the current paint color when creating the strokes instead of the color used when you saved the brushstroke.

## **Property Bar - Shape tools (controls different from the TSR)**

This control is found in the Property Bar for the Fill tool and all Shape tools . Click it to open the Select Fill dialog box, which lets you choose and edit fill types. When using a Shape tool, the selected fill is applied to the shapes you will be creating.

Click to toggle between the current fill type and no fill at all for the shapes you draw with the active tool. When this button is not pressed, the current fill, displayed in the Status Bar, will be used to fill the new shapes. You can click the Fill button to edit the fill's attributes or to change the fill type.

Click to choose a different paint color. When you draw shapes using the active tool, the paint color is used for the outline of the shape.

## **Property Bar - Crop tool**

#### Vertical coordinate (Top)

Type the vertical ruler coordinate where you want the top of the cropped area to be located using the current units. Click View, Show Rulers to have the rulers display in the Image Window. The value you type here equals the distance between the top edge of the crop marquee and the top edge of the original image.

#### Horizontal coordinate (Bottom)

Type the horizontal ruler coordinate where you want the left edge of the cropped area to be located, using the current units. Click View, Show Rulers to have the rulers displayed in the Image Window. The value you type here equals the distance between the left edge of the crop marquee and the left edge of the original image.

Width (Top)

Type the width of the crop marquee using the current units of measurement.

Height (Bottom)

Type the height of the crop marquee using the current units of measurement.

**Note**

- As soon as you type the either the width or height of the cropped area, one side of the crop marquee appears in the Image Window starting at the coordinates you specified in the other boxes in the Property Bar. When both the width and height are typed, the entire crop marquee is displayed in the Image Window so you can size it if necessary before cropping the image.

## Stacked Property Bar IDs

Use the From and To boxes to determine the range of images you want to use. Type in the number of the first image you want to use in the From box, and the last image you want to use in the To box. The image range will encompass those images and all that fall between them.

#### Dabs (Top)

Displays the number of dabs in the brush stroke. To change it, type in a new value, or adjust the existing value using the scroll arrows.

#### Spacing (Bottom)

Displays the spacing between dabs along the length of the stroke. To adjust this setting, type in a new value, or adjust the existing value using the scroll arrows. A value of zero will result in a solid line. A higher value will allow you to distinguish between the dabs in the brush stroke.

#### Spread (Top)

Displays the distance between dabs along the width of the brush stroke. To adjust this setting, type in a new value, or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

#### Fade Out (Bottom)

Displays the length of the brush stroke before it fades out. To adjust this setting, type in a new value, or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

#### Rotate (Top)

Displays the angle at which the current nib is rotated. To change the value, type in a new value, or use the scroll arrows to adjust the existing value. You can type in values between 0 and 360, corresponding to the number of possible degrees of a rotation.

#### Flatten (Bottom)

Displays the flatness of the current nib. To change the value, type in a new value or adjust the existing value using the scroll arrows. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, you would type in a value of 50. You can type in values between 0 and 99.

Click one of the buttons to determine the shape of the nib. Click the down arrow on the nib picker to choose from a large selection of nib shapes and types.

Click one of the buttons to determine the shape of the nib. Click the down arrow on the nib picker to choose from a large selection of nib shapes and types.

Click to select uniform fill as the fill type.

Click to select fountain fill as the fill type.

Click to select bitmap fill as the fill type.

Click to select texture fill as the fill type.

#### Size (Top)

Displays the width of the current nib, measured in pixels. To adjust this value, type in a new number or adjust the current value using the scroll arrows.

#### Flow/Amount (Bottom)

Controls the rate at which the effect or paint is applied to the image, ranging from 1 to 100. A higher value results in a more pronounced effect or heavier application of paint. To change the setting, type in a new value, or adjust the existing one using the scroll arrows.

#### Flow/Amount (Top)

Controls the rate at which the effect or paint is applied to the image, ranging from 1 to 100. A higher value results in a more pronounced effect or heavier application of paint. To change the setting, type in a new value, or adjust the existing one using the scroll arrows.

#### Soft Edge (Bottom)

Controls the transparency of the nib's edges. As you increase the value of this setting, the soft edge expands to eventually reach the center of the paint stroke. Low values affect only the rim of the brush stroke.

#### Size (Top)

Displays the width of the current nib, measured in pixels. To adjust this value, type in a new number or adjust the current value using the scroll arrows.

#### Flatten (Bottom)

Displays the flatness of the current nib. To change the value, type in a new value or adjust the existing value using the scroll arrows. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, you would type in a value of 50. You can type in values between 0 and 99.

#### Rotate (Top)

Displays the angle at which the current nib is rotated. To change the value, type in a new value, or use the scroll arrows to adjust the existing value. You can type in values between 0 and 360, corresponding to the number of possible degrees of a rotation.

#### Transparency (Bottom)

Displays the current transparency level of the nib. To change the value, type in a new value or adjust the existing value using the scroll arrows. You can type in a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

#### Flatten (Top)

Displays the flatness of the current nib. To change the value, type in a new value or adjust the existing value using the scroll arrows. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, you would type in a value of 50. You can type in values between 0 and 99.

#### Soft Edge (Bottom)

Displays the current soft edge setting, which controls the transparency of the nib's edges. As you increase the value of this setting, the soft edge expands to eventually reach the center of the paint stroke. Low values affect only the rim of the brush stroke.

#### Transparency (Top)

Displays the current transparency level of the nib. To change the value, type in a new value or adjust the existing value using the scroll arrows. You can type in a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

#### Soft Edge (Bottom)

Displays the current soft edge setting, which controls the transparency of the nib's edges. As you increase the value of this setting, the soft edge expands to eventually reach the center of the paint stroke. Low values affect only the rim of the brush stroke.

Opens the Create a Custom Brush dialog box, which allows you to create a custom nib from the shape of a masked selection.

**The following are toolbar buttons (Customize, Toolbars, Tool Properties) for Object Picker and Transparency tools, Mask tools, Repeat Stroke, Shape, Text, Crop tools)**

These topics are for the controls that for some insane reason do not share an ID that already exists somewhere for Property Bar, Tools Settings Roll-Up or command ID.

## Object Picker

Click to see the Property Bar controls that allow you to change the selected object's dimensions. You can also drag the handles found along the object's highlighting box to change the object's width or height.

Click to see the Property Bar controls that allow you to precisely choose the location of the selected object. You can also click inside the object and drag it to a new location.

This control is common to both the Object Picker and Mask Transform tool. Click to apply the selected transformations to the selected object(s) or to the current mask marquee permanently.

Object Transparency Tool

Type the transparency value, between zero and 100, for the start and end points of the object's transparency blend with the rest of the image. Zero is opaque, 100 is completely transparent.

The top box is the start point's transparency, the bottom box is the end point's transparency.

## Mask tools

When enabled, displays controls for skewing the current mask marquee in the Property Bar and in the Tool Settings Roll-Up.

When enabled, displays controls for changing the location of the current mask marquee in the Property Bar and in the Tool Settings Roll-Up.

When enabled, displays controls for changing the dimensions of the current mask marquee in the Property Bar and in the Tool Settings Roll-Up.

When enabled, displays controls for scaling and flipping the current mask marquee in the Property Bar and in the Tool Settings Roll-Up.

**Repeat Stroke tool**

Click to load a saved path as a brushstroke.

Click to change the attributes of the brush used to create the selected stroke originally. Attributes include brush size, nib angle, transparency level among others.

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

Edit tool .

## Shape tools

#### Width (Top)

The function of this control varies with the specific Shape tool that is active. For the Rectangle, Ellipse, and Polygon tools, it controls the size of the border, or outline, in pixels. A value of 0 produces a shape without a border. For the Line Tool, it controls the width of the line in pixels. The minimum line width is 1.

When viewing your image at a zoom level below 100%, some outlines of shapes that are 1 or 2 pixels wide may not be apparent. This is only a display issue; the segments are indeed present in the image and you will see them as you increase the magnification level.

#### Transparency (Bottom)

Displays the current transparency level of the nib. To change the value, type a new value or adjust the existing value using the scroll arrows. You can type a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

## **Status Bar and other screen elements What's this? Help topics**

Indicates whether you have caps lock on.

Displays the current date.

Displays the currently selected fill.

Displays the total amount of free space on the swap disks you have defined for temporary file storage. Choose the swap disks using the Options command in the Tools menu.

Displays the coordinates of the current cursor position in the Image Window, in pixels, relative to the rulers.  
When the mouse is over a tool, this space shows a description of that tool.

Displays the current time.

Displays the icon associated with the active mask mode: Normal, Additive, Subtractive, or XOR mask mode. Choose the mask mode from the Toolbars or in the Mask menu.

Displays the current paint color.

Shows the amount of RAM reserved for images you open and edit in Corel WEB.PhotoPaint. You choose the amount using the Options command in the Tools menu.

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

Indicates whether you have scroll lock on.

Displays the current paper color.

Indicates whether you have a movie file open.

Indicates whether you have number lock on.

Displays the icon associated with the active Object Editing Mode: Multi, Single, or Layer. Choose an editing mode from the Objects Roll-Up or the Toolbar.

Indicates whether you have a partial file loaded.

## **Other Screen elements**

Use the rulers to determine the size and spacing, and position of objects, brush strokes and other elements in your image. To change the units displayed on one or both rulers, double-click the horizontal or vertical ruler, or click Tools, Grid And Ruler Setup. To change the units for both rulers for the all images, click Tools, Options, and choose the General tab.

To reposition the ruler origin, drag from the ruler intersection point onto the Image Window. As you drag, crosshairs appear. Release the mouse button when the crosshairs are where you want to place the origin.

To move a ruler, hold down SHIFT and drag it onto the Image Window. To move both rulers at the same time, hold down SHIFT and drag the ruler intersection point.

Use the on-screen color palette to select a uniform color to use as the paint, paper, or fill color. Click a color to select it as the paint color. Right-click a color to make it the new fill color. Hold down CTRL and click a color to make it the new paper color. In all cases, the associated color swatch displayed in the Status Bar is updated accordingly.

You can move the on-screen color palette by dragging it anywhere in the Corel WEB.PhotoPaint screen. When the palette is floating, i.e., when it is not docked on the right side, or at the bottom of the screen, you can resize it by placing the cursor near its edge until it becomes a two-way arrow. Drag to change the size of the palette.

# **TOOLBOX AND TOOLBAR BUTTONS**

Selects, moves, and resizes objects. Clicking an object repeatedly with this tool displays handles for transforming the object. SHIFT click to select multiple objects. Double-click the tool to open the Objects Roll-Up.

Defines rectangular mask selections. Hold down CTRL to create a square. Hold the SHIFT for the center of the selection to be where you first clicked in the image when creating it.

Defines elliptical mask selections. Hold down CTRL to create a perfect circle. Hold down SHIFT for the center of the selection to be where you first clicked in the image when creating it.

Defines irregularly-shaped or polygonal mask selections. Click and drag to draw the curved edges of the mask marquee. Click the start and end points to create a straight line section on the mask marquee. After the first click, press ESC to delete the first point and start again. To close the shape of the selection, move close to the first point created and double-click.

Defines irregularly-shaped mask selection that include all adjacent pixels that are the similar in color as the pixel you first clicked. Adjust the color tolerance in the Property Bar to set the range of colors that should be included in the selection. Use this tool when you want to apply an effect to an area that is highly irregular in shape but that includes many shades of the same color. You can invert the mask to protect the area and manipulate the rest of the image. The Magic Wand's Property Bar controls for color tolerance and anti-aliasing are also used by the Grow and Similar commands in the Mask menu.

Defines mask selections that are irregular in shape and surrounded by pixels of similar colors. Click and drag to define the area in which the selection should be created. Double-click to create it. The resulting selection includes all pixels within the area you enclosed that do not fall within the color range of the point you first clicked when defining the area. The mask marquee shrinks to exclude all pixels that fall within the current color range. The Color Range is defined using the Tolerance control in the Property Bar. Use this tool to edit part of an image that includes many different colors but that is surrounded, at least in part, by a uniform color.

Defines a mask selection by brushing an area as if you were painting. You set the size of the brush in the Property Bar and click and drag in the Image Window to create the selection. Release the mouse button only when the selection is complete. To use physically separate strokes of the brush to create the selection, enable the Additive mask mode.

Use to transform a mask marquee by moving the handles that appear around it when this tool is selected. It allows you to size, scale, move, skew, rotate, distort and apply perspective to a mask marquee. The image pixels enclosed by the mask marquee are not affected by such transformations unless the selection is floating.

Allows you to create and edit paths in your image. Paths can be used to create masks, apply a brush stroke of a specific shape, and create non-rectangular bitmaps for use in other applications. Paths can be saved to disk for future use.

Use to define a cropping area on an open image. Click and drag to create a rectangular bounding box. Move or resize it by clicking and dragging on the edges or corners. When you are satisfied with the cropping area, double-click inside it to complete the operation.

Selects colors from an open image. Use the left mouse button to select a paint color. Use the right mouse button to select a fill color. Hold down CTRL and click either mouse button to select a paper color. The Eyedropper tool is also in the Color Mask dialog box, so you can select colors from your image when creating color-sensitive masks.

Use to magnify areas of your picture. Click to zoom in to the next preset level, right-click to zoom out to the next preset level, or click and drag around the area you wish to zoom in on.

Use to drag areas of an image into view when the image is larger than its window.

Use this brush tool to replace whatever you paint over with the paper color. Hold down CTRL while clicking and dragging to constrain the tool to horizontal or vertical movements. Hold down SHIFT at the same time to change the direction of constraint.

Use this brush tool to restore areas to the way they looked before your last brush stroke.

Replaces any paint you have just applied with the paper color. Hold down CTRL while clicking and dragging to constrain the tool to horizontal or vertical movements. Hold down SHIFT at the same time to change the direction of constraint. Double-click the tool to replace all the paint in your image with the paper color.

Draws single or joined straight line segments using the paint color. The Render To Object option in the Property Bar creates new lines as objects that can be moved and transformed without affecting the underlying image.

Adds text to your image and allows you to edit existing text. Text is by default an object that floats above the image background. Use the Property Bar to change the font, style, size and effects. You can manipulate, edit, format and transform the text object while it is still an object. Once you've combined the text object with the background, you can no longer edit it as text. The Render Text To Mask options automatically makes new text you type become a mask selection.

Use to fill areas with any of four fill types. You can access the Uniform, Fountain, Bitmap, and Texture fill dialog boxes from the Property Bar or Tool Settings Roll-Up, which allow you to create and customize fills.

Use to paint on an image using the paint color. The Property Bar and Tool Settings Roll-Up contain many preset paint tools, such as the Art Brush, Airbrush, Pencil, and Ball Point pen. Hold down CTRL while clicking and dragging to constrain the brush to horizontal or vertical movements. Hold down CTRL + SHIFT to change the direction of constraint.

Use to draw hollow or filled rectangles and rounded rectangles. Hold down CTRL while clicking and dragging to create a square. Hold down SHIFT to draw a rectangle from its center. The Render To Object option in the Property Bar creates new rectangles as objects that can be moved and transformed without affecting the underlying image.

Use to draw hollow or filled ellipses. Hold down CTRL while clicking and dragging to create a circle. Hold down SHIFT to draw an ellipse from its center. The Render To Object option in the Property Bar creates new ellipses as objects that can be moved and transformed without affecting the underlying image.

Use to draw hollow or filled polygons. Hold down CTRL while clicking and dragging to constrain the polygon's sides to 45 degree angles. Hold down DELETE to remove the last segment you created. The Render To Object option in the Property Bar creates new polygons as objects that can be moved and transformed without affecting the underlying image.

Use to duplicate part of an image and apply it to another part of the image or to another image altogether. The Property Bar and Tool Settings Roll-Up provide specialized clone tools that create a duplicate in the pointillist style (dots) and impressionist style (lines), as well as a Clone From Saved tool, which lets you restore parts of your image to the way they looked when you last saved. You can achieve different effects by customizing the brush you use to apply the effect.

Allows you to perform local color and tonal corrections on your image. Click the arrow to the right of the tool picker on the Property Bar and in the Tool Settings Roll-Up to display the different Effect tools.

Use to make the colors of an object fade gradually towards the image background color. The object fade is called a transparency blend; it is a gradient fill that uses the object's current color and transparency. Click and drag to determine the direction, the start and end points, of the object transparency. The object's shape can be altered by the use of this tool.

Use to load up one or more images and spray them on your image. You can change the size, tiling, and order of the images, as well as create new image lists.

Brush areas on an object to make them more transparent.

**What's this button on Standard toolbar**

Click this button, and then click any item on the screen to view help on that item.

**what's this for tools on Paint Tools toolbar**

Click to paint with the Art Brush.

Click to paint with the Air Brush.

Click to paint with the Spray Can.

Click to draw with the Pencil tool.

Click to draw with the Ballpoint Pen tool.

Click to draw with the Calligraphy Pen tool.

Click to draw with the Felt Pen tool.

Click to draw with the Marker tool.

Click to draw with the Highlighter tool.

Click to draw with the Chalk tool.

Click to draw with the Crayon tool.

Click to draw with the Charcoal tool.

Click to draw with the Pastel tool.

Click to paint with the Water Color brush.

Click to paint with the Artistic brush.

**what's this for tools on Clone Tools toolbar**

Click to use the Clone tool, which lets you duplicate part of an image and apply it to another part of the image or to another image altogether. You can achieve different effects by customizing the brush you use to apply the effect. Click to place the source point, and then click and drag over the destination point.

Click to use the Impressionism Clone tool, which lets you duplicate part of an image and apply it to another part of the image using an Impressionist brush style.

Click to use the Pointillism Clone tool, which lets you duplicate part of an image and apply it to another part of the image using a Pointillist brush style.

Click to use the Clone From Saved tool, which lets you restore parts of your image to the way they were last time you saved.

**what's this for tools on Effects Tools toolbar**

Click to use the Smear tool, which allows you to smear colors in your image selectively by brushing over them. You can achieve different types of smearing by selecting different options in the Brush Type box (on the Property Bar and the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Smudge tool, which allows you to decrease the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of smudging by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Brighten tool, which allows you to brighten or darken areas in your image selectively by brushing over them. You can achieve different types of brightening by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Contrast tool, which allows you to soften the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of blending by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Hue tool, which allows you to shift the hues in your image selectively by brushing over them. You can achieve different types of effect by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), by changing the number of degrees the hues will shift around the color wheel in the Amount box, or by changing the size and shape of the brush you use to apply it.

Click to use the Hue Replacer tool, which allows you to replace the hues in your image selectively by brushing over them. This effect is based on the paint color. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), by changing the number of degrees the hues will shift from the paint color (around the color wheel), or by changing the size and shape of the brush you use to apply it.

Click to use the Sponge tool, which allows you to saturate or desaturate areas of your image selectively by brushing over them. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Tint tool, which allows you to tint areas of your image with the paint color by brushing over them. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Blend tool, which allows you to soften the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of blending by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Sharpen tool, which allows you to sharpen areas of your image selectively by brushing over them. You can achieve different types of sharpening by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the **Undither** tool, which allows you to create a smooth transition between adjacent pixels of different colors or brightness levels. It works by adding intermediate pixels whose values are between those of the adjacent pixels. Use this tool to remove dust and scratches and to smooth jagged edges.

What's this for the Animation toolbar

- All buttons share the same ID as the menu commands except for the slider described in the following topic

Drag the slider to display a different animation frame in the Image Window. The number of the frame appears in the box to the right of the slider.



**This file includes the context-sensitive help for the Tools menu including:**

- command descriptions (F1)
- dialog box controls What's This? Topics

**Except:**

- Roll-Up groups command description????
- Grid and Ruler set up dialog box controls topics (see CDRUI)
- Guideline Setup dialog box controls topics (see CDRUI)

**Note**

- The dialog box overviews are aliased to Overviews of various chapters that deal with their respective uses. (see PHOTOPNT.ALI)

## **Tools Menu commands**

Opens the Options dialog box, which lets you customize Corel WEB.PhotoPaint. There are six tab pages in the dialog box: General, Advanced, Memory, Display, Marquee, and Plug-In Filters.

The options allow you to choose the color of object and mask marquees, the units of measurement to use in the Tool Settings Roll-Up for the Object Picker tool and the Mask Transform tool, the nudge distances, memory management options, automatic backup folder and time intervals, and much more.

This command is only available when you have installed a pressure-sensitive pen and tablet and its associated driver. The command opens the Pen Settings dialog box that lets you control the relationship between the pressure you apply to the tablet and the effect produced when using different paint tools. As you press down on a drawing tablet with a pen, causing the pressure to change, the paint effect also changes. For example, if you set the Size option to 10 percent, as you apply pressure to the tablet, the nib widens (just as a paintbrush would as you apply more pressure to the stroke) by a maximum of 10 percent.

You can also assign a Corel WEB.PhotoPaint tool to the eraser of your pen.

Opens the Grid And Ruler Setup dialog box, which allows you to select measurement units. You can also set tick divisions and the origin point for the rulers, and grid attributes such as spacing.

Opens the Guidelines Setup dialog box, which allows you to set up, move, or delete Horizontal and Vertical guidelines.

Enables or disables the Snap To Grid option. When Snap To Grid is enabled, floating objects and mask selections are constrained to the grid points.

Enables or disables the Snap To Guideline option. When Snap To Guideline is enabled, floating objects and mask selections are constrained to the guidelines.

## **Options dialog box( General tab)**

Choose to have one of three dialog boxes open automatically when you launch Corel WEB.PhotoPaint. By default, the Welcome screen is displayed each time you launch the application. From the Welcome screen you can start a new image or open an existing one among other options. If you use Corel WEB.PhotoPaint mostly for image editing, you can choose to have the Open An Image dialog box displayed immediately when you launch the application.

Choose the units of measurement for both the Horizontal and Vertical rulers in all images. The units you select are also used when applying object and mask transformations with the controls for the Object Picker and Mask Transform tools, and are used by the Image Info command found in the Image menu and the Crop tool.

You can also choose the units in the Grid and Ruler Setup dialog box. This dialog box allows you to set different units for the Horizontal and Vertical rulers; the units chosen are only applied to the active image's rulers. The units you choose in the Options dialog box are used for the active image as well as all new images.

Type the distance in pixels you want objects and mask marquees to move when you press an Arrow key on your keyboard.

Type a multiple of the nudge distance you want to use when moving objects and mask marquees by holding down **SHIFT** and pressing an **Arrow** key on your keyboard.

Choose the appearance of the cursor when you use tools in the Image Window. The Object Picker and Text tools always keep their default shape.

**Shape**

Displays the current shape and size of the tool's nib (which varies with the tool selected). For example, if the Effect tool is selected, the cursor changes to reflect the current nib shape based on the settings you choose in that tool's Property Bar or Tool Settings Roll-Up.

**Tool**

Displays a representation of the selected tool. For example, if the Paint tool is selected, the cursor is a miniature paint brush.

**Crosshair**

Displays a cursor in the shape of a crosshair for positioning the tool on the image precisely.

Enable this option to make the cursor for all tools that use a brush appear in the shape and current size of the brush. This option overrides the Tool or Crosshair option chosen in the Cursor Type box for brush tools only. Brush tools are the Paint, Effect, Clone, Image Sprayer , Object Transparency Brush, Mask Brush, Local Undo, Color Replacer, and Eraser tools.

Enable this check box so that each time the cursor is over a tool or button, a label identifying the interface component is displayed.

Enable to make Image Windows conform to the size of the image when it is resampled, cropped, or in any way sized. This eliminates the border area that typically surrounds a resized image.

Determines the level of magnification when files are opened in the Corel WEB.PhotoPaint Image Window. The default is 100% which is recommended unless you have a slow graphics board.

Enable to perform multiple Windows operations at once.

Enable to display a message advising you when you are opening an image that is Read Only. Read Only files cannot be saved because saving would overwrite the image. You can, however, make changes to a Read Only file and use the Save As command to save it with a different name and/or in a different location. The original file still exists and is not modified.

## **Options dialog box (Display tab)**

Choose the color of the guidelines you set up using the Guidelines Setup command. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Controls the sensitivity of the Snap To Guidelines command. Type a distance in pixels. When the Snap To Guidelines command is enabled, if you move an object within the specified distance of a guideline, the object snaps to that guideline.

Choose the color of the grid you set up using the Grid And Ruler Setup command. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Choose a style for the grid. The grid can consist of solid horizontal and vertical lines, dashed lines, or dots where gridlines intersect. You make the grid visible by choosing the Grid command in the View menu.

Choose the color of the mask overlay used to show a mask in the Image Window and in the Color Mask dialog box. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Choose the colors used in the checkerboard pattern used to represent transparency. Click the color pickers and choose the two colors that make up the pattern. Click Others to see more colors or to create your own. The transparency pattern is seen in the Image Window when you hide the image background in the Objects Roll-Up.

Displays the colors you have selected in the checkerboard pattern. This pattern is used in the Image Window to represent transparency; transparency occurs when you hide the image background using the Objects Roll-Up controls.

Enable to use the standard Windows color palette when you are running Windows in 256 color mode.

Enable this check box to display color channels using their respective colors in both the Channels Roll-Up and in the Image Window. Disabling this option displays the color channels in grayscale.

Enable to make Corel WEB.PhotoPaint remember where you placed each dialog box and which page was displayed. The next time you access the dialog boxes, they are displayed where you last placed them instead of the default position which is in the center of the screen, and the dialog box page you last used is displayed.

Click to display a window used to calibrate on-screen rulers. Place a clear plastic ruler against the screen and adjust the horizontal and vertical pixel values until the measurements defined by the on-screen rulers match the plastic ruler. This ensures that distances on your screen match real-world distances.

## **Options dialog box (Marquee tab)**

Choose the color of mask marquees. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Choose the color of object marquees. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Choose the color of the marquee that will enclose data you paste into an existing mask selection. This marquee is visible only if the pasted data is smaller than the selection it is pasted into. Click Others to see more colors or to create your own.

Fine-tunes the position of all mask marquee. This allows you to place mask marquees closer or farther from the selection's boundary. This makes it easier to edit the outlining area of a selection because the marquee is not in the way. Choose a grayscale value between 1 and 255. Mask marquees will be located along the pixels that are located in the feathered section of the mask selection and that have that grayscale value.

Fine-tunes the position of object marquees on objects that have been feathered. Choose a value between 1 and 255. A value of 255 places the marquee on the outermost pixels of the object that are opaque i.e. not modified by the feathering of the object. A value of 1 places the object marquee on the outermost pixels that have been modified by the feathering.

Enable to make the object marquee appear on all objects that are visible in the Image Window.

Enable to make the object marquee appear only around objects that are editable in the Image Window. Objects that are visible but not editable, such as locked objects, will not have an object marquee when you enable this option.

## **Options dialog box (Memory tab)**

Choose the drive and folder you want to use as the primary swap disk. The swap disks are used by Corel WEB.PhotoPaint to store temporary files not currently in use.

Choose the drive and folder you want to use as the secondary swap disk. The swap disks are used by Corel WEB.PhotoPaint to store temporary files not currently in use.

Displays the amount of available RAM on your system.

Type the maximum percentage of available memory you want to reserve for images you are creating or editing in Corel WEB.PhotoPaint. Once you have typed the percentage, the amount of memory it represents appears to the right of this box.

Click to let Corel WEB.PhotoPaint automatically choose the amount of RAM that will be reserved for the images you open and edit.

Enable this check box to make the Undo command available. If you disable this check box, the Undo command is grayed out, i.e., not available. The Undo command is used to undo the last executed command. The Undo command is located in the Edit menu.

Enable this check box to make the Undo List command available. Enabling this option uses more of your system's resources. The Undo List command, located in the Edit menu, allows you to undo a sequence of actions you just applied to the image.

Type the number of actions you want the Undo command to be able to reverse. The Undo command reverses one action each time it is used. If you repeatedly use the Undo command, you can undo several of the last actions performed. The maximum number of Undo levels is 30. Keep in mind that the more levels you use, the more swap disk space Corel WEB.PhotoPaint requires to keep track of the state of the image as you edit it.

## **Options dialog box (Plug-in filters tab)**

Displays a list of folders where Plug-In filters are located. You can insert a directory or delete an inserted folder using the Add and Remove buttons located to the right.

Opens the Select A Plug-In Folder dialog box that lets you select a Plug-In filter from the default directory. If you have placed filters in another drive or directory, you can also access them using this dialog box.

Deletes the folder highlighted in the Plug-In Folders list.

Enable to initialize all Plug-In filters when you launch Corel WEB.PhotoPaint. When disabled, Plug-In filters are not initialized until you click the Effects menu in your next Corel WEB.PhotoPaint session. This process may take a few minutes.

Enable to display a message advising you that the preview area in the filters dialog box may not be completely accurate when working with an image that has objects. Disable this option to stop the message from displaying.

## **Options dialog box (Advanced tab)**

Enable to have the Save or Checkpoint command performed automatically on your image at a specific time interval.

Type the amount of time you want between each automatic save or checkpoint.

Enable to have the Auto-Save feature save your file as a checkpoint. A checkpoint temporarily saves your image at its current state but does not overwrite the file saved to disk. You can revert to the checkpoint version of your image by choosing the Restore To Checkpoint command in the Edit menu. When you enable this option, the Auto-Save feature updates the checkpoint version of the image at the time interval you specify in the box above.

Enable to have the Auto-Save feature save your file to disk and overwrite the saved version at the time interval you specify in the box above.

Enable to display a message to confirm whether you want the Auto-Save feature performed each time the set time interval has elapsed.

Enable to have a backup copy of your images created and updated automatically every time you save the image. The backup files are saved with the same file extension as the original file; therefore, they must be saved in a different location than the original.

Displays the folder used to store the backup copies of your images. If you want to change the folder, enable the check box, click inside the text box, and type the complete path of the new folder you want to use to store backup copies of your images.

Click to Browse through all drives and folders when choosing the backup location.

Choose one of three scanner transfer modes. The transfer mode determines where the data created by the scanner is temporarily placed before it is transferred to Corel WEB.PhotoPaint. Some modes are faster than others but require more system resources. It is recommended that you choose Memory mode for most jobs. If there are problems accessing the scan information, choose File or Buffered mode to see if either mode corrects the problem.

Enable this check box to display a message asking you to confirm that you want to apply changes performed on the image using tools. This message appears when you edit your image using tools such as the Text tool and the Gradient Fill tool. Disabling this option makes the changes permanent as soon as they are performed. They can only be reversed using the Undo or Undo List commands found in the Edit menu.

## **Pen Settings dialog box**

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

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

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

Click to save the current pen attributes and the values you assigned to each as settings. You can reuse saved settings at any time. This allows you to change the group of pen attributes you are using according to the task you want to accomplish.

Opens a flyout menu that lists three commands:

- Clear values: clears the values currently displayed in the dialog box.
- Delete Selected Setting: deletes the saved setting that is currently loaded in the dialog box. The name of the setting is displayed in the Settings list box.
- Delete All Custom Settings: deletes all settings you have saved.

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

Closes the dialog box.

**GRID AND RULER SETUP DIALOG BOX (CDRUI)**

## **Grid and Ruler Setup dialog box**

**Ruler tab**

Lets you choose which unit of measurement you want to use for the horizontal ruler.

Lets you choose which unit of measurement you want to use for the vertical ruler.

Enable this check box if you want to use the same units for the horizontal and vertical units.

Lets you move the ruler origin — the place where the horizontal and vertical rulers' 0 points meet — horizontally. For example, enter 1 inch if you want to move the origin 1 inch to the right. Negative numbers move the origin to the left.

Lets you move the ruler origin — the place where the horizontal and vertical rulers' 0 points meet — vertically. For example, enter 1 inch if you want to move the origin 1 inch upward. Negative numbers move the origin downward.

If you're using inches as a ruler unit, use this list box to choose how many division marks ("ticks") you want between each inch mark on the ruler.

Enable this check box to display fractions on the rulers. If you leave this box disabled, the rulers display decimals.

**Grid tab**

Click this button if you want to set the distance between grid dots according to how many grid dots you want per unit of horizontal and vertical distance. For example, if you want grid dots 0.1 inches apart, you would specify a frequency value of 10 dots per inch.

Use this box to specify how many grid dots you want for each unit of horizontal distance.

Use this box to specify how many grid dots you want for each unit of vertical distance.

Click this button if you want to set the distance between grid dots by typing the exact distance you want between each dot. For example, if you want grid dots 0.1 inches apart, you would specify a value of 0.1.

Use this box to specify how much horizontal distance you want between grid dots.

Use this box to specify how much vertical distance you want between grid dots.

Provides controls that let you set the amount of horizontal and vertical space you want between grid dots.

Enable this check box if you want to show the grid in the Drawing Window. Disable this check box to hide the grid.

Enable this check box if you want to have objects automatically line up with the grid as you move or draw them.

**GUIDELINE SETUP DIALOG BOX (CDRUI)**

## **Guidelines Setup dialog box**

## **Horizontal tab**

Displays a list of existing horizontal guidelines. If you want to edit a guideline, you need to select it here first.

Displays the selected guideline. When a guideline appears in this box, you can use the controls to the right to edit it. A value displayed here represents the guideline's position relative to the 0 point on the vertical ruler. If you want to add a guideline, type a value here and click Add.

Lets you choose the unit you want to use to set the position of the guideline displayed in the box to the left.

Adds a guideline at the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Moves the selected guideline to the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Removes the selected guideline.

Removes all horizontal guidelines from the active drawing.

Locks the selected guideline so that you can't move it by dragging it within the drawing window. Click this button again to unlock the guideline.

## **Guidelines Setup dialog box - Vertical tab**

Displays the selected guideline. When a guideline appears in this box, you can use the controls to the right to edit it. A value displayed here represents the guideline's position relative to the 0 point on the horizontal ruler. If you want to add a guideline, type a value here and click Add.

Displays a list of existing vertical guidelines. If you want to edit a guideline, you need to select it here first.

Lets you choose the unit you want to use to set the position of the guideline displayed in the box to the left.

Adds a guideline at the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Moves the selected guideline to the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Removes the selected guideline.

Removes all vertical guidelines from the active drawing.

Locks the selected guideline so that you can't move it by dragging it within the drawing window. Click this button again to unlock the guideline.

Enable this check box to have guidelines appear in the Image Window. Disable this check box to hide all guidelines.

Enable this check box to have objects automatically line up with guidelines when you move or create the objects nearby.

Removes all Horizontal, Vertical, and Slanted guidelines from the active drawing.



# Layout Page

Defines the left limit of the selection area. The limit is measured in the units selected in the Units list box.

Defines the top limit of the selection area. The limit is measured in the units selected in the Units list box.

Defines the width of the selection area relative to the Left parameter. The limit is measured in the units selected in the Units list box.

Defines the height of the selection area relative to the Top parameter. The limit is measured in the units selected in the Units list box.

Defines the units of measurement for the location parameters and preview window rulers.

Displays pre-defined crop sizes. Only valid sizes for the image are listed. Available sizes depend on the maximum allowable scan size and on the orientation of the image. If you rotate an image, new crop sizes may appear.

Defines the number of colors that are reproduced in the final scan. The available options depend on the capabilities of the attached scanner. As you increase the amount of color, the time to complete the scan and the size of the file also increase.

Defines the halftone or dithering scheme used when scanning an image. Halftones allow a scanner to simulate shades of gray using varying densities of black dots. Dithering allows a scanner to create the effect of more colors by combining two adjacent color pixels to produce the effect of a third. Available options depend on the selected color depth as defined by the Depth parameter.

Defines the number of dots per inch (DPI) that the scanner reads from the image. A higher DPI setting creates a clearer scanned image; however, the file size of the image and the time to complete the scan also increase.

Rotates the image counterclockwise in 90-degree increments. This setting allows you to preview, scan and save the image in a different orientation. This setting affects both the final scan and the preview.

Reflects the image on its original vertical axis. If you rotate the image 90-degrees and then enable the Mirror option, the image is mirrored on its original vertical axis, which is now the horizontal axis.

Use this box to choose a custom resolution. Available resolutions vary among different scanner models. If the scanner doesn't provide any custom resolutions, this list box is disabled.

**Custom Page**

Enables or disables the automatic document feeder (ADF). If the scanner isn't equipped with an ADF, this setting is disabled.

Enables a multiple scan mode that allows you to perform two or more consecutive scans using identical settings. However, you must manually change the document on the scanner in between each scan.

Defines the page size that's being fed into the ADF for scanning. Only page sizes that are supported by the scanner are listed. If the scanner isn't equipped with an ADF, this setting is disabled.

Setting changes made in this section only affect the preview image. The settings for the final scan are still determined by the Layout settings.

Defines the number of colors that are displayed during the prescan. The valid options depend on the capabilities of the attached scanner. As you increase the amount of color, the time to complete the prescan also increases.

Defines the halftone or dithering scheme used when prescanning an image. Halftones allow a scanner to simulate shades of gray using varying densities of black dots. Dithering allows a scanner to create the effect of more colors than are defined in the graphic by specifying the colors of two adjacent pixels to provide the visual effect of a third color.

Defines the resolution of the image that's displayed in the Enhanced Preview window. The specified values indicate the scanned resolution in dots per inch (DPI). This box is enabled only if the Enhanced Preview window is selected.

## About Page

Displays information on system resources. Free Page File displays the amount of memory used to store swap files. Swap files are used to store information during processing. If this memory is too low, Corel TWAIN may not be able to process large images. Physical Memory displays the amount of physical RAM installed in your system. Memory Load displays the percentage of available memory currently in use.

Defines the location where Corel TWAIN stores its temporary files. By default this setting is identical to the TEMP= variable specified under DOS. You can change this to point to any other valid directory without affecting any other applications' temporary files.

Allows you to search for and select a directory to use for Corel TWAIN's Temp directory.

Displays version and copyright information for Corel TWAIN.

Enables or disables progress and error logging and specifies the type of logging to be performed. The information provided by the log files isn't intended to provide information to you, but may help Corel Technical Support diagnose your problem.

Disables progress and error logging.

Saves error information to a file.

If you've selected To File and an error occurs, the error information is written to a text file in the selected path.

Allows you to search for, and select a file to use for error logging.

Clears the error log.

# Corel TWAIN Dialog Box

The Corel TWAIN dialog box is divided into two parts: the main preview window and the tab pages. The main preview window displays a preview of the scanned image when you click Prescan. The tab pages provide a variety of settings to help you set up a scan. The tabs that are available depend on the features provided by your scanner.

If you need to edit the image before scanning it into your application, enable the Enhanced Preview setting. The preview image will then appear in the Enhanced Preview window when you click the Prescan button.

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**`{button ,AL(` dialog;;;;;','0,"Defaultoverview",)}` [Related Topics](#)**

Indicates the manufacturer of the selected scanner.

Indicates the model of the scanner you've chosen from your scanning application.

Indicates the size of the file, in bytes, that's created by the scan, based on the parameter settings you choose on the Layout page.

Indicates the total amount of RAM and virtual memory, in bytes, that's available to Corel TWAIN.

Indicates the amount of unused disk space, in bytes, on the selected drive.

Initiates the final scan of an image and places it in the graphics application.

Initiates a scan of an image and places it in a preview window.

Closes Corel TWAIN and returns to the currently running application.

Launches help.

Measures the width of the image. The units of measure are set on the Layout page.

Measures the height of the image. The units of measure are set on the Layout page.

**Automatic Document Feeder (ADF)**

A mechanical device attached to the scanner that automatically pulls documents from a stack and places them, one at a time, on the scanner.

## **CONTEXT SENSITIVE HELP FOR VIEW MENU (PHOTO-PAINT)**

Allows you to magnify or decrease the size of your on-screen image by selecting a zoom level from the flyout menu. Zooming in and out of your image allows you to view and work on your image from as close up or as far away as you require.

Sets the zoom level so that one monitor pixel equals one image pixel. If your monitor's resolution is 1024 x 768 pixels and your image is 468 pixels wide, displaying it at 100 per cent means that the image will take up 468 of the 1024 available monitor pixels.

Displays the image at the size at which it will print. For this command to be accurate, you need to calibrate your rulers so that one inch onscreen actually equals an inch.

Adjusts your image to fit the active image Window.

Opens the Toolbars dialog box, which allows you to select the toolbars you want to display.

Displays or hides the Property Bar, which contains controls and options specific to the tool you are using.

Displays or hides the Status Bar, which displays by default across the bottom of your screen.

Opens the Channels Roll-Up, which contains controls and options for working with channels and masks.

Opens the Color Roll-Up, which contains a model of the active color mode, a mixing area, and the numerical values for each of the color's components.

Opens the Nibs Roll-Up, which allows you to access preset brush nibs quickly without having to open the Tool Settings Roll-Up.

Opens the Objects Roll-Up, which contains controls and options to select, hide, display, lock, order, merge, and delete objects. It allows you to edit your objects in any of the three object editing modes, as well as to determine the merge mode, which specifies how the colors of the object will combine with the background when you merge it.

Opens the Command Recorder Roll-Up, which allows you to record sequences of commands, so that you can perform the commands on multiple images or frames, or use them in later sessions.

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

Opens the Tool Settings Roll-Up, which allows you to select and modify options and properties specific to the tool you are using.

Hides the on-screen Color Palette.

Displays paletted images' colors in the on-screen Color Palette.

Displays the current custom colors in the on-screen Color Palette.

Displays uniform colors in the on-screen Color Palette.

Displays Netscape Navigator — colors in the on-screen Color Palette.

Displays Microsoft® Internet Explorer colors in the on-screen Color Palette.

Opens the Open Palette dialog box, which allows you to load a custom palette into the on-screen Color Palette.

Displays or hides the rulers.

Displays or hides the grid.

Displays or hides the guidelines.

Disables screen dithering, which is a method of enhancing the display of images on monitors that are capable of 16-bit color or less.

Enables the Error Diffusion method of screen dithering, which is a method of enhancing the display of monitors that are capable of 16-bit color or less. In error diffusion, the colors or grays are averaged using the accumulated error over the whole image. This is the most accurate method of screen dithering, but is also the most expensive in terms of file size and system requirements.

Enables the Ordered method of screen dithering, which is a method of enhancing the display of monitors that are capable of 16-bit color or less. Ordered diffusion approximates pixel depth using a fixed dot pattern, much like the printed halftone.

Hides the Title Bar and menus, leaving only the image and toolbars visible. To restore your screen, right-click (or press ALT + V) and disable the Maximize Work Area command.

Hides the PHOTO-PAINT desktop and displays your image as large as possible. To restore your screen, press ESC.

## **TOOLBARS DIALOG BOX (CDRUI)**

## **Roll-ups - Color Roll-Up**

- All the What's this topics for the Color Roll-Up and the Color Selection dialog box are in the Color Manager help file. The Roll-Up overview calls for the PHOTO-PAINT help file; that is why it is placed in this RTF.

## Color Roll-Up

Use the Color Roll-Up to select and edit colors. The Roll-Up is an alternative to using the various Color Selection dialog boxes. The advantage of using the Roll-Up is that it remains on-screen, therefore, it allows you to try the selected color in the Drawing Window or Image Window and make adjustments to the color quickly.

The Color Roll-Up provides many different color selection methods, visual representations, and other controls to assist you when working with color. You can make different areas of the Roll-Up visible when you need to use them, or hide the areas to save space on your desktop.

### Basic area of the Roll-Up

The color swatches and the selected color selection mode list box are always visible in the Roll-Up. The swatches represent the current paper color and paint color. An out-of-gamut color swatch is displayed whenever the active color is not reproducible in the color space of the delivery system (usually a printer).

### Optional areas of the Roll-Up

There are several controls and visual representations — also called selectors — that you can display to select a new color.

- **Color Components**  
Shows the numeric values for each component of the active color. The color components change depending on the selected color model. You can use the color components to edit the active color numerically.
- **Color Name**  
Shows the name of the active color (if a name has been defined for the color). You can also use this field to rename any color as long as you are using a custom color palette.
- **Color Model Visual Selector**  
When you work in a specific color model such as RGB, that model's graphical representation is displayed in the bottom section of the Color Roll-Up. For each color model, there is one or two visual selectors that you use to define the color. As you drag the adjustment markers across the selector, the color component values change to define the new color.  
  
If you prefer to select colors using custom color palettes, these palettes are also displayed in this section of the Roll-Up. A set of swatches is shown to represent the colors available in the palette.  
  
The mode in which the image was created determines which color models and palettes are available.
- **Mixing Area**  
The Mixing Area works like an artist's palette. You can choose colors anywhere in the Color Roll-Up and use them in the Mixing Area to create custom colors. The new colors can be added to the custom palette or used on the image. You make the Mixing Area visible by clicking  and enable Show Mixing Area.
- **Color Blender**  
The Color Blender is a color selection method which performs blends four colors to varying degrees and displays the resulting colors in a grid. You select the four colors to blend and the size of the grid. To see the Color Blender, select Color Blend from the Model list box located in the top section of the Roll-Up.

### For more information

- For information about a specific control in this Roll-Up, right-click the control and choose What's This?.



Creates a duplicate view of the active image. The new Image Window is placed on top of the first Image Window. The two images are linked, and any changes that you make to one are applied to the other.

Layers CorelWeb.PHOTO-PAINT Image Windows so that the Title Bar of each Image Window is visible. To make an image active, click the Title Bar of its Image Window.

Arranges CorelWeb.PHOTO-PAINT Image Windows horizontally in equal sizes to fit your screen.

Arranges CorelWeb.PHOTO-PAINT Image Windows vertically in equal sizes to fit your screen.

Arranges minimized images across the bottom of the CorelWeb.PHOTO-PAINT desktop.

Closes the active window. If changes have been made to the image since you last saved it, you will be prompted to save the image.

Closes every open CorelWeb.PHOTO-PAINT window. If changes have been made to any of the images since you last saved them, you will be prompted to save the images.

Redraws all open images. System-intensive transformations can leave residue on the screen. Refreshing the Image Window will remove this residue.



## The Corel WEB.PhotoPaint desktop

The WEB.PhotoPaint desktop includes the work area, Image Windows, main Menu Bar, toolbars, Roll-Ups, and anything else that you choose to display while you work.

### The work area

The work area is where all the action takes place. When you open an image, its window sits in the work area. When you open Roll-Ups, this is also where they sit, unless you drag them away. Like a real desktop, you can keep it neat to maximize space, or you can leave images, Roll-Ups and toolbars lying around for easy access.

### Image Windows

When you open or create an image, it opens within its own window in the work area. You can move Image Windows around by dragging their Title Bars. You can open as many images as your system's memory will permit, and display them in a variety of fashions (piled one on top of the other, cascaded, and tiled horizontally or vertically). If you have more than one image open, click anywhere in its window to make it active.

### Toolbars and flyouts

Each button on a toolbar represents a command. Some are shortcuts to menu commands; others are commands that are available only as toolbar buttons. Since it is unlikely that you will ever need to use all the toolbars at once, you can choose which ones to display.

Flyouts are toolbars that you access through other toolbars. A toolbar button with a small black arrow on the bottom right corner indicates a flyout. If you click the arrow, the flyout flies out (hence the name). You can drag a flyout off its host toolbar by dragging any part of it that is not a button. This doesn't actually remove it from the host toolbar, but it does display it as a separate toolbar, which can be useful if you use the buttons often. You can also display them as separate toolbars through the View menu.

### Property Bar

The Property Bar contains the controls and options you need to work with whatever tool is currently selected.

### Roll-Ups

A Roll-Up is a dialog box that contains the same sorts of things as most dialog boxes — command buttons, boxes, boxes, etc. However, unlike most dialog boxes, you can keep Roll-Ups open while you continue to work. This is useful if you need to access the same ones frequently, or if you wish to experiment to get just the right effect. If you need to maximize your workspace but wish to keep the Roll-Up handy, roll it up by clicking the arrow in the Title Bar. This leaves just the Title Bar visible. Click the arrow again to unroll it.

### On-screen alignment aids

Grids, rulers, and guidelines are alignment aids that help you to align or size things on your image with precision. These tools are only visual, so you don't have to worry about your image printing with a grid on top of it.

### Status Bar

The Status Bar is the bar at the bottom of the Corel WEB.PhotoPaint screen that displays information relevant to whatever you are currently doing, whether you are performing an action, or working with masks, objects, or paths.



**A**

**B**  
**C**  
**D**  
**E**  
**F**  
**G**  
**H**  
**I**  
**J**  
**K**  
**L**  
**M**  
**N**  
**O**  
**P**  
**Q**  
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**S**  
**T**  
**U**  
**V**  
**W**  
**X**  
**Y**  
**Z**

Active window

Additive color model

Anti-aliasing

Bit depth

Bitmap fill

Bitmap

Black and white

Bleed

BMP

Brightness

Browser

Calibration

CDR

CERN

CGI

CGM

Check box

Client application

Client-side

Clipart

Clipboard

Color depth

Color Gamut

Color mask  
Color mode  
Color model  
Color Palette  
Color Table  
Complex mask  
Conical fill  
Continuous tone  
Contrast  
Control point  
Corel OCR-TRACE  
Corel WEB.PhotoPaint  
CorelAPP.INI  
CorelFLT.INI  
CPT  
Crop  
Cusp node  
Custom Colors (palette)

Default settings  
Defringe  
Device driver  
Disable  
Displacement map  
Dither  
Drive  
Duotone

Embedded object  
Emboss

Feathering  
Fill color  
Filter  
Flat drop-off  
Floating selection  
Folder  
Font  
Fountain fill

Gaussian Blur  
Gaussian drop-off  
Gaussian  
GIF  
Gradient  
Grayscale image  
Grayscale  
Grid  
Group

[Highlighting box](#)

[HLS](#)

[HSB](#)

[Hue](#)

[Image colors \(palette\)](#)

[Image map](#)

[Intensity](#)

[Interlacing](#)

[Jaggies](#)

[JPEG \(Joint Photographic Experts Group\)](#)

[Line art](#)

[Linear fill](#)

[Linked object](#)

[Lossless](#)

[Lossy](#)

[Luminosity](#)

[Marquee](#)

[Mask modes](#)

[Mask overlay](#)

[Mask](#)

[Maximize](#)

[Menu Bar](#)

[Menu](#)

[Merge mode](#)

[Mesa drop-off](#)

[Microsoft® Internet Explorer Colors palette](#)

[Moire pattern](#)

[Monochrome](#)

[NCSA](#)

[Netscape Navigator — Colors palette](#)

[Nib](#)

[Nodes](#)

[Noise filters](#)

[Noise](#)

[Object editing modes](#)

[Object Linking and Embedding \(OLE\)](#)

[Object](#)

[On-screen Color Palette](#)

[Opacity](#)

[Opaque](#)

[Orientation](#)

[Out-of-gamut color](#)

[Out-of-gamut color](#)

[Overlay](#)

Paint color  
Paint mode  
Paint program  
Paletted color mode  
Palette  
Paper Color  
Path segment  
Path  
PHOTOPNT.INI  
Pixel  
Point size  
Point  
Portrait  
Preset brush type  
Progressive  
Protected area  
Pure color

Radial fill  
Radio button  
Reduce tolerance, path  
Resolution  
RGB  
Roll-Up  
Ruler crosshairs  
Rulers

Saturation  
Scanner  
Secondary mouse button  
Segment  
Selection  
Server application  
Server-side  
Skew  
Smooth node  
Snap  
Spreads  
Square fill  
Status Bar  
Stretch  
Swap disk  
Swatch  
Symmetrical node

Texture fill  
Threshold, path  
Threshold  
Tightness, path

Tiling

Tint

Thumbnail

Toggle

Tolerance

Toolbar

Toolbox

Transformation

Transparent

True color

TRUMATCH Colors

Uniform color

Uniform Colors (palette)

URL

Vector graphics

Visual selector

Well

WIN.INI

Wizard

Workpath

**Active window**

The window that contains the image on which you are currently working.

**Additive color model**

A color model, such as RGB, that is based on the behavior of colors of light; these models work by adding colors together to produce white.

**Anti-aliasing**

Anti-aliasing is a method of smoothing the edges of shapes, objects, and mask selections. Anti-aliasing creates intermediate pixels that smooth the transition between colors and sharp edges.

**Aspect ratio**

The aspect ratio of an image is the ratio between its width and height. For example, the aspect ratio of an image whose dimensions are 640 x 480 pixels is 4:3. You can change an image's aspect ratio by stretching or truncating (shortening) either its width or height.

**AVI**

The filename extension (Audio Video Interleave) for a Windows video file. .AVI files include video and animation.

## **Bit depth**

The number of binary bits used to define the shade or color of each pixel in an image. For example, a black and white image has a pixel depth of 1 bit (1 or 0 in binary terms). The number of color values a given bit depth can produce is equal to two to the power of the bit depth.

Other common bit depths:

|                  |                               |
|------------------|-------------------------------|
| 4-bit:           | 16 colors (e.g. standard VGA) |
| 8-bit grayscale: | 256 shades of gray            |
| 8-bit color:     | 256 colors                    |
| 24-bit:          | 16 million colors             |
| 32-bit:          | 4.3 billion colors            |

## **Bitmap**

An image composed of grids of pixels or dots. Scanners and painting programs, such as Corel WEB.PhotoPaint, generate this type of image. By contrast, CorelDRAW creates images using vector objects, which are shapes stored as mathematical equations.

**Bitmap fill**

A bitmap fill is created from any bitmap image. The images that work best are those that are patterned and can tile to create a contiguous pattern, like river stones, coins, or bricks.

**Black and white**

A 1-bit color mode with two possible colors: black or white. This mode is useful for line art and simple graphics.

**Bleed**

One of the brush tool settings. The Bleed control works in conjunction with the Sustain Color control to determine the way in which paint is applied throughout the brush stroke. A brush stroke with a bleed value will, during the course of a brush stroke, run out of paint and simply smear the background colors (as though you were painting with a wet brush).

**BMP**

The filename extension for Windows bitmap files.

**Brightness**

In the HSB color model, the component that determines the amount of black in a color.  
See also Hue and Saturation.

**Browser**

Computer software that interprets HTML tags, displays Web pages, and runs Java programs. You use a browser to view Web pages.

**Calibration**

Adjusting a monitor or scanner to display and capture colors more accurately.

**CDR**

The filename extension for CorelDRAW files.

**CERN**

The birthplace of the World Wide Web. There are two Worldwide Web server systems: CERN and NCSA. Contact your server administrator to find out which system your server uses.

**CGI**

Common Gateway Interface is the command protocol between the server and a program. There is a CGI program for image maps; if you are creating server-side image maps, you must have the image map CGI program on the server. Confirm with your server administrator that you can create server-side image maps.

**CGM**

The filename extension for Computer Graphics Metafile, a vector-based graphic file format.

**Check box**

A small square in a dialog box which you use to enable and disable options. An option is enabled when an X or a check mark appears in the check box, and is disabled when the check box is empty.

**Client application**

A client application is an OLE (Object Linking and Embedding) compatible application that contains OLE objects (e.g., pictures, charts, text) that were created in other OLE applications. Not all OLE applications can be clients. If you are uncertain about whether an application is capable of performing as a client, check its documentation.

### **Client-side image maps**

Client-side image maps do not depend on the server to process the map information, but the user's browser must support image map display. It is always possible that your audience will not have a suitable browser to view the map.

**Clipart**

Ready-made images that can be brought into Corel applications and edited if required. Corel applications offer thousands of Clipart images in many different formats. You can purchase additional images, including some in bitmap format, from commercial suppliers.

**Clipboard**

A temporary storage area that contains information you have cut or copied. You can paste the contents of the Clipboard into other programs (provided that program supports that type of information). Information remains on the Clipboard until you replace it with the information from another cut or copy command.

## **Color depth**

Color Depth determines the range of colors and tones that are available in an image, and is usually measured by the number of colors displayed, e.g., 256 colors, or 16 million colors.

The color depth you select for your image will affect the file size, as well as the quality of the final product. Corel TWAIN allows you to choose from the following color depths: 16 million (24-bit), 256 colors(8-bit), 256 grays (8-bit), and black and white(1-bit). The number of bits a color uses dictates both the horsepower it requires from your system as well as the number of colors or shades it is capable of producing. One bit can either be on or off, so 1-bit color is capable of producing just two pixel depths: 0 (off) results in a white pixel, and 1 (on) results in a black pixel. On the other end of the scale, 24-bit color has more than 16 million possible pixel depths (colors), and requires a great deal more memory.

**Color Gamut**

The range of colors that a mechanical device can either produce or perceive.

**Color mask**

A mask applied to an image based on pixel color. The mask protects only the pixels that fall within the color range you specify, or protects all colors that do not fall within the defined color range. Color masks can be very complex in shape yet are easily created. They are an alternative selecting an area to edit by defining its shape. To create color masks, use the Magic Wand Mask tool, the Lasso Mask tool or the Color Mask command.

**Color mode**

Refers to the color characteristics of an image, and determines how images are displayed in Corel applications.

- Black and White (1-bit)
- Grayscale (8-bit)
- Duotone (8-bit)
- Paletted (8-bit)
- RGB color (24-bit)

**Color model**

A color model is a chart used to define a range of colors.

**Color palette**

A range of colors used for the selection of individual colors. This term is used in two ways in Corel applications: it refers both to the actual toolbar you use to make your selections and to color collections such as TRUMATCH or palettes you create yourself.

**Color Table**

A tool in Corel WEB.PhotoPaint that is used to edit colors in a paletted image.

### **Complex mask**

A mask whose selection consists of several areas defined using various mask tools. All areas were added to the first selection created, using a mask mode that allows complex masks to be created such as Additive and XOR modes. A complex mask can also be made from the original mask's selection, from which areas have been removed using the Subtractive mode.

**Conical fill**

A type of fountain fill in which the color changes from the start color to the end color following a conical pattern.

**Continuous tone**

An image (usually photographic) represented by smooth graduated tones from black to white. Continuous tone images must be converted to dots and pixels for reproduction on mechanical devices.

**Contrast**

The difference between the dark and light tones of an image. Higher contrast values indicate greater differences between dark and light with fewer gradations between them.

**Control point**

Points extending from nodes along curves and line segments that are being edited with the Path Node Edit tool. Control points determine the angle at which the curve passes through the node. Control points appear when you select a node or segment with the Path Node tool.

**CorelAPP.INI**

A text file that contains configuration information for all installed Corel applications. This file is in the Corel\CONFIG folder and can be edited by double-clicking on it in Windows Explorer. Changes you can make include increasing the Toolbox and color-palette size so that they appear larger on high-resolution monitors.

**CoreIFLT.INI**

A text file that contains information about the import and export filters used by all installed Corel applications. This file is in the Corel\CONFIG folder and can be edited by double-clicking it in Windows Explorer. Aside from adding pens and color definitions used by the HPGL filter, there's little reason to edit this file.

**Corel OCR-TRACE**

A program supplied with CorelDRAW that traces bitmap images. The result is a vector graphic that you can import into CorelDRAW for editing.

## **Corel WEB.PhotoPaint**

Corel WEB.PhotoPaint is a powerful bitmap image editing and painting program that is ideal for retouching photographs, editing images and digital movie files, and creating original artwork. Corel WEB.PhotoPaint combines a vast array of special effects filters with impressive painting, masking, and object handling tools to allow you to produce effects ranging from the simple to the sublime.

Using Corel WEB.PhotoPaint, you can make subtle changes such as adjusting the lighting, sharpening the focus, or removing scratches; or you can make drastic changes such as removing people and things, swapping details between images, adding text and objects, adjusting color, colorizing black-and-white and grayscale images, splicing movies, and applying weird and wonderful combinations of special effects. Preview windows allow you to see what the effect will look like before you commit, and Corel WEB.PhotoPaint's undo capabilities allow you to change your mind.

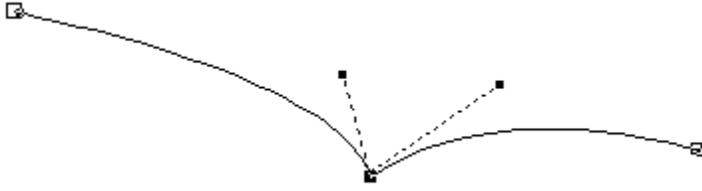
**CPT**

The filename extension for bitmap files created by Corel WEB.PhotoPaint.

**Crop**

Cropping an image involves cutting away unwanted areas without affecting the resolution or dimensions of the information that remains.

### Cusp node



A node that allows you to move the two control points independently. Moving one control point does not affect the other one in any way. Use a cusp node when you want to add a sharp bend to a curve.

**Custom Colors (palette)**

A palette composed of colors chosen by the user in the Color Roll-Up or Uniform Fill Dialog box.

**Default settings**

Preset options built into a program.

**Defringe**

A command that replaces the color of pixels along an object's edge with the color of pixels inside an object's boundary.

**Device driver**

A program through which a computer and devices such as a mouse or printer communicate. A mouse driver, for example, displays a pointer on the screen and translates clicks into actions.

**Disable**

An option is disabled when there is no check mark beside it.

**Displacement map**

An image used to determine the distortion pattern of a second image. Values from the displacement map are used to map negative and positive displacement of the original image.

## **Dither**

Randomization of pixels on devices or images using a limited Color Palette to simulate continuous tone progressions.

Screen dithering is a method of enhancing the display of monitors that are capable of 16-bit color or less. It works by averaging the depth of pixels in a given area to create additional colors or shades of gray (depending on whether you are working with color, grayscale or black-and-white images). Error diffusion provides the best results by spreading color approximations over several pixels. Ordered dithering is performed at a faster rate than error diffusion by approximating colors using fixed dot patterns.

Image Dithering is a method of enhancing the appearance of photographic images which use a limited Color Palette.

**Drive**

A device in a computer that spins disks used to store information. Personal computers normally have a fixed-disk drive labeled C or D (called a hard drive), and one or two floppy-disk drives labeled A and/or B. In addition, many computers have a CD-ROM drive.

**Duotone**

An 8-bit color mode using 256 shades of up to four tones.

**Embedded object**

Information from a file created in one program (the source program) that has been inserted into a file in another program (the destination program). For example, you can embed a graphic created in CorelDRAW into a Microsoft Word document.

See also [Linked object](#) and [Object Linking and Embedding \(OLE\)](#).

**Emboss**

Emboss refers to a filter that causes areas to appear raised in relief. This is achieved by suppressing the color in the area and outlining it with a selected color.

**Feathering**

The gradual blending of pixels between a mask selection or object and the surrounding background. Feathering produces a softer, more natural-looking edge.

**Fill color**

The color used by the Fill tool to "paint" areas on images. The fill color also determines the color inside the rectangles, ellipses, and polygons you draw. You can choose the fill color in the Tool Settings Roll-Up for the Fill tool, in the on-screen Color Palette, or from the image itself by holding down SHIFT while-clicking a color with the Eyedropper tool.

**Filter**

The general name for a program that translates digital information from one form to another.

Import/Export filters convert files from one format to another. For example, in order to import a Corel DRAW image into Corel WEB.PhotoPaint, it must be converted from a vector file into bitmap form. By selecting a file format in the Export dialog box of DRAW, you are automatically activating the appropriate filter program which takes care of the translation.

Special Effects Filters process image information and alter it according to preset specifications in order to produce a special effect. For example, the Median filter in Corel WEB.PhotoPaint analyses all the pixels in an area of your image and applies an average color across the area, creating a smooth, slightly blurry effect with less detail.

**Flat drop-off**

A drop-off in either the Boss or Glass effect filters that is a straight diagonal line starting at the bevel area and ending on the image.

## **Floating selection**

A copy of the current mask selection. It is enclosed by a marquee and includes the image pixels. It floats on a plane above the image so that it can be moved without any consequence on the underlying image. You can paste clipboard data as a floating selection in an image.

As soon as you choose the Mask Brush or Mask Transform tool, it is defloated; the pixels are merged with the underlying image. The reason is that those tools are used to edit the shape of the mask itself, not the floating pixels included in its marquee. The content of the floating selection must therefore be dropped onto the underlying image before changes can be performed on the mask marquee. You can also defloat it by choosing the Defloat command in the Mask menu.

**Folder**

Folders are used to store and organize your documents, programs, and other files. For example, you could create a folder called LOGOS for storing logo designs. In previous versions of Windows, folders were called directories.

**Font**

A set of characters in a given typeface and point size (see below). For example, 10 point Times Roman. Most fonts are available in families that include different weights or styles such as bold and italic.

10 pts 18 pts 36 pts

**Fountain fill**

A fill progressing from one color to another, or through a series of colors, using a series of intermediate steps. Fountain fills are also called gradient or graduated fills. Corel WEB.PhotoPaint also offers a tool called the Gradient Fill tool, which allows you to select a transparency level as one of the end colors.

## Gamut

A range of possibilities or capabilities, especially the range of colors that a mechanical device can either produce or perceive.



**Gaussian**

Refers to gaussian distribution, which applies an effect using bell-shaped (gaussian) distribution curves rather than straight lines.

**Gaussian Blur**

Blurs the image according to a gaussian distribution, which spreads pixel information outward using bell-shaped curves.

**Gaussian drop-off**

The drop-off has an "S" shape; it starts and ends with a round and gradual slope that becomes steep in the middle. It results in a smooth and less noticeable transition between the bevel and the rest of the image.

**GIF**

The filename extension for files in a bitmap format that is commonly used to store digitized color photographs. Corel applications can import files in this format.

**Gradient**

An effect created by blending one color or transparency value into another through a series of intermediate steps.

**Grayscale**

An 8-bit color mode that stores and displays images using 256 shades of gray from black to white. Each color is defined as a single value between 0 and 255, where 0 is darkest (black) and 255 is lightest (white).

**Grayscale image**

An image which uses the grayscale color model. Grayscale images — especially photographs — are commonly referred to as "black and white."

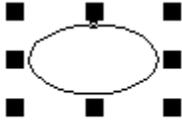
## **Grid**

A grid is just that — a grid that overlays your image so you can know exact coordinates as you work. You can adjust the amount of space between the horizontal and vertical lines in the Grid and Ruler Setup dialog box, and select a color and style for the grid in the Options dialog box. The Snap to Grid option (found under the Tools menu) constrains the cursor to the grid points.

**Group**

A set of collected objects. Grouping enables a set of simple objects to behave and be edited as one.

## Highlighting box



The invisible rectangle, with eight handles, that encloses a selected object or mask selection. When you move or otherwise transform an object or selection, a dotted rectangle representing the highlighting box appears instead of the object or selection.

## **HLS**

Hue, lightness, and saturation are the components of the HLS color model, a variation on HSB and an alternative to RGB. Hue determines color (yellow, orange, red, etc.), lightness determines perceived intensity (lighter or darker color), and saturation determines color depth (from dull to intense). The circular visual selector defines the H value (0 to 360) and the S value (0 to 100); the vertical visual selector defines the L value (0 to 100).

## **HSB**

Hue, Saturation, and Brightness are the components of the HSB color model. This model is the closest approximation to how humans perceive color.

- Hue: a measure of the "color" of the colors in your image (e.g. green is a hue).
- Saturation: a measure of the depth of color in your image (the "richness" of a color).
- Brightness: an expression of the overall percentage of white in your image.

## **HTML**

Hypertext Markup Language. The World Wide Web authoring standard. HTML is comprised of markup tags. You use the tags to tag text and integrated resources (such as images, sound, video, and animation) when creating a Web page.

HTML has changed radically over the last few years. The number of HTML tags has grown, allowing Web authors to greatly enhance the design of pages.

**Hue**

Hue is the main attribute in a color that distinguishes it from other colors. Blue, green, and red, for example, are all hues.

See also Saturation and Brightness.

**Image Colors (palette)**

A palette composed of all the colors that appear in your image.

## **Image Map**

Image maps are graphics that have clickable areas which link the user to another Web page. The user clicks on the clickable area within the graphic, and is automatically linked to the designated page.

## **Intensity**

Intensity is a measure of the brightness of the lighter pixels in a bitmap image as it relates to darker mid-tones and dark pixels. Increasing intensity increases the vividness of whites while maintaining true darks.

**Interlacing**

A method of having the image appear on-screen in entirety, but at a low, blocky resolution, as soon as the image appears on-screen. As the image data loads, the image quality improves from unfocused to clear.

## Jaggies



A common term for jagged edges in a bitmap. Jaggies can be reduced with anti-aliasing.

**JPEG (Joint Photographic Experts Group)**

An international standard for image compression that offers compression with almost no losses at ratios up to 20 to 1.

**Line art**

In traditional graphic arts, an illustration containing only black and white.

**Linear fill**

A fountain fill that progresses from one color to another following a linear pattern.

**Linked object**

In Object Linking and Embedding (OLE), information from one file (the source file) that has been inserted into another file (the destination file) while maintaining a link to the source file. Changes made to the information in the source file are automatically made to the information in the destination files.

See also Object Linking and Embedding (OLE) and Embedded object.

**Lossless**

The process of compressing and decompressing does not distort the image. It is identical to the image that you originally created.

**Lossy**

In the process of compressing the graphic, some of the image quality is lost. If you choose a high quality compression, very little of the image information is lost that is noticeable by the human eye. The lower the quality of compression, the poorer the image quality will be.

**Luminosity**

A value corresponding to the brightness of a color.

**Marquee**

The dashed line that looks like marching ants, used by Corel WEB.PhotoPaint to represent the boundary of a mask selection or an object, in an image. By default, object marquees are blue and mask marquees are black.

**Mask**

A layer over the entire image that is used to define areas in the image that are protected from editing changes and those that are editable. The editable area(s) is called the selection. The mask marquee separates the selection from the protected areas. In regular masks, the selection is defined by creating a shape in the image. In a color-sensitive mask, the selection and protected area include pixels whose color is either in or out of the defined color tolerance range.

**Mask modes**

States to which you set Corel WEB.PhotoPaint when creating or editing masks. There are four mask modes: Normal, Additive, Subtractive, and XOR. They are used to fine-tune an existing mask by adding or removing areas from its current selection in a variety of ways. The behavior of the mask tools is affected by the mode currently enabled. The resulting mask is called a complex mask.

**Maximize**

Maximizing your work area hides the title and Menu Bars, but allows you to continue editing your image (you can still access all the menus using keystrokes).

**Menu**

A list of commands that appears when you choose a name in the Menu Bar. The Menu Bar appears below the Title Bar, which is across the top of the window.

**Menu Bar**

The bar near the top of the window that contains the names of the program's menus.

## **Merge mode**

The method by which the selected paint, object, or fill color combines with the colors in the image. Normally, when you apply color to a page or merge an object into the background, the applied color(s) simply replace the original colors in the image. Corel WEB.PhotoPaint's merge modes give you an alternative to just replacing colors. For instance, choosing the Add merge mode combines the paint and paper colors to produce a brighter resultant color. Corel WEB.PhotoPaint offers 16 to 21 merge modes, depending on the color depth of the image, for you to experiment with.

**Mesa drop-off**

The drop-off is a curve that begins abruptly (almost a 90-degree angle) and ends with a rounded gradual slope.

### **Microsoft® Internet Explorer Colors palette**

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

**Moire pattern**

Undesirable wave patterns in an image created by conflicting dot patterns. These occur when halftone screens of two different frequencies are superimposed in the same image. For example, if you scan a halftone image, you will likely see moire patterns on your monitor screen because the original halftone screen will be different than the dpi frequency of the scanned image.

**Monochrome**

An image containing a single color, usually black.

**NCSA**

National Center for Supercomputing Applications. Developed a Web server system.

If you are creating an image map, it is not really important to know what NCSA is, but you do need to know whether the server you are using runs CERN or NCSA, as different codes are used in the map files. Contact your server administrator to find this information.

## **Netscape Navigator – Colors palette**

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

**Nib**

In Corel WEB.PhotoPaint, the nib is the tip of the brush you use to apply effects with any of the brush tools. The Nibs Roll-Up contains preset nibs you can choose from to suit the style of brush you want. You can also customize an existing nib in the Tool Settings Roll-Up for any of the brush tools.

**Nodes**

Square points located at the end of each line and curve segment that make up a path. There are three types of nodes: smooth, symmetrical and cusp.

**Noise**

In bitmap editing: refers to random pixels on the surface of a bitmap resembling static on a television screen.

## **Noise Filters**

Filters in Corel WEB.PhotoPaint used to add or remove noise from an image.

**Object**

An object is an independent bitmap that is layered above the base image. Objects can be created by using the mask tools and then choosing the Create From Mask command (Object menu).

## **Object editing modes**

Corel WEB.PhotoPaint offers three different modes in which you can select, edit, delete and organize objects in your image. They are called Multi (default), Single, and Layer. You select the mode in the Objects Roll-Up (View menu). Extensive information is provided in the Working with Text and Objects section of the Corel WEB.PhotoPaint documentation.

- Multi mode makes it possible to edit several objects at once using a variety of brush and painting tools. It includes a lock feature that protects all locked objects from change.
- Single mode automatically locks all objects in the image except one. You can change which object is editable in the Roll-Up. Only one object can be edited at a time.
- Layer mode places the editable object in the image on a transparent layer that covers the entire image; any change applied to the object in this mode only affects this transparent layer, not the underlying image.

**Object Linking and Embedding (OLE)**

A method of bringing data objects from one Windows application into another.

See also Linked object and Embedded object.

### On-screen Color Palette

Along the bottom of the screen, you will find the Color Palette. This is used to apply outline and fill colors.

To choose a fill color, select an object and click the Color Palette with the left mouse button. To choose an outline color, click it with the right mouse button. Clicking the X that appears at the left end of the palette removes the object's fill if you click with the left mouse button, or outline if you click with the right button.



**Opacity**

Opacity refers to the ability to see through something. If an area is 100% opaque, you cannot see through it. Levels under 100% increase the ability to see through objects. The opposite of transparency.

See also Transparent.

**Opaque**

The inability to see through an image or object. The opposite of transparent.

**Orientation**

The direction in which objects are displayed on the page. For example, a page oriented so that the horizontal dimension is greater than the vertical dimension is said to have a landscape orientation.

See also Landscape and Portrait.

**Out-of-gamut color**

A color that is beyond the capabilities (outside the gamut) of a given device.

**Overlay (mask)**

A red-tinted transparent sheet superimposed over the entire image used to differentiate the areas of the image that are protected by the current mask from the editable ones (selection).

**Paint Color**

Paint Color is the color used by the Paint tool to apply color, and used by the Line and Shape Tools as an outline color.

## **Paint mode**

Paint modes determine the way the paint is applied to the colors that already exist in your image. For example, the Normal paint mode simply replaces the base color with the paint color, whereas the Add mode creates a result color by adding the values of the paint and base colors.

**Paint program**

A generic term referring to computer graphics programs that store digital images as bitmaps. Corel WEB.PhotoPaint is a paint program. Programs such as CorelDRAW, which store images as a series of lines and curves, are called draw programs.

**Palette**

See Color Palette.

**Paletted color mode**

An 8-bit color mode that stores and displays images using up to 256 colors.

Converting a complex image to paletted color mode is useful for reducing file size, especially in preparation for Internet publishing. Paletted color mode also allows you to use the Color Table.

## **Paper Color**

Paper Color refers to the color of an image's background.

Although normally white, the Paper Color in Corel WEB.PhotoPaint can be set to any color you wish. The Paper Color is set in the Create a New Image dialog box, but can also be changed by selecting a color from an image by clicking the Eyedropper tool while holding down the CTRL key. Note that the color you specify as Paper Color will only affect new image files; it is not applied to the current image.

**Path**

The line or series of lines you draw using the Path Node Edit tool. A path, both open and closed, can be converted into a mask marquee or highlighted with a border of color using the controls in the Tool Settings Roll-Up for the Path Node Edit tool.

**PHOTOPNT.INI**

A text file that contains configuration information about Corel WEB.PhotoPaint. This file is in the Corel\PHOTOPNT folder and can be edited by double-clicking it in Windows Explorer. Changes you can make include the interval between backup file creation and the directory in which these backup files are stored.

**Pixel**

Pixels, whose name is derived from the term Picture Element, are dots arranged on grids that combine to form an image. Computer images are created as an array of such dots, each having a specific color. See also resolution and bit depth.

**Point**

A unit of measure used primarily in typesetting for designating type sizes. There are approximately 72 points(pts) to an inch and exactly 12 points to a pica.

10 pts 18 pts 36 pts

In CorelDRAW, a point is a Bezier vertex or control point.

**Point size**

Typographic unit of measurement equal to 1/72 inch.

10 pts 18 pts 36 pts

**Portrait**

A page oriented from left to right across its shortest dimension.

## PowerClip

A feature that allows you to place objects (called contents objects) inside other objects (called container objects). If the contents object is larger than the container object, CoreIDRAW automatically crops it. You see only the contents that fit inside the container.



**Preset brush type**

A preset brush type is a combination of brush attributes such as size, shape, transparency, and texture. A number of preset brush types have been provided for each category of brush to produce different effects when using any of the brush tools. For example, the Pencil brush has two preset brush types: HB and 2B. The difference between the two preset types is that the 2B pencil brush type has a larger nib and more texture, producing a thicker, grainier stroke.

**Progressive**

A method of having the image appear on-screen in entirety, but at a low, blocky resolution. As the image data loads, the image quality improves from unfocused to clear.

**Protected area**

Section(s) of the image that is protected by the current mask. It is not affected by editing changes, such the application of paint or a special effect performed on the image. When looking at an image using the mask overlay, the protected area is represented by the overlay's color, red by default. The transparent areas of the overlay correspond to the editable area(s) that make up the selection.

**Pure color**

Any color that individual pixels on a computer screen can assume. On a monochrome screen, there are only two pure colors, black and white. Color screens typically display 16 or 256 pure colors. Newer video cards will display 32 or 64 thousand colors, and 24-bit cards display 16.7 million colors.

See also Dithered color.

**Radial fill**

A fountain fill that creates a gradual transition from one color to another following a concentric circular pattern.

**Radio button**

A round or diamond-shaped button in a dialog box that turns an option on or off. When two or more options are available, only one can be selected. They are also called option buttons.

**Reduce Tolerance (path)**

Control found in the Tool Settings Roll-Up and in the Property Bar for the Path Node Edit tool. The value typed in this box must be between 1 and 10; it controls the extent of automatic reduction of nodes on a curve. The higher the value, the more nodes are removed from the path or the section of the path you select. A high value may result in significant changes in the path's shape after Auto-reduce has been used.

## **Resolution**

Resolution is an umbrella term that refers to the amount of detail and information an image file contains, as well as the level of detail an input, output or display device is capable of producing. When you work with bitmaps, resolution affects both the quality of your final output and the file size.

The resolution you choose for your image will usually move with your file - that is, whether you print a bitmap file to a 300 dpi laser printer or to a 1270 dpi imagesetter, it will always print at the resolution you set when you create the image.

If you want your final output to look like its onscreen counterpart, you have to understand the relationship between the resolution of your image and the resolution of your various devices before you begin to work. Once you do, you will be able to produce effective, consistent results.

**RGB**

RGB, an additive set of colors based on the light primaries red green and blue, refers to a color mode, and to a color model.

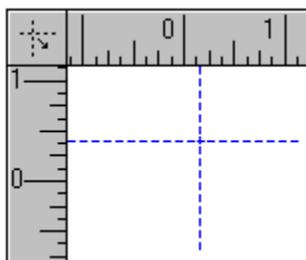
The RGB color mode is a 24-bit method of processing images which uses 16 million colors to store and display images.

The RGB color model is a color model which defines colors using light primaries. Because of this, it is the model used for monitor display.

**Roll-Up**

A Roll-Up is a dialog box that contains the same sorts of things as most dialog boxes – command buttons, boxes, etc. However, unlike most dialog boxes, you can keep Roll-Ups open while you continue to work. If you need to maximize your workspace but wish to keep the Roll-Up open, roll it up by clicking the arrow in the Title Bar. This leaves just the Title Bar visible. Click the arrow again to unroll it.

### Ruler crosshairs



The point where two rulers meet.

## **Rulers**

Rulers are exactly what you expect them to be — rulers that appear along the side and/or top of your work area to help you keep track of the actual size and location of parts of your image. You can set the unit of measure using the Grid and Ruler Setup dialog box.

**Saturation**

Saturation is the purity of a color. The HSB color model uses Saturation as a component that determines the purity or intensity of a color. The more colors used to mix a color, the duller the color looks.

See also Hue and Brightness.

**Scanner**

A device that converts images on a page or transparency into digital form. Corel applications can import scanned images (also called bitmaps).

**Secondary mouse button**

Normally the right mouse button. However, if you've swapped mouse buttons, the left mouse button becomes the secondary button.

**Segment (path)**

Section of a path located between two consecutive nodes. A path is a series of segments

**Selection**

Section of the image that is not protected by the current mask thus available for editing. The selection is affected by the use of painting and editing tools, special effects, and image commands. When you apply the mask overlay, the selection is represented by the transparent areas of the overlay.

**Server application**

A server application is an OLE (Object Linking and Embedding) compatible application that is used to create OLE objects (e.g., pictures, charts, text). These OLE objects can be placed in other OLE applications. Not all OLE applications can be servers. If you are uncertain about whether an application is capable of performing as a server, check its documentation.

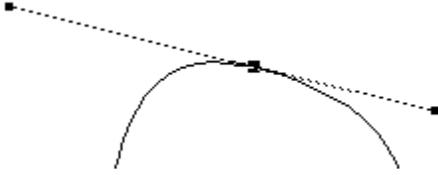
**Server-side**

Server-side image maps are not dependent on any browser to process the map information, but the server must be able to recognize the code in the map file. NCSA and CERN use different codes, so you do need to know whether the server you are using runs CERN or NCSA. Contact your server administrator to find this information.

**Skew**

To change an object's shape by dragging one of the side handles that appear when you double-click it.

### Smooth node



A type of node through which curves pass smoothly rather than at sharp angles. The node, and its two control points are always on a straight line. The control points can each be at a different distance from the node. Node types are selected from the Path Node Edit Tool Settings Roll-Up.

**Snap**

To force an object to move next to a grid line or guideline. You can turn Snap to Grid or Snap to Guideline on and off in the Tools menu.

**Spread**

One of the brush tool settings. The Spread control determines the distance between the dabs of a brush stroke.

**Square fill**

A fountain fill that creates a gradual transition from one color to another following the pattern of concentric squares.

**Status Bar**

An area at the bottom of most Corel application screens that shows information about the action in progress.

**Stretch**

To resize an object horizontally or vertically by dragging the handles that appear around its highlighting box when you click it.

**Swap disk**

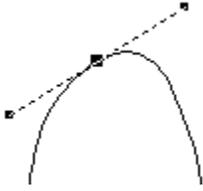
A swap disk is hard disk space used by software applications to store temporary files not currently in use. Corel WEB.PhotoPaint provides an option for selecting two swap disks. This artificially increases the amount of memory available on your system. It also makes Corel WEB.PhotoPaint use the space in bigger increments than Windows, which is better for handling bitmap images.

**Swatch**

A series of squares containing colors in the Color Palette.

A swatch book contains hundreds of samples for comparing and selecting colors.

## Symmetrical node



A symmetrical node is a node that constrains the angle between its two control points to 180 degrees. The two control points are both the same distance from the node. Use this node when you want the same curvature on both sides of the node.

See also node.

**Texture fill**

A texture fill is a mathematically generated pattern with customizable attributes. Unlike the tiling bitmap fills, textures fill a designated area with a single image. The many presets include water, minerals, clouds, and dozens of others.

**Threshold**

In Corel WEB.PhotoPaint: refers to a level of tolerance for tonal variation in a bitmap image.

For example, when converting your image to black and white, the threshold you set will determine how many tonal values will be converted to black and how many will become white.

Threshold settings are also used in color-sensitive masking and the application of some Effects filters.

**Threshold (path)**

Control available when creating a path from a mask. Threshold values range from 1 to 10, and determine the size of the angle required between sections of a mask for a node to be created at the intersection of the sections. A low value produces more cusps, therefore more nodes on the resulting path than using a high value.

**Tightness (path)**

Control available when creating a path from a mask marquee. Tightness values range from 1 to 10, and determine how close the shape of the path will be to the shape of the marquee. The higher the value, the more the new path resembles the marquee; it will have more nodes than a path with a lower tightness value.

**Tiling**

The technique of repeating an image across a larger surface to cover it. Tiling is often used to create a patterned background for World Wide Web pages.

**Tint**

Or "color cast": refers to the application of a specific semi-transparent color over an image.

**Thumbnail**

A small bitmap image that lets you preview a file before opening or importing it, or a fill before you apply it.

**Toggle**

Any option that has mutually exclusive settings. For example, Show Rulers under the View menu toggles between showing and hiding the rulers.

## Tolerance

Tolerance is an adjustment for controlling the color sensitivity of the Lasso Mask tool, Magic Wand Mask tool, Fill tool and Color Replacer tool. Tolerance is also used in the Color Mask dialog box to determine which pixels will be selected or protected when creating the color mask. Tolerance values range from 0 to 100. A pixel is included if its grayscale value falls within the defined tolerance. Grayscale values are defined on a scale ranging from 0 to 255.

|   |    |     |     |     |
|---|----|-----|-----|-----|
| 0 | 25 | 50  | 75  | 100 |
| 0 | 64 | 127 | 192 | 255 |

The first row in the illustration represents the scale of tolerance values. The second row shows the corresponding values in the grayscale scale. If you define a tolerance of 25, and click a pixel in the image that is 50% black, 50% black becomes the seed color, i.e. the color on which the color range is defined. All colors that are in the 50% black plus or minus 25 range, are included. In other words, all pixels that are 25% black (50 minus tolerance of 25) to 75% black (50 plus tolerance of 25) are also selected (as illustrated above).

In grayscale terms, a pixel that is 25% black has a grayscale value of 64 (25% of 255); 75% black is 192 (75% of 255). This means that pixels that have grayscale values from 64 to 192 are included.

You can choose a tolerance value in one of two modes:

- **Normal**

Creates a selection, applies a fill, etc., based on the color similarity of adjacent pixels in the color mode of the image you are working with. The tolerance value you choose controls how discriminating the color selection will be.

- **HSB**

Creates a selection, applies a fill, etc., based on Hue, Saturation, and Brightness levels of adjacent pixels. The levels you set control how discriminating the HSB selection will be.

**Toolbar**

A group of buttons that provides quick access to a series of related commands. In CorelDRAW, you can use any combination of the preset Toolbars, or create your own containing the buttons and button arrangements you find most efficient.

**Toolbox**

The toolbar that appears by default on the left side of the screen, which contains such tools as the Fill, Paint, Undo, Effects, and Clone tools.

**Transformation**

Changing an object by moving, stretching, scaling, or rotating it.

**Transparent**

The ability to see through an object, image, or mask. The opposite of transparent is opaque. Setting lower levels of transparency causes higher levels of opacity and less visibility of the underlying objects/masks/image.

**True color**

Some video cards are capable of displaying true, or 24-bit color. True color cards display 16.7 million colors as pure colors. On a monochrome screen, there are only two pure colors, black and white. Color screens typically display 8, 16, or 256 pure colors. See also Dithered color and Pure color.

**TRUMATCH Colors**

A color-matching system for specifying process colors. The TRUMATCH® color system is based on the CMYK color model and, therefore, colors do not add additional color separation plates. Colors are organized by hue (red to violet), saturation (deep to pastel), and brightness (adding or removing black). Colors can be displayed by name or swatch through the Color Options menu.

**Uniform fill**

A solid color, black, white, or shade of gray used to fill objects or parts of an image. You can select uniform colors from the Uniform Fill dialog box.

**Uniform Colors (palette)**

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

## URL

Uniform Resource Locator. A URL is a "smart address"; the URL tells the Web server what kind of information to get and where to get it from, so that a new Web page at a new location is displayed.

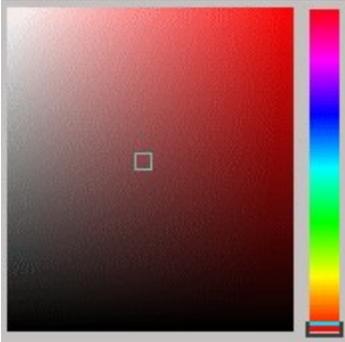
**http://www.website.com/family.html**  
Type of resource      Internet address      document name and path

**Vector graphics**

Graphics created in programs such as CorelDRAW where shapes are represented as a series of lines and curves. Vector graphics are also referred to as object-based graphics or line art. This contrasts with bitmap graphics which are created pixel by pixel in paint programs and by scanners.

## Visual Selector

A graphic representation of a color model which includes an indicator for selecting colors.



**Well**

A series of squares containing colors in the Color Palette.  
See also Swatch.

**WIN.INI**

A file containing Windows settings and preferences for screen color, mouse double-click speed, fonts, etc. You can change the WIN.INI settings by editing this file with the Windows Notepad or other ASCII text editor.

**Wizard**

An automated assistant that helps make each task simple and trouble free. The wizard asks you questions and then performs the appropriate actions based on your answers.

**Workpath**

The path currently displayed in the Image Window which has not been saved to disk.



# TOOLS

### **Object Picker tool**



Selects, moves, and resizes objects. Double-click the object with this tool to rotate or skew it; triple-click to distort the object. SHIFT click to select multiple objects. Double-click the tool to open the Objects Roll-Up.

### **Object Transparency tool**



Use to make the colors of an object fade gradually towards the image background color. The object fade is called a transparency blend; it is a gradient fill that uses the object's current color and transparency. Click and drag to determine the direction, the start and end points, of the object transparency. The object's shape can be altered by the use of this tool.

### **Object Transparency Brush tool**



Brush areas on an object to make them more transparent.

### **Rectangle Mask tool**



Defines rectangular mask selections. Hold down CTRL to create a square. Hold the SHIFT for the center of the selection to be where you first clicked in the image when creating it.

### **Circle Mask tool**



Defines elliptical mask selections. Hold down CTRL to create a perfect circle. Hold down SHIFT for the center of the selection to be where you first clicked in the image when creating it.

### **Freehand Mask tool**



Defines irregularly-shaped or polygonal mask selections. Click and drag to draw the curved edges of the mask marquee. Click the start and end points to create a straight line section on the mask marquee. After the first click, press ESC to delete the first point and start again. To close the shape of the selection, move close to the first point created and double-click.

### **Lasso Mask tool**



Defines mask selections that are irregular in shape and surrounded by pixels of similar colors. Click and drag to define the area in which the selection should be created. Double-click to create it. The resulting selection includes all pixels within the area you enclosed that do not fall within the color range of the point you first clicked when defining the area. The mask marquee shrinks to exclude all pixels that fall within the current color range. The Color Range is defined using the Tolerance control in the Property Bar. Use this tool to edit part of an image that includes many different colors but that is surrounded, at least in part, by a uniform color.

### **Magic Wand Mask tool**



Defines irregularly-shaped mask selection that include all adjacent pixels that are the similar in color as the pixel you first clicked. Adjust the color tolerance in the Property Bar to set the range of colors that should be included in the selection. Use this tool when you want to apply an effect to an area that is highly irregular in shape but that includes many shades of the same color. You can invert the mask to protect the area and manipulate the rest of the image.

### **Mask Brush tool**



Defines a mask selection by brushing an area as if you were painting. You set the size of the brush in the Property Bar and click and drag in the Image Window to create the selection. Release the mouse button only when the selection is complete. To use physically separate strokes of the brush to create the selection, enable the Additive mask mode.

### **Mask Transform tool**



Use to transform a mask marquee by moving the handles that appear around it when this tool is selected. It allows you to size, scale, move, skew, rotate, distort and apply perspective to a mask marquee. The image pixels enclosed by the mask marquee are not affected by such transformations unless the selection is floating.

### **Path Node Edit tool**

Allows you to create and edit paths in your image. Paths can be used to create masks, apply a brush stroke of a specific shape, and create non-rectangular bitmaps for use in other applications. Paths can be saved to disk for future use.

### **Repeat Stroke tool**



Found on the Path Node Edit tool flyout (Toolbox) and the Node toolbar. Use to repeat any brush stroke you have previously saved (you can save strokes on the Property Bar or in the Tool Settings Roll-Up for this tool). Once saved, you can scale, change the angle, color, and other brush attributes for the stroke before applying it to an image or path.

### **Crop tool**



Use to define a cropping area on an open image. Click and drag to create a rectangular bounding box. Move or resize it by clicking and dragging on the edges or corners. When you are satisfied with the cropping area, double-click inside it to complete the operation.

### **Zoom tool**



Found on the Toolbox and Zoom toolbar. The Zoom tool magnifies areas of your picture. Click to zoom in to the next preset level, right-click to zoom out to the next preset level, or click and drag around the area you wish to zoom in on.

**Hand tool**

Found on the Zoom flyout (Toolbox) and the Zoom toolbar, as well as in dialog boxes that contain preview windows. Use to drag areas of an image into view when the image is larger than its window.

## **Eyedropper tool**



Selects colors from an open image. Use the left mouse button to select a paint color. Use the right mouse button to select a fill color. Hold down CTRL and click either mouse button to select a paper color. The Eyedropper tool is also in the Color Mask dialog box, so you can select colors from your image when creating color-sensitive masks.

### **Local Undo tool**



Found on the Undo Tool flyout (Toolbox) and the Undo Toolbar. Use this brush tool to restore areas to the way they looked before your last brush stroke.

### **Eraser tool**



Found on the Undo Tool flyout (Toolbox) and the Undo Toolbar. Use this brush tool to replace whatever you paint over with the paper color. Hold down CTRL while clicking and dragging to constrain the tool to horizontal or vertical movements. Hold down SHIFT at the same time to change the direction of constraint.

### **Color Replacer tool**



Found on the Undo Tool flyout (Toolbox) and the Undo Toolbar. Replaces any paint you have just applied with the paper color. Hold down CTRL while clicking and dragging to constrain the tool to horizontal or vertical movements. Hold down SHIFT at the same time to change the direction of constraint. Double-click the tool to replace all the paint in your image with the paper color.

## Rectangle tool



Use to draw hollow or filled rectangles and rounded rectangles. Hold down CTRL while clicking and dragging to create a square. Hold down SHIFT to draw a rectangle from its center. The Render To Object option in the Property Bar creates new rectangles as objects that can be moved and transformed without affecting the underlying image.

### Ellipse tool



Use to draw hollow or filled ellipses. Hold down CTRL while clicking and dragging to create a circle. Hold down SHIFT to draw an ellipse from its center. The Render To Object option in the Property Bar creates new ellipses as objects that can be moved and transformed without affecting the underlying image.

### **Polygon tool**



Use to draw hollow or filled polygons. Hold down CTRL while clicking and dragging to constrain the polygon's sides to 45 degree angles. Hold down DELETE to remove the last segment you created. The Render To Object option in the Property Bar creates new polygons as objects that can be moved and transformed without affecting the underlying image.

### **Line tool**



Draws single or joined straight line segments using the paint color. The Render To Object option in the Property Bar creates new lines as objects that can be moved and transformed without affecting the underlying image.

## **Text tool**



Adds text to your image. Text is by default an object that floats above the image background. Use the Property Bar to change the font, style, size and effects. You can manipulate, edit, format and transform the text object while it is still an object. Once you've combined the text object with the background, you can no longer edit it as text. The Render Text To Mask options automatically makes new text you type become a mask selection.

**Fill tool**

Found on the Fill tool flyout (Toolbox) and the Fill toolbar. Use to fill areas with any of four fill types. You can access the Uniform, Fountain, Bitmap, and Texture fill dialog boxes from the Property Bar or Tool Settings Roll-Up, which allow you to create and customize fills.

## Paint tool



Found on the Toolbox and the Paint toolbar. Use to paint on an image using the paint color. The Property Bar and Tool Settings Roll-Up contain many preset paint tools, such as the Art Brush, Airbrush, Pencil, and Ball Point pen. Hold down CTRL while clicking and dragging to constrain the brush to horizontal or vertical movements. Hold down CTRL + SHIFT to change the direction of constraint.

## **Effect tool**



Found on the Toolbox and the Effect Tools toolbar. Allows you to perform local color and tonal corrections on your image. Click the arrow to the right of the tool picker on the Property Bar and in the Tool Settings Roll-Up to display the different Effect tools.

## Clone tool



Found on the Toolbox and the Clone Tools toolbar. Use to duplicate part of an image and apply it to another part of the image or to another image altogether. The Property Bar and Tool Settings Roll-Up provide specialized cloning brushes that create a duplicate in the pointillist style (dots) and impressionist style (lines). You can achieve different effects by customizing the brush you use to apply the effect.

### **Navigator pop-up**



Click this button, which appears on the bottom right of your Image Window when some areas of the image aren't visible, to launch the Navigator pop-up. Use the Navigator pop-up to move to different areas of your image.

### **Nibs Roll-Up button**



Found on the Property Bar when a brush tool is selected. Click to open the Nibs Roll-Up.

**Brush tools**

Brush tools are any of PHOTO-PAINT's tools that you apply with a brush and paint mode. The Paint, Clone, Effect, Undo, Mask Brush and Object Transparency tools are all brush tools.

### **Smear tool**



Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to smear colors in your image selectively by brushing over them. You can achieve different types of smearing by selecting different options in the Brush Type box (on the Property Bar and the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

### **Smudge tool**



Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to decrease the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of smudging by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

### **Brighten tool**



Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to brighten or darken areas in your image selectively by brushing over them. You can achieve different types of brightening by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

### **Contrast tool**



Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to soften the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of blending by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

## Hue tool



Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to shift the hues in your image selectively by brushing over them. You can achieve different types of effect by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), by changing the number of degrees the hues will shift around the color wheel in the Amount box, or by changing the size and shape of the brush you use to apply it.

### **Hue Replacer tool**



Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to replace the hues in your image selectively by brushing over them. This effect is based on the paint color. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), by changing the number of degrees the hues will shift from the paint color (around the color wheel), or by changing the size and shape of the brush you use to apply it.

### **Sponge tool**



Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to saturate or desaturate areas of your image selectively by brushing over them. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

### **Tint tool**



Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to tint areas of your image with the paint color by brushing over them. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

### **Blend tool**



Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to soften the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of blending by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

## Sharpen tool



Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to sharpen areas of your image selectively by brushing over them. You can achieve different types of sharpening by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

### **Undither tool**



Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to create a smooth transition between adjacent pixels of different colors or brightness levels. It works by adding intermediate pixels whose values are between those of the adjacent pixels. Use this tool to remove dust and scratches and to smooth jagged edges.

## **Tabs and buttons in Tool Settings Roll-Up for Fill tool and fill dialogs**

### **Direct Color Path**



Determines the fill's intermediate colors by traveling in a straight line across the color wheel between the To and From colors.

### **Clockwise Color Path**



Determines the fill's intermediate colors by traveling clockwise around the color wheel between the To and From colors.

### **Counter-Clockwise Color Path**



Determines the fill's intermediate colors by traveling counter-clockwise around the color wheel between the To and From colors.

**Fountain Fill icon**



Selects fountain fill as the current fill type. If you wish to modify the fill, click Edit.

**Uniform Fill icon**

Selects uniform fill as the current fill type. If you wish to modify the fill, click Edit.

**Bitmap Fill icon**



Selects full-color bitmap pattern as the current fill type. If you wish to modify the fill, click Edit.

**Texture Fill icon**



Selects texture fill as the current fill type. If you wish to modify the fill, click Edit.

**No Fill icon**



Click if you want no fill.

## **Unlock**



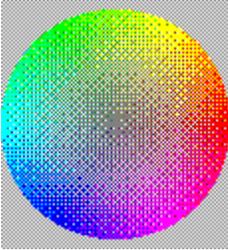
Locks and unlocks the parameter.

### Mid-Point Slider



Adjusts the midpoint of the color blend.

### Color Wheel



Shows the color path that determines the fill's intermediate colors.

### Preview Ribbon



Previews your custom gradient fill. You can add, remove, or edit color markers by clicking in the marker bar just above the preview ribbon.

**Add Fill button**



Saves the fill.

**Delete Fill button**



Deletes the fill.

**Color Bar**



Opens a flyout from which you can choose colors. Click More to open the Color dialog box.

### **Color Flyout**



Opens a flyout from which you can choose colors. Click More to open the Color dialog box.

**Tabs and buttons for Tools Settings Roll-Up  
for Object Picker tool and Mask Transform  
tool (same for both tools)**

**Position tab**

Found in the Tools Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to change the location of the selected object or mask in the Image Window.

### **Size tab**



Found in the Tool Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to change the dimensions of the selected object or mask.

**Rotate tab**

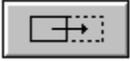
Found in the Tool Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to rotate the selected object or mask around its center of rotation.

### Scale tab



Found in the Tool Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to change the size of the selected object or mask by choosing a percentage of its original dimensions. Can also be used to mirror the selected object or mask.

### **Flip Horizontal**



Found on the Scale page of both the Tool Settings Roll-Up and the Property Bar, for the Object Picker and Mask Transform tools. Mirrors the selected object or mask along its vertical axis.

### **Flip Vertical**



Found on the Scale page of both the Tool Settings Roll-Up and the Property Bar, for the Object Picker and Mask Transform tools. Mirrors the selected object or mask along its horizontal axis.

**Skew tab**

Found in the Tool Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to slant the selected object or mask.

**Buttons for Property Bar for Object Picker tool and Mask Transform tool (same for both tools)**

### **Position mode**



Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to change the location of the selected object or mask.

**Relative Position button**

Found in the Property Bar for the Object Picker tool when the Position mode is active. Click to move the selected object(s) or mask marquee by the specified horizontal and vertical distance relative to its current location.

### **Size mode**



Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to change the dimensions of the selected object or mask.

**Rotate mode**

Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to rotate the selected object or mask around its center of rotation.

### **Relative Center button**



Found in the Rotate mode of the Property Bar when Object Picker or Mask Transform tool is selected. Click to move the center of rotation of the object or mask marquee relative to its current location, by the distance specified in the horizontal and vertical boxes.

## Scale mode



Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to change the size of the selected object or mask by choosing a percentage of its original dimensions. Can also be used to mirror or flip, the selected object or mask.

### **Maintain Aspect button**



Found in the Scale and Size modes of the Property Bar when Object Picker or Mask Transform tool is selected. Click to keep the object or mask marquee's current height to width ratio as is when changing its size.

### **Skew mode**



Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to slant the selected object or mask.

## **Mask mode buttons**

### **Normal mode**



Mode used to create a mask comprised of a single selection and protected area. Can also be activated using the Mask menu; click Mask, Mode, Normal.

### **Additive mode**



Mode used to create a complex mask; allows you to add new areas to an existing selection. Can also be activated using the Mask menu; click Mask, Mode, Additive.

### **Subtractive mode**



Mode used to remove areas in an existing selection. Can also be activated using the Mask menu; click Mask, Mode, Subtractive.

### **XOR mode**



Mode used to add selections to an existing mask but exclude the overlapping areas between the original selection and the new ones. Can also be activated using the Mask menu; click Mask, Mode, XOR.

## **Buttons in the Regular Mask tools PBs**

### Feather width box



Found in the Property Bar for many tools, this control is used to set the width, in pixels, of the feathered edge of a mask selection or object.

**Anti-alias button**

Found in the Property Bar for several mask tools, the Shape tools and the Object Picker tool, this button is used to apply anti-aliasing when creating a mask, a shape, or applying transformations to mask marquees and objects.

**PB button for Text tool**

### **Render To Mask button**



Click to have text you type in the Image Window automatically rendered as a mask selection. This results in a text-shaped selection to which you can apply effects, image commands among others.

**PB button for object transparency tools**

### **Use original transparency button**



Enable to add the transparency value set for the tool to the current transparency of object pixels. Disable to replace the transparency value of object pixels by the transparency value set for the tool.

## **Buttons in the Path Node Edit TSR and PB (same in both)**

**Node Edit button**

Click to edit the shape of the path displayed in the Image Window. This button allows you to move path segments, nodes, and control points. It is also used to select nodes and segments you want to convert to a different type.

**Add Nodes button**

Used to create path segments. This button is automatically enabled when you first open the Tool Settings Roll-Up for the Path Node Edit tool. If you've edited an existing path however, you need to click this button again to create new segments.

**Delete Path button**

Removes the path currently displayed in the Image Window and allows you to also delete the saved version of the path if one exists.

### **New Path button**



Click to create a new path. This button clears any existing path from the Image Window. You will be asked if you want to save the existing paths before clearing them.

### **Save Path button**



Click to save the current path to disk. A saved path has the .PTH file format and can be used in any image.

**Open Path button**

Opens paths that were previously saved to disk. Paths are saved with the .PTH file format. Saved paths can be used in any image.

### **Add button**



Click to add a node at the selected location on the path. If you select a node, the new node is placed in the middle of the selected path segment.

## Delete button



Click to delete selected nodes from the path. The path shape may be quite different when you delete nodes.

### Join Selected button



Click to join the two end nodes selected. They will be merged into one node halfway between their current locations.

### Break Selected button



Click to break up the path at the node selected. Two end nodes are created but remain superimposed. Click one and drag to move it to another location.

### **Auto-Reduce button**



Click to remove superfluous nodes on a path. The path shape remains intact. Nodes are often rendered unnecessary after editing the path shape. Converting a mask to a path also tends to produce more nodes than are required. Using this feature makes the path smoother, easier to edit and smaller in size when you save it.

### Reduce Tolerance box



Control found in the Property Bar for the Path Node Edit tool. The value typed in this box must be between 1 and 10; it controls the extent of automatic reduction of nodes on a curve. The higher the value, the more nodes are removed from the path or the section of the path you select. A high value may result in significant changes in the path's shape after Auto-reduce has been used.

**To Line button**



Converts the selected curve segment on a path to a line.

### **To Curve button**



Converts the selected line segment on a path to a curve. The change may not be apparent on the segment. Select the segment's nodes to see the control points that allow you to shape the curve.

**Elastic Mode button**

Use when moving several nodes on a path. It makes the segments located between selected nodes behave like a rubber band; they stretch or shrink instead of remaining intact.

**Cusp button**

Converts the selected node(s) to cusp nodes which are used to make sharp changes in the direction of the path.

### **Symmetrical button**



Converts the selected node(s) to symmetrical which produces a curve which has the same angle on either side of the node.

### **Smooth button**



Convert the selected node(s) to smooth in which the node and associated control points are on a straight line; this makes smooth changes in the direction of the curve.

### **Mask From Path button**



Click to create a mask selection using the current path as its shape. Using the Mask Transform tool, you can move the mask and still see the path it was created from.

### **Path From Mask button**



Click to create a path from the mask marquee displayed in the Image Window. The mask still exists after this operation is performed.

### **Stroke Path button**



Click to apply a brush stroke or an effect along the path outline. A dialog box will appear for you to choose a tool and its attributes.

## **Buttons in the Objects Roll-Up**

### Lock icon



 Toggles between the locked and unlocked positions. Found in the Objects Roll-Up. Lock protects the associated object from editing changes made to the image; unlock makes the object editable.

**Eye icon**

Icon found in the Objects Roll-Up. Toggles the display of the associated object or channel on and off.

**Note**

- An invisible object is automatically locked, i.e. protected from editing changes made to the image.

# Buttons in the Recorder Roll-Up

**Record button**

Press to begin recording the actions you apply to an image. Each command, keystroke and tool used is listed chronologically in the Recorder Roll-Up.

**Stop button**



Ends or pauses the recording of actions in the Recorder Roll-Up.

**Play button**



Plays the recording listed currently in the Recorder Roll-Up. The actions included in the command list are performed on the current image.

### **Step Forward button**



Plays the command listed in the Recorder that the Position Indicator (  ) points to. The Indicator then moves to the next command in the list but does not play it. Use this button to play only one command in a script.

### **Rewind button**



Click to move the Position Indicator (▶) to the first command in the script.

### **Fast Forward button**



Click to move the Position Indicator (  ) to the last command in the script.

**FOLLOWING ARE DESCRIPTIONS OF THE 3 CURSOR TYPES: NOT TOOLS I KNOW, BUT DID NOT KNOW WHERE ELSE TO PUT THEM.**

**Shape cursor**

The Shape cursor represents all tools that have a nib (Paint, Effect, Clone, Mask Brush tools) as well as the Undo tools, by the current shape or size of the tool as specified in the Tool Settings Roll-Up. The Text tool is always represented by an I-beam, the Object Picker tool by an arrow.

**Tool cursor**

The Tool cursor represents all tools in the Image Window by a small version of the tool icon. This allows you to quickly see what tool is currently selected by simply looking at the cursor in the Image Window. Shape and Mask tools are displayed as a cross hair cursor with a small representation of the tool on the top right section of the cross hair. The Text tool is always represented by an I-beam, the Object Picker tool by an arrow.

**Cross hair cursor**

The Cross hair cursor represents all tools in the Image Window by a dashed cross. The intersection of the horizontal and vertical segments of the cursor is the starting point for each tool. When you are using a tool which has a nib, such as the Paint, Effect, or Clone tool, the intersection corresponds to the center of the nib. The Text tool is always represented by an I-beam, the Object Picker tool by an arrow.

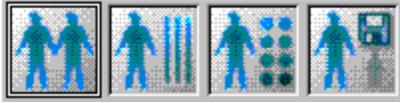
**Always Update Preview button**



Click to have the preview area update after each selection, or change in selection, you make in the dialog box.

# **Tool pickers in TSRs and Property Bar**

### Clone tool picker



Displays the four cloning tools (from left to right: the Normal clone tool, Impressionist clone tool, Pointillism clone tool, and Clone from Saved tool). To select a clone tool, click its icon.

**Tool Settings Roll-Up button**



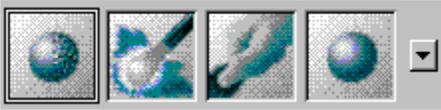
Click to open the Tool Settings Roll-Up for the selected tool.

**Render as Object button**



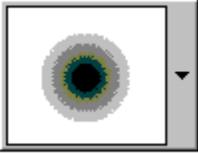
Click to create shapes as objects. This leaves them editable.

### Effect tool picker



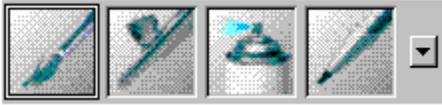
Click the arrow to open the Effect tool picker. To select an effect tool, click its icon.

**Nib picker**



Click the arrow to open the Nib picker. To select a nib, click its icon.

### Paint tool picker



Click the arrow to open the Paint tool picker. To select a paint tool, click its icon.

## **Buttons, icons, thingies, etc. in the Paint Color db**

### **Color Model icon**



Click to display a color model as your color selector. To select a different color model, click the  at the top right of the dialog box and select one from the list.

### Fixed Palette icon



Click to display a fixed palette as your color selector. Click the — at the top right of the dialog box to display more options for the current palette.

### **Color Blender icon**



Click to display a color blender as your color selector. Click the — at the top right of the dialog box to display more options for the color blender.

### Mixing Area icon



Click to display a mixing area as your color selector. Click the — at the top right of the dialog box to display more options for the mixing area.

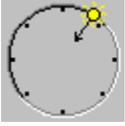
# **Tools in the Effects menu**

**The Set Center button**



Click to determine the center of a radial effect.

### The Direction Dial



Click and drag the arm of the dial to set the direction in which a special effect will be applied.

**The Monkey Wrench Symmetry selector**



One of the Symmetry tiling options in the Terrazzo filter.

### **The Light Source Settings selector**



Click to indicate which light source in the Lighting Effects dialog box is being edited.

### **The Add and Remove Light Source buttons**



Click the Add Light Source button to add a light source to your image; click the Remove Light Source button to remove the active light source.

### **The Reveal/Hide Light Source button**



Click to reveal or hide the light source in the preview window.





Lets you select, move, and resize objects using the mouse. After you select an object, you can use commands in the menus or the toolbar to change its appearance.

—  
Removes the fill from the current object, leaving it transparent.



Removes the fill or outline color from the current object, leaving it transparent.



Magnifies or reduces your drawing. Click and drag in the Drawing Window to zoom in on an area; right-click to zoom out.



These two arrow buttons allow you flip through the pages of your document. They are located at the lower-right corner of the Preview box.



## Trademarks and registered trademarks

The following list identifies all the trademark and registered trademark product, feature, and company names appearing the Corel WebMaster Suite Help files:

Corel® WebMaster Suite

Corel® WEB.DESIGNER

Corel® WEB.DATA

Corel® WEB.PhotoPaint—

Corel® WEB.WORLD

Corel® WEB.GALLERY

Corel® WEB.DRAW

Corel® WEB.MOVE

Corel® WEB.SiteManager

Borland® dBASE®

Lotus® 123®

Microsoft® Access

Microsoft® Excel

Microsoft® FoxPro®

Microsoft® Internet Explorer

Microsoft® SQL Server

Microsoft® Windows® 95

Microsoft® Windows NT—

Macromedia®

Netscape Navigator—

Oracle®

PageDepot

Paradox®

Java— Programming Language

HotJava— Browser

Java— Powered applet

WebSite— 1.1, a trademark of O'Reilly & Associates, Inc.

Java and other Java-based names and logos are trademarks of Sun Microsystems, Inc. and refer to Sun's Java Technologies.



# **Working with color**

## Working with color

Corel WEB.PhotoPaint offers an impressive array of tools and techniques to give you full control over the colors that appear in your image, as well as the means to choose and edit new colors. Millions of colors are available at every stroke of your brush or click of your mouse. But as the range of available color options becomes broader, it also becomes much more difficult to get colors just right. Greater capabilities also mean more variables, more potential pitfalls, and a greater need for tools to help you deal with the sometimes baffling world of full-color desktop color.

This section will show you how to convert your image to a different color mode, select and create colors using the various available methods, edit or fine-tune colors using the Color Table, and perform color corrections using the filters Corel WEB.PhotoPaint provides for this purpose.

### Color modes, models, and color matching systems

Color modes refer to the color characteristics of an image. Color modes are described in terms of their color components (an RGB image is made up of red, green, and blue values) and their bit depth (e.g., the number of colors they are capable of producing). The more colors a color mode is capable of producing, the more disk space it requires from your system, and the more memory-intensive it is.

Color models are essentially colors that have been arranged into charts. You can use these charts to choose or identify colors for your image. Color models use mathematical representations of a color space to provide a standard against which we can measure color.

A color palette is a collection of colors. Use the color palettes displayed in the Color Roll-Up, the Color dialog box, and the onscreen Color Palette to pick colors for your image.

These are the three color palettes you are most likely to use:

- The Image Colors palette is a collection of all the colors that appear in your paletted image.
- The Uniform Colors palette is a collection of 256 colors evenly spread across the color spectrum.
- The Custom Colors palette is a palette composed of colors you select and arrange using the Color dialog box or the Color Roll-Up.

### For more information see the following:

{button ,JI('',`Converting your image to a different color mode')} [Converting your image to a different color mode](#)

{button ,JI('',`Creating and selecting colors page 1 of 2')} [Creating and selecting colors](#)

{button ,JI('',`Using custom color palettes')} [Using custom color palettes](#)

{button ,JI('',`Working with the Color Table')} [Working with the Color Table](#)

{button ,JI('',`Correcting or adjusting the colors in your image')} [Correcting or adjusting the colors in your image](#)

{button ,JI('',`Preserving image color on the Internet')} [Preserving image color on the Internet](#)

## **Converting an image to a different color mode**



## Converting your image to a different color mode

You can use the commands in the Convert To flyout menu (click Image, Convert To) to convert the color mode of your image. Any conversion from one color mode to another involves some loss of information. This color loss won't be recovered by converting the image back to its original color mode.

### **Note**

- To use the Netscape Navigator — Colors palette or the Microsoft® Internet Explorer Colors palette, click Image, Convert To, Paletted (8-bit), choose the Custom option, and click OK. This opens the Color Table dialog box. Choose the custom palette you wish to use from the Table list box in the Color Table dialog box.

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**{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} Related Topics**



## Converting a grayscale image to duotone

An image in the duotone color mode is a grayscale image enhanced with one to four additional colors. In the duotone color mode, an image is composed of 256 shades of one ink (monotone), two inks (duotone), three inks (tritone), or four inks (quadtone).

When you open the duotone dialog box, tone curve grid appears in the image window. On the x axis, light values (highlights) are toward the left; dark values (shadows) toward the right. The y axis moves from low color density toward the bottom to high color density toward the top. A null curve (straight diagonal line) on the grid indicates that the grayscale value of each pixel in the image is directly proportional to the percentage of the selected ink.

In your artwork, this mode can be used to give a touch of color to grayscale images, or to create interesting special effects using different tone curve settings.

### To convert a grayscale image to monotone, duotone, tritone or quadtone

1. Click Image, Convert To, Duotone.
2. In the Type list box, choose an option.
3. Enable the Preview check box to view the image in duotone mode.
4. To edit ink colors, click the Inks tab. Then click a color swatch. The line on the tone curve becomes the color of the ink being edited.
5. To choose a new color, double-click a color swatch that you want to change.  
The Color dialog box opens. Click a color from one of the models.

### To adjust the duotone curve of an ink

1. On the Inks tab of the Duotone dialog box, click a color box.
2. To adjust the percentage of color in the image's highlights and shadows, click and drag the nodes at either end of the line.  
Drag the bottom node upward to increase the amount of color in the highlights; drag the top node downward to decrease the amount of color in the shadows.
3. Click on the line to create a node to adjust the percentage of color at any point along the curve.
4. Position your pointer over the node you wish to edit.  
A hand icon appears when you are over the node.
5. Click and drag the node to adjust the curve.

### To specify how overprint colors display on screen

1. Enable the Use Overprints check box.
2. Double click the color you wish to edit from the box.  
The Select Color dialog box opens.
3. Select a color from the Select Color dialog box and click OK.  
The color you've selected will appear on the portions of your image where the two inks overlap.

### Notes

- After conversion, you can edit your tone curves at any time by clicking Image, Convert To, Duotone again.
- You can only create duotone images from grayscale images. This option will be grayed out in all other color modes.

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{button ,AL( PRC Converting an image to a different color mode;',0,"Defaultoverview",)} Related Topics



## Converting your image to paletted image mode

Paletted image mode is an 8-bit color mode that stores and displays images using up to 256 colors. Converting a complex image to paletted color mode is useful for reducing file size, especially in preparation for Internet publishing. Paletted color mode also allows you to use the Color Table command to edit the colors found in the image.

For more information on editing your paletted image using the Color Table, see [Working with the Color Table](#).

### To convert an RGB image to 8-bit paletted color

1. Click Image, Convert To, Paletted (8-bit).
2. Click a [Dither Type](#) button. Dithering is a method of randomizing the pixels along the edges of adjacent colors in a paletted image to make color blends and transitions look more natural.
  - None disables dithering.
  - Ordered dithering approximates color blends using fixed dot patterns. Ordered dithering applies more quickly than error diffusion, but is not as accurate.
  - Error Diffusion dithering provides the best dithering results by spreading the dithering across a wider area and tailoring the dithering pattern to the transition being simulated.
3. Enable a Palette Type button.
  - Uniform provides a range of 256 colors with equal parts of red, green, and blue.
  - Standard VGA provides the Standard VGA 16-Color Palette in the conversion.
  - Adaptive samples the image and uses the first 256 colors to create the palette.
  - Optimized contains colors centered around the image's spectrum of colors.

Custom allows you to choose predefined Color Palettes such as Netscape Navigator — colors and Microsoft® Internet Explorer colors, or to add colors to create your own custom palette. If you choose Custom, the Color Table dialog box opens. Choose a palette in the [Table list box](#).

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**[button ,AL\(` PRC Converting an image to a different color mode;',0,"Defaultoverview",\)} Related Topics](#)**

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## Converting an image to RGB color mode

RGB is a 24-bit additive color mode which builds all colors using varying amounts of red (R), green (G), and blue (B). RGB is widely used in digital images because it is based on the color model used by color monitors.

Converting files from any color mode to 24-bit RGB image mode is a relatively simple procedure.

### To convert an image to RGB

- Click Image, Convert To, RGB color (24-bit).

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`{button ,AL(` PRC Converting an image to a different color mode;',0,"Defaultoverview",)} Related Topics`

## **Creating and selecting colors**

## Creating and selecting colors (page 1 of 2)

### Selecting colors from the image

The Eyedropper tool, found in the Toolbox, allows you to sample the color of a particular pixel or group of pixels in your image. You can make the sampled color the current paper color, paint color, or fill color. It is useful in image editing because it allows you to ensure that the color you are working with exactly matches a color from the image. For example, rather than trying to find the right color of pink to enhance the blush on a model's cheek, you can sample the exact color directly from her face.

### The Color Roll-Up

The Color Roll-Up is used to choose and customize paint and paper colors for immediate use in Corel applications. As with all Roll-Ups in Corel applications, the Color Roll-Up can remain open while you work. This gives you quick access to the entire range of Corel color-selection tools without having to go through a series of dialog boxes.

The Roll-Up shows two layered color swatches and the color mode being used by the Roll-Up. The swatches represent the current paper color (background swatch) and paint color (foreground swatch).

Click  to access four additional areas of the Roll-Up.

- Show Color Components displays numeric values for the current color.
- Show Color Name displays the name of the current color (if a name has been defined for the color). You can also use this option to rename any color in the custom palette.
- Show Mixing Area displays a white space which functions like an artist's palette. Choose colors from anywhere in the Roll-Up and "brush" them into the Mixing Area. These colors are blended with other colors to create custom colors. Sample a color from the Mixing Area with the Eyedropper tool provided in the Roll-Up to use it as the paint color or to add it to a custom palette.
- Show Model displays the color model, palette, or color blend. For each model, there is a visual selector that you use to define the color. You click the selector box to select your color. For palettes, a set of swatches is shown to represent the available colors. The models and palettes available depend on the color mode of your image. For example, with a 24-bit image you can use colors from any color model and from all color-matching palettes.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} [Related Topics](#)

## Creating and selecting colors (page 2 of 2)

### The Color dialog box

The Color dialog box appears in several places in Corel WEB.PhotoPaint under a variety of names Uniform Fill, Fountain Fill, Paint Color, Paper Color, and Select Color.

The Color dialog box is larger than the Color Roll-Up and offers more options. It shows you a number of color-selection features at once: a color palette, a color model, and numerical values for a color in up to four color models.

Use the controls on the right side of the dialog box to choose colors from color models and palettes and blend them in the Mixing Area. The Color Options menu, accessed by clicking — at the upper right of the Color dialog box, provides options for changing color models and adding new colors to the custom palette.

Use the lower part of the dialog to develop a custom palette. The Palette Options menu, accessed by clicking — located to the right of the palette at the bottom of the Color dialog box, provides options for starting new palettes, deleting colors from the current palette, and saving and loading the palettes you develop. Within the custom palette area, you can reorganize and rename the color swatches.

The upper left portion of the dialog includes the Reference and New Color swatches. The Reference Color swatch shows the last color used as the reference. The New Color swatch shows the color you are creating or editing in the dialog box. You can use these swatches to fine-tune the edited color by comparing the difference between the two colors.

The Color Component boxes display the numerical values of the color displayed in the New Color swatch, based on the color model chosen.



#### Tip

- To access the Color dialog box quickly for paint, fill or paper colors, double-click the paint, paper, or fill swatches on the Status Bar.

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**{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} [Related Topics](#)**

## Selecting colors using the Eyedropper tool

Use the eyedropper tool to sample colors from your image. You can use a sampled color as a palette color or use it to get colors for paint, paper, and fill.

### To sample colors from your image

1. Click the Eyedropper tool.
2. On Property Bar, click a sampling area button.
  - Point takes the color sample from the color of a single pixel you click.
  - 3 X 3 takes the color sample from an average of the 9 pixels around the pixel you click.
  - 5 X 5 takes the color sample from an average of the 25 pixels around the pixel you click.
  - Custom allows you to click and drag a custom sampling area, from which an average is taken.
3. To sample a color or range of colors, click the image pixel or pixels you wish to use. You have the following options:
  - Hold down CTRL and click the image to choose the paper color
  - Hold down SHIFT and click the image to choose the fill color

### To set the fill color using the right mouse button

1. Click the Eyedropper tool.
2. Click View, Roll-Ups, Tool Settings
3. Enable the Use Right Button For Fill Color check box.
4. In the Image Window, position the Eyedropper tool on a color and click the right mouse button.



#### Tip

- Watch the Status Bar at the bottom of your desktop: it gives you exact numeric values for image pixel colors as the Eyedropper tool moves over them.

---

{button ,AL(` PRC Creating and selecting colors;',0,"Defaultoverview",)} Related Topics

## Using the paint and paper color swatches in the Color Roll-Up

The paint and paper color swatches, found in the upper left corner of the Color Roll-Up allow you to set and swap colors for paint and paper. The paint and paper color swatches in the [Status Bar](#) are updated according to the changes you make in the Roll-Up.

### To swap paper and paint colors

1. Click View, Roll-Ups, Color to open the Color Roll-Up.
  2. Do one of the following:
    - Click  to make the paper color the paint color and vice versa
- Click , Swap Colors.

### To reset the paper and paint colors

- Click  to reset the paper color to white and the paint color to black.

---

`{button ,AL(` PRC Creating and selecting colors;',0,"Defaultoverview",)} Related Topics`

---

## Selecting colors from a visual selector

An easy way to pick colors is to use one of the [visual selectors](#) to sample colors directly from a chart of a color model. The layout of the visual selector is based on the number of channels in the [color model](#) you choose in the Color Model box.

- The single channel visual selector, used in the grayscale color model, is a vertical slider along a gradation from black (0) to white (255).
- The three-channel visual selector is a square containing gradients of a color, from black along the bottom, to white in the upper left. Pure color is in the upper right with a slider to change the hue of the pure color.

### To pick a color from a visual selector

1. Click View, Roll-Ups, Color to open the Color Roll-Up.
2. Choose a color model from the Color Model list box.
3. Drag the markers in the visual selector box to edit the color.

#### – Note

- In Corel WEB.PhotoPaint, only models that are compatible with the image mode of the active image are available.

---

**{button ,AL(` PRC Creating and selecting colors;',0,"Defaultoverview",)} [Related Topics](#)**

## Defining colors numerically

The Color Component boxes allow you to define a color by entering values for each of its components. To define an RGB color, for example, enter component values for Red, Green, and Blue channels.

### To edit the selected color

1. Click View, Roll-Ups, Color to open the Color Roll-Up.
2. Click , Show Color Components.
3. Choose a color model from the list box located at the top of the Color Roll-Up.  
The color models listed depend on the color mode of the image.
4. Type a number in one of the Color Component boxes. You can type any number that is within the color model's range of values. Higher values will be clipped to the maximum value.
  - For RGB, CMY, YIQ, and Grayscale color models, type a number from 1 to 255.
  - For HLS and HSB color models, type a Hue value from 1 to 255 and percentage values for the other components.
5. Repeat steps 2 and 3 for each component.

### Note

- If you type values above the maximum possible for color component, the value is automatically set to the highest possible value.

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`{button ,AL(` PRC Creating and selecting colors;',0,"Defaultoverview",)} Related Topics`

## Creating colors in the Mixing Area

The Mixing Area resembles an artist's palette on which you apply and mix colors using the Brush tool. A blend setting lets you to control how much color you apply to the Mixing Area so that you can achieve subtle variations in color.

The Mixing Area differs between the Color dialog box and the Color Roll-Up. In the Color Roll-Up, the Mixing Area is roughly half the size of the Mixing area found in the Color dialog box.

You can save a Mixing Area to a bitmap file. In this way, you can create a variety of Mixing Areas based on color models or on the needs of specific projects. You can also load any bitmap image into the Mixing Area. This lets you choose and modify colors from bitmapped photographs and drawings.

### To mix colors in the Color Roll-Up

1. Click View, Roll-Ups, Color to open the Color Roll-Up.
2. Click  Show Mixing Area.
3. Select a paint color in the visual selector.
4. Click the Paint tool found in the Roll-Up.  
Click , Brush Size if you want to change the brush size or characteristics.
5. To apply color to the Mixing Area, click and drag inside it with the tool.  
The new brush strokes blend with those already in the Mixing Area to create new colors.
6. Repeat steps 2 to 4 to create blends of color.
7. Move the Blend slider to set the transparency of the brush nib.
8. Using the Eyedropper tool, click the Mixing Area to pick up a color you wish to use.

#### – Tip

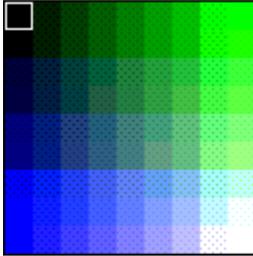
- Blend either increases (high value) or decreases (low value) the subtlety of color blending. This feature gives you greater control over the mixing process. Use a high value when you want to gradually build up color to the desired saturation. Use a low value when you want to create a heavily saturated base.
- You can clear your Mixing Area, save it or load a new one using the following options:
  - Click , Clear Bitmap.
  - Click , Save Bitmap, type a filename in the File Name box, and click the Save button.
  - Click , Load Bitmap, and select a bitmap to use as a mixing area.

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**{button ,AL(` PRC Creating and selecting colors;',0,"Defaultoverview",)} [Related Topics](#)**

## Creating colors with the Color Blend

The Color Blend is a visual selection feature that allows you to select colors using gradations between four colors across a square grid.



### To mix colors in Color Blend area

1. Click View, Roll-Ups, Color to open the Color Roll-Up.
2. Choose Color Blend from the Color Model list box.
3. Click one of the four color buttons at the corners of the Color Blend.
4. Click a color on the custom palette that appears.
5. Repeat steps 2 and 3 for each color button.
6. Ensure that the Auto-Blend button is enabled. This will continuously update the Color Blend as you add new colors.
7. Click a grid square to choose a color.

### To get image colors from other sources

1. Pick a color using any color selection tool (color models, palettes, mechanical color measurement devices, etc.). The color appears in the Paint Color swatch.
2. Drag the color from the active color swatch to one of the boxes at the corners of the Color Blend.

### To change the Color Blend grid size

1. Click —, Grid Size.
2. Enable one of the grid sizes.  
Grid sizes range from 3 x 3 to 25 x 25 in single-unit increments. Increase the grid size to create a more subtle gradation of color; decrease the grid size for more marked gradation.

### To change the color blend color model

1. Click —, Color Model.
2. Choose one of the color models in the flyout.

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{button ,AL(` PRC Creating and selecting colors;','0,"Defaultoverview",)} [Related Topics](#)

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## Selecting colors from palettes in the Color Roll-Up

The Color Roll-Up gives you access to colors from a number of [color palettes](#) and color-matching systems.

### To pick a color

1. Click View, Roll-Ups, Color to open the Color Roll-Up.
2. In the Color Roll-Up, choose Palette from the [Color Model](#) list box, (to the right of the color swatches).
3. Choose a palette from the Palette Name list box, which appears above the color palette in the Roll-Up.
4. Click a color from the palette.

### – Note

- The availability of specific palettes in Corel WEB.PhotoPaint depends on the [color mode](#).

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**{button ,AL(` PRC Creating and selecting colors;',0,"Defaultoverview",)} [Related Topics](#)**

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## Selecting the colors for the on-screen Color Palette

The on-screen Color Palette (often called the color picker) allows you to keep a range of colors available in your application window for quick color selection as you work. The colors this feature displays are determined by the color palette you select.

This feature appears by default as a single row of color swatches, but you can stretch your Color Palette, move it anywhere in your Application Window, or anchor it to the sides,

### To activate the on-screen Color Palette and choose a collection of colors

1. Click View, Color Palette.
2. Choose a color palette from the flyout menu.

### To load a custom palette as the on-screen Color Palette

1. Click View, Color Palette.
2. Choose Load Custom Colors from the flyout menu.
3. Choose a Custom Palette file (.CPL) from the dialog box that opens.
4. Click Open.

– **Tip**

- To create your own custom palette of colors, use the Color Roll-Up.
- You can customize the appearance of the color palette by removing the three-dimensional wells around the swatches or changing the size of the swatches themselves. Click Tools, Customize, and click the Color Palette tab to choose these options.

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**{button ,AL(` PRC Creating and selecting colors;' ,0,"Defaultoverview",)} Related Topics**

## **Using custom color palettes**

## Using custom color palettes

Custom palettes contain a range of colors that you choose. In both the Color Roll-Up and the Color dialog box, you can create new custom palettes, or add and remove colors from existing palettes.

Colors can be added to a custom palette from any source — from an image, a color model, a color-matching palette, a color blend, the Mixing Area, or from mechanical color measurement devices. A custom palette can include colors from all of these sources.

By using the New Palette, Open Palette, and Save/Save As Palette commands, you can create custom palettes for specific applications or projects, and save palettes in libraries. These commands are only available when you are working with the Palette option enabled in the Color Model list box and Custom Palette enabled in the Palette list box.

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**{button ,AL(` OVR Working with color;'0,"Defaultoverview",)} Related Topics**

## Adding and deleting colors in the custom palette

### To add a color to the custom palette in the Color Roll-Up

1. Click View, Roll-Ups, Color to open the Color Roll-Up.
2. Choose Palette from the Color Model list box, (to the right of the color swatches).
3. Choose Custom Color in the palettes list box.
4. Choose the color you want to add from the color models, palettes, or mixers.
5. Click  and enable Show Color Name.
6. Type a name for the color in the Name box (optional).
7. Click , Add Color.

A swatch for the new color is added at the end of the custom palette.

### To add a color to the custom palette in the Color dialog box

1. Select the color you want to add from the color model's visual selector or from the Mixing area.  
The color is displayed in New Color swatch in the upper left corner of the dialog box.
2. Click the New Color swatch and drag it to the custom palette at the bottom of the dialog box.

### To delete a color from the custom palette

1. Click a color in the custom palette.
2. Click , Delete Color.
3. Click Yes to delete the color; click No to cancel.

#### — **Note**

- When colors are taken from pre-defined color-matching palettes (i.e. TRUMATCH), the color names are retained.
- You cannot add more than one color with the same name in the custom palette.

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**{button ,AL(` PRC Using custom color palettes;' ,0,"Defaultoverview",)} Related Topics**

## Creating, saving, and opening custom palettes

### To create a new custom palette

1. Click View, Roll-Ups, Color to open the Color Roll-Up.
2. Click —, New Palette.
3. Type a filename for the new palette in the File Name box.

### To save a custom palette

- In the Color Roll-Up, click —, Save.

### To open a custom palette

1. Save the current custom palette, if you want to keep it.
2. Click —, Open Palette.
3. Locate the file in the File Name list box.
4. Double-click the filename.

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`{button ,AL(` PRC Using custom color palettes;',0,"Defaultoverview",)}` [Related Topics](#)

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## Using the Image Colors palette

The Image Colors palette is available only for images in the [paletted color mode](#) in Corel WEB.PhotoPaint. This palette is a custom palette that contains all of the colors in your paletted image and changes to reflect any changes to image colors.

To edit colors in your Image Colors palette and to apply them to your image, use the Color Table. See [Working with the Color Table](#).

### To view or refresh the Image Colors palette in Corel WEB.PhotoPaint

1. Click View, Roll-Ups, Color to open the Color Roll-Up.
2. Choose Palette from the [Color Model](#) list box, (to the right of the color swatches).
3. Choose Image Colors from the Palette list box.

#### – Tips

- You can save an image palette to use it as you would any custom palette.
- If you are saving the palette to an existing file, double-click the filename in the list box and then click Yes when prompted.

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**{button ,AL(`PRC Using custom color palettes;',0,"Defaultoverview",)} [Related Topics](#)**

## Using Netscape Navigator – or Microsoft Internet Explorer ® color palettes

There are two Browser palettes available in Corel WEB.PhotoPaint: Netscape Navigator – Colors, and Microsoft Internet Explorer Colors. These 8-bit color palettes are designed to display a range of pure colors consistently in any browser by the company that supports them. Colors outside the range of these palettes may have unpleasant amounts of dithering. The image should be in Paletted color mode before you convert it to a custom palette.

### To check the image's color mode

- Click Image, Info.

The image's color mode information appears in the Type area.

### To change the color palette to one of the custom Browser palettes

1. Click Image, Convert To, Paletted (8-bit).
2. Click one of the Dither Type buttons.
3. Click the Custom button in the Palette Type area.
4. Click OK.

The Color Table dialog box opens.

5. Choose either Netscape Navigator – Colors, or Microsoft Internet Explorer Colors from the Table list box.

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**{button ,AL(` PRC Using custom color palettes;',0,"Defaultoverview",)} Related Topics**

## **Working with the Color Table**

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## Working with the Color Table

The Color Table opens when you are converting an image to paletted color mode and you choose the Custom Palette Type option. You can also access it from the Image menu while you are editing a paletted image.

If you wish to use the Netscape Navigator — Colors palette or the Microsoft® Internet Explorer Colors palette, you can choose them from the Table list box in the Color Table dialog box.

The Color Table feature is especially useful for editing images with an optimized range of colors, such as .GIF images being prepared for Internet publishing. Despite its limitations, the paletted color mode is being used increasingly as the standard for images published to the Internet. It provides acceptable image quality at file sizes that can be as much as 90 per cent less than comparable RGB images.

The Color Table also permits you to create simulated duotones from your paletted image.

For information on converting your images to the paletted color image mode, see [Converting your image to paletted image mode](#).

— **Note**

- Paletted images are often called indexed color images or 256-color images.

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**{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} Related Topics**

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## Editing color using the Color Table

### To edit individual colors in the Color Table

1. Click Image, Color Table.
2. Choose Custom from the Table list box. Custom displays all the colors that are contained in the palette used to create your image.
3. Click the color swatch that you wish to change.
4. Click the Edit button.
5. In the Select Color dialog box, choose a replacement color using the visual selector, the Mixing Area, or the Color Blender.
6. Click OK. Any instances of the original color in the image are replaced with the new color.

### To edit a range of colors in the Color Table

1. In the Color Table, click the swatch of the first color you want to edit and drag to the last.
  2. Click the Edit button.
  3. In the Select Color dialog box, choose a replacement color for the first color and click OK.
  4. Repeat step 3 for the last swatch when a second color dialog appears and click OK.
- The original colors in the table are replaced by a graduated series of colors that blend from the first replacement color to the last.

### – Tips

- You can also double-click a color swatch to edit the selected color. This option does not work for color ranges.

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{button ,AL(` PRC Working with the Color Table;`,0,"Defaultoverview",)} [Related Topics](#)

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## Creating simulated duotones from paletted images using the Color Table

You can use the Color Table command to simulate the effect of creating 8-bit [duotones](#) from your [paletted](#) image. True duotones are representations of your image in one ink (monotones), two inks (duotones), three inks (tritones), or four inks (quadtones).

After you have plotted densities for each ink on the inks tone curve, the Color Table creates a custom palette using those inks.

### To create duotones

1. Click Image, Color Table.
2. Click the Duotone button in the Color Table dialog box.
3. Create your paletted duotone using the same procedure as duotone color mode conversion. See [Converting a grayscale image to duotone](#).

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**{button ,AL(` PRC Working with the Color Table;','0,"Defaultoverview",)} [Related Topics](#)**

# **Correcting or adjusting the colors in your image**

## Correcting or adjusting the colors in your image

Corel WEB.PhotoPaint offers a number of features you can use to adjust or correct the colors in your image.

### Color Balance filter

This filter lets you shift the colors in your image between CMY (cyan, magenta, and yellow) color values and RGB (red, green, and blue) color values. This is useful for correcting color casts in your image — for example, if someone's face is too red in your photograph, you could shift values from red to cyan. You can also use the Color Balance filter to change the hue values for your entire image.

### Hue/Saturation/Lightness filter

The Hue/Saturation/Lightness filter lets you adjust the colors in your image using HLS values. This is useful for changing the intensity of your image's colors or for changing their hue entirely.

### Replace Colors filter

The Replace Colors filter lets you replace one color in your image with another color. Depending on the range you set, you can use this filter to replace a single color, or to shift the entire image from one range of color to another.

### Desaturate filter

The Desaturate filter lets you remove the hue component of all colors in your image, making the colors appear as their grayscale equivalents.

### Invert filter

The Invert filter makes a negative of your image by converting all color values to their opposites: blacks become white, blues become yellow, etc.

### Posterize filter

The Posterize filter transforms the color range of your image to solid blocks of color, reducing gradual blends to hard edges between areas of color.

### Threshold filter

The Threshold filter converts certain shades of each color in an image to black, white, or in bi-level mode, to control the process of conversion to black and white.

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**[{button ,AL\(`OVR Working with color;',0,"Defaultoverview",\)} Related Topics](#)**

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## Adjusting color using the Color Balance filter

Use this filter to shift the colors in your image between complementary pairs of the primary (RGB) and secondary (CMY) colors.

### To shift the color balance of your image

1. Click Image, Adjust, Color Balance.
2. Enable the check boxes for the tonal ranges you want to shift.
3. Enable the Preserve Luminance check box to ensure that the brightness levels aren't affected.
4. Move the Color Channel sliders to set color levels for each of the three channels (Cyan-Red, Magenta-Green, and Yellow-Blue).

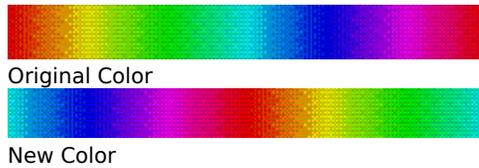
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**[PRC Correcting or adjusting the colors in your image;](#)** **[Defaultoverview";](#)** **[Related Topics](#)**

## Adjusting hue, saturation, and lightness

Use the Hue/Saturation/Lightness filter to alter the hue, richness, and white values of your colors.

The color preview area allows you to see how the color of the original image (the top color bar) compares with the adjusted values (the lower color bar). In the case of the examples below, the Hue slider was moved to a value of minus 180.



Notice that the color in the center of the original color bar is a light blue while the color at the center of the new color bar is red. So, all of the light blues in your image will appear red.

### To adjust Hue/Saturation/Lightness values

1. Click Adjust, Hue/Saturation/Lightness.

- Hue is a measure of the "color" of the colors in your image (e.g. green is a hue).
- Saturation is a measure of the depth of color in your image (the "richness" of a color).
- Brightness is a expression of the overall percentage of white in your image.

2. Move the Hue slider to shift the colors of all the pixels in your image.

The color preview area allows you to see how the color of the original image (the top color bar) compares with the adjusted values (the lower color bar).

3. Move the Saturation slider to set the strength of the colors in your image.

A Saturation slider setting of -100 results in a grayscale image, while a setting of 100 produces unnaturally vibrant colors.

4. Move the Lightness slider to determine the brightness of the image.

Lightness determines the amount of white (positive values) or black (negative values) in the image.

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**{button ,AL(` PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",)} Related Topics**

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## Replacing colors in your image

Use this filter to identify and replace colors in your image. The filter applies a temporary color mask over the image using controls similar to those used in Color Masking. You control this mask with the Range slider. Higher settings result in more colors being replaced.

### To replace colors

1. Click Image, Adjust, Replace Colors.
2. Click the Eyedropper tool and use it to choose the color you wish to replace. The color bar on the Old Color and New Color flyouts in the Color Picker section changes to that color.
3. Do any of the following:
  - Move the Hue slider to set the hue level of the new color.
  - Move the Saturation slider to set the saturation level of the new color.
  - Move the Lightness slider to set the lightness level of the new color.
  - Click the New Color flyout and choose a new color from a Color Palette or model.
4. Move the Range slider to set the range of affected colors. Applying the effect with a range of one affects only a single color; applying a range of 100 will shift most of the colors in the direction of your new color.

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**{button ,AL(` PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",)} Related Topics**

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## Desaturating your image

Use this filter to convert all the colors in your image to their grayscale equivalents.

### To remove color from your image

- Click Image, Adjust, Desaturate.

Colors are converted to shades of gray.

#### – Tip

- For more control over desaturation, use either the Color Hue or the Hue/Saturation/Lightness filters.

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**[{button ,AL\(` PRC Correcting or adjusting the colors in your image;' ,0,"Defaultoverview",\)} Related Topics](#)**

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## Inverting colors in your image

Use this filter to reverse the colors in your image, making it appear to be a film negative of itself.

### To invert the colors in your image

- Click Image, Transform, Invert.

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**{button ,AL(` PRC Correcting or adjusting the colors in your image;' ,0,"Defaultoverview",)} Related Topics**

## Posterizing your image

Use this filter to reduce groups of color to solid colors and to exaggerate the edges between areas of color in your image.

### To posterize your image

1. Click Image, Transform, Posterize.
2. Move the Level slider to determine the level at which posterization begins. The slider values range from 1 to 32. A level of 1 results in the most drastic posterization; a level of 32 has no effect on most images.

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**[{button ,AL\(` PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",\)} Related Topics](#)**

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## Using the Threshold filter

Use the threshold filter to convert parts of your image to black or white, or change your whole image to black and white by enabling the bi-level check box.

### To work with threshold levels in your image

1. Click Image, Transform, Threshold.
2. Choose one of the options in the Threshold section.
  - To Black sets the amount of black in the final image.
  - To White sets the amount of white in the final image.
  - Bi Level allows you to divide the color in your image between high and low (black and white) values.
3. Enable the Automatically check box in the Histogram Display Clipping section. Histogram clipping changes the level of sensitivity of the histogram, ensuring that you will be able to see all the levels on your screen at once.
4. Choose a channel to edit in the Channel list box. The channels that appear depend on the color mode of your image. Choose the color mode name to alter all three channels at once.
5. Move the Low-level slider to set the brightness level of the darkest color in your image. A value of 0 is black; higher values are shades of gray.
6. Move the High-level slider to set the brightness level of the lightest color in your image.
7. Move the Threshold slider to set the brightness level at which colors are converted to black or white.

– **Note**

- The High level slider is grayed out in To Black mode; the Low Level slider is grayed out in To White mode.

### To use threshold to convert an image to black and white values

1. In the Threshold dialog box, enable the Threshold as Bi-Level check box.
2. Move the Low Level slider to set the brightness of the lower tone (the black).
3. Move the High Level slider to set the brightness of the higher tone (the white).
4. Move the Threshold slider to set the brightness level at which colors will convert to black.

– **Tip**

- Use this filter in bi-level mode to prepare an image for conversion to the Black and White color mode.

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**[{button ,AL\(` PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",\)} Related Topics](#)**

# Preserving image color on the Internet

## Preserving image color on the Internet

You want the image you post to the Internet to look just like the one on your screen in Corel WEB.PhotoPaint, but you also want it to be small enough that people will wait around long enough for it to load.

There are two major issues with publishing color images to the Internet. The first takes place at your end and has to do with color conversion in Corel WEB.PhotoPaint. The second happens at the other end when your image is displayed in a browser somewhere on the Internet. Internet Browsers can process only a limited range of colors. This increases speed and eases file handling, but it means that your image may lose even more detail when displayed on a browser.

In order to shrink your image files to manageable sizes for Internet publishing, you will have to convert them into a different color mode and likely compress them as well. This process always results in some lossiness. The trick is to lose as little color as possible while reducing bit depth and file size.

### Converting your images to 8-bit color mode

The best way to reduce the size of your files is to reduce the number of colors in them. By converting your file from 24-bit color to 8- or even 4-bit color, you can reduce your file size by 90 per cent or more. Converting your image from 16 million colors to a 256 color palette mode will obviously involve some loss of image quality. However, with the right techniques and some practice, any image can be converted to 256 colors with acceptable results.

In converting to palette color mode, Corel WEB.PhotoPaint converts colors to their closest equivalents in a palette of 256 colors or less. The picture of the sunflower takes up 123KB of memory in its original 24-bit RGB, .TIF format, even after it has been resampled to a resolution of 72 dpi.

### Conversion to standard palettes



256 colors

16 colors

In Uniform, Standard VGA, and most of the Custom Color palettes, the range of colors is set by a broadly accepted standard, and Corel WEB.PhotoPaint simply tries to get the colors in your image as close to these as possible. The advantage of this is that, because they conform to these standards, you can be more sure that colors will be consistent wherever your image goes. Also, with dithering enabled, image quality isn't too bad. However, for most images, a large number of the 256 colors will be wasted because they fall outside the set colors of the palette.

### Smart conversion

In using either the Adaptive or the Optimized options, you allow Corel WEB.PhotoPaint to create a palette based on colors that appear in the original image. That way, the range of 256 colors can ignore the colors that don't appear. Or, as in the case of the .GIF image above, you can reduce the number of colors all the way down to 16 while retaining good image quality.

By reducing your image palette to 16 colors, your image crosses the line between the 8-bit and 4-bit color modes. So as strange as it may seem, a 17 color image is substantially larger than a 16 color image.





# **Customizing Corel WEB.PhotoPaint**

## Customizing Corel WEB.PhotoPaint

The Tools menu provides several commands that let you customize the behavior and user interface of Corel WEB.PhotoPaint so that it works the way you do.

The Options command lets you choose how Corel WEB.PhotoPaint behaves when you launch it, the color of many on-screen indicators, which indicators are displayed, the units of measurement to use when transforming objects or mask selections, memory usage options, and much more.

You can use the Pen Settings command to set the sensitivity and behavior of a pressure-sensitive tablet and pen that you can use instead of a mouse when you work in Corel WEB.PhotoPaint. You can even assign a tool to be activated when you press the eraser on the pen.

### For more information see the following:

{button ,JI(`,`Choosing how Corel WEBPhotoPaint behaves')} [Choosing how Corel WEB.PhotoPaint behaves](#)

{button ,JI(`,`Disabling the display of warnings')} [Disabling the display of warnings](#)

{button ,JI(`,`Choosing measurement options')} [Choosing measurement options](#)

{button ,JI(`,`Choosing default viewing options')} [Choosing default viewing options](#)

{button ,JI(`,`Changing the look of onscreen indicators')} [Changing the look of on-screen indicators](#)

{button ,JI(`,`Safeguarding your work')} [Safeguarding your work](#)

{button ,JI(`,`Setting pressuresensitive pen options')} [Setting pressure-sensitive pen options](#)

{button ,JI(`,`Setting memory and performance options')} [Setting memory and performance options](#)

# **Choosing how Corel WEB.PhotoPaint behaves**

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## Choosing how Corel WEB.PhotoPaint behaves

Many decisions about the behavior of Corel WEB.PhotoPaint must be made during the development cycle. To ensure you can make Corel WEB.PhotoPaint work the way you want, and to save time, you can reverse many of these decisions by choosing different options.

For example, you can choose to display one of three dialog boxes automatically when Corel WEB.PhotoPaint is launched. This allows you to save a few steps.

Another example is the location of dialog boxes; every dialog box displays by default in the center of the screen. You can move the dialog boxes to another location to see both the image and the dialog box. For your convenience, you can enable an option to have Corel WEB.PhotoPaint remember the last location of every dialog box and place them there again in the future.

Several features can be limited or completely disabled to free up some of your computer's resources. For example, you can set the number of undo levels or disable the Undo and Undo List commands altogether.

If you have sufficient memory and hard disk space on your system, you may prefer to retain all of Corel WEB.PhotoPaint's features to derive maximum benefit from them.

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**{button ,AL(` OVR Customizing Corel WEBPhotoPaint;'0,"Defaultoverview",)} Related Topics**

## Choosing a task to perform when opening Corel WEB.PhotoPaint

You can choose to have one of two dialog boxes open automatically when you launch Corel WEB.PhotoPaint. If you use Corel WEB.PhotoPaint mostly for image editing, choose to have the Open An Image dialog box displayed.

### To choose the task to perform when launching Corel WEB.PhotoPaint

1. Click Tools, Options.
2. Click the General tab.
3. Choose an option in the On Startup list box. Your choices are
  - Nothing: no dialog box opens automatically.
  - New file: the Create A New Image dialog box opens automatically.
  - Open file: the Open An Image dialog box opens automatically.
4. Click OK.

The next time you launch Corel WEB.PhotoPaint, the selected dialog box will open automatically. You can always cancel the selected dialog box if you need to perform a different task.

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**[{button ,AL\(` PRC Choosing how Corel WEBPhotoPaint behaves;',0,"Defaultoverview",\)} Related Topics](#)**

## Preserving dialog box position on screen

You can now tell Corel WEB.PhotoPaint to remember where you place a dialog box. The next time you open the dialog box it appears in the same location. If the dialog box has several tab pages, the tab you last used is also remembered and displayed.

### To preserve dialog box position on screen

1. Click Tools, Options.
2. Click the Display tab.
3. Enable the Preserve Dialog Position And Last Used Tab check box.

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**{button ,AL(` PRC Choosing how Corel WEBPhotoPaint behaves;',0,"Defaultoverview",)} Related Topics**

---

## Enabling and disabling pop-up help

Pop-up help appears as small labels when you rest the mouse over a tool, button, or other screen element. The labels identify the element above which the mouse is located. You can switch the display of these labels on or off.

### To enable and disable pop-up help

1. Click Tools, Options.
2. Click the General tab.
3. Enable the Show Pop-Up Help check box to display the labels, disable it to switch them off.  
The option you select is effective immediately.

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**[{button ,AL\(` PRC Choosing how Corel WEBPhotoPaint behaves;',0,"Defaultoverview",\)} Related Topics](#)**

---

## Enabling and disabling undo capabilities

The Undo and Undo List commands found in the Edit menu allow you to reverse the last action performed on the image or a sequence of actions ending with the last one. Although this is extremely useful when editing images, it does take system resources. If your system does not have a lot of memory and you find that Corel WEB.PhotoPaint is not running at the speed you want, you can disable one or both of these commands to regain system resources.

### To disable Undo and Undo List

1. Click Tools, Options.
2. Click the Memory tab.
3. In the Undo section, disable the Undo or the Undo List check boxes. You can also disable both check boxes.

– **Note**

- To enable the options again, simply click the check boxes again.

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**[{button ,AL\(` PRC Choosing how Corel WEBPhotoPaint behaves;',0,"Defaultoverview",\)} Related Topics](#)**

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## Choosing the number of undo levels

The Undo command found in the Edit menu reverses the last action performed. You can choose the number of undo levels the command will support. Corel WEB.PhotoPaint will remember the number of actions you specify so that you can use the Undo command repeatedly to reverse several actions. Keep in mind that the more undo levels you use, the more system resources are required (see note). An alternative to setting a very high number of undo levels is to use the Undo List command, also located in the Edit menu.

### To choose the number of undo levels

1. Click Tools, Options.
2. Click the Memory tab.
3. In the Undo Levels box, type the number of levels you want. The maximum number is 30.

– **Note**

- The number of Undo levels you choose affects the size of the swap disk required for Corel WEB.PhotoPaint to run properly. Each undo level requires that Corel WEB.PhotoPaint temporarily save the state of the image before you apply a new change. If you choose a very high number of undo levels, 30 for example, and apply 30 commands that affect every pixel in the image, Corel WEB.PhotoPaint saves each version of the image on the swap disk; if the image is 5 megabytes in size for example, you would require 30 X 5 megabytes or 150 megabytes of swap disk to handle so many Undo levels properly. If instead of using commands that affect every pixel, you apply brush strokes to the image, Corel WEB.PhotoPaint does not have to save as much information and therefore requires less disk space for each undo level.
- For more information about swap disks and other memory options, see [Setting memory and performance options](#).

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**{button ,AL(` PRC Choosing how Corel WEBPhotoPaint behaves;'0,"Defaultoverview",)} [Related Topics](#)**

## Disabling multi-tasking

Multi-tasking allows you to work on an image while Corel WEB.PhotoPaint is performing another task such as printing, or running a script, etc. If you mostly work on one image per work session and would like to free system resources to improve Corel WEB.PhotoPaint's performance, you can disable Multi-tasking.

### To disable multi-tasking

1. Click Tools, Options.
2. Click the General tab.
3. Clear the Enable multi-tasking check box.

---

**[{button ,AL\(` PRC Choosing how Corel WEBPhotoPaint behaves;',0,"Defaultoverview",\)} Related Topics](#)**

## **Disabling the display of warnings**

## Disabling the display of warnings

Several message boxes are regularly displayed when you use Corel WEB.PhotoPaint's commands and tools. Although those warnings and messages are helpful, after you become familiar with the software, you may not need them. You can use the Options command to turn many of the warnings off.

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**{button ,AL(`OVR Customizing Corel WEBPhotoPaint;'0,"Defaultoverview",)} Related Topics**

## Enabling and disabling the read-only warning

When you open a file that has the read-only property, such as a Kodak Photo CD image file, Corel WEB.PhotoPaint displays a warning that the file is read-only and that the Save command is not available.

### To enable and disable the read-only warning

1. Click Tools, Options.
2. Click the General tab.
3. Click the Enable Read-Only Warning check box to turn it on. Clear the check box to turn the warning off.

#### – Tip

- To save changes made to a read-only image, use the Save As command to save a copy of the file with a different name or save it in a different location.

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**{button ,AL(` PRC Disabling the display of warnings;',0,"Defaultoverview",)} [Related Topics](#)**

## Disabling tool warnings

When you use tools like the Text, the changes you perform in the image are displayed in the Image Window but are not permanently applied until you click the Apply button on the Property Bar or in the Tool Settings Roll-Up. When you choose another tool, a message box is displayed that states that the tool you were using has changed the image and asks you if you want to apply the changes. Click Yes to apply the changes, No to return the image to its previous state. The Transparency Brush tool has its own specific message. You can turn these messages off so that the changes are applied automatically as soon as you choose another tool.

### To disable tool warnings

1. Click Tools, Options.
2. Click the Advanced tab.
3. Disable the Enable Tool Apply Warning check box.

### To disable the Transparency Brush tool warning

1. Perform steps 1 and 2 above.
2. Disable the Show Transparency Brush Warning check box.

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{button ,AL(`PRC Disabling the display of warnings;'0,"Defaultoverview",)} Related Topics

## Disabling the effect preview warning

When you work with an image that has objects and you choose a command from either the Effects menu or the Adjust and Transform commands from the Image menu, a message appears to advise you that the preview window in the selected effect's dialog box may not be completely accurate. You can also disable this warning.

### To disable the effect preview warning

1. Click Tools, Options.
2. Click the Plug-In Filters tab.
3. Disable the Show Warning When Editing Multiple Objects check box.

---

**{button ,AL(` PRC Disabling the display of warnings;',0,"Defaultoverview",)} Related Topics**

## **Choosing measurement options**

## Choosing measurement options

Measurement options are available in the Options dialog box. The General tab in the dialog box allows you to change the current units of measurement. The units you choose are used for:

- the horizontal and vertical rulers
- the object and mask transformations applied using the Tool Settings Roll-Up for the [Object Picker](#) and [Mask Transform](#) tools
- the Image Info command found in the Image menu
- the [Crop tool](#) and its associated Tool Settings Roll-Up

You can also choose the units in the Grid and Ruler Setup dialog box accessed from the Tools menu. There are two differences between this command and the Options command. The Grid and Ruler Setup command allows you to choose different units for the horizontal and vertical ruler, and these units apply only to the current image. The settings you choose in the Options dialog box are used for the current image as well as all new images.

Other measurement options allow you to set two nudge distances to move [objects](#) and mask marquees in precise increments. The Calibrate Rulers option (Display tab) is used to adjust the rulers so that the current system of measurement matches real life dimensions.

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**{button ,AL(`OVR Customizing Corel WEBPhotoPaint;',0,"Defaultoverview",)} [Related Topics](#)**

## Choosing the units of measurement

You can use this procedure to change the units of measurement for both the horizontal and vertical rulers. To change only one ruler's units, use the Grid and Ruler Setup command found in the Tools menu. The units you choose are also used when you apply transformations to objects and masks using the Tool Settings Roll-Up. These units will be used for all future images until you decide to change them.

### To choose the units of measurement

1. Click Tools, Options.
2. Click the General tab.
3. Choose the units in the Units box.

The selected units are used in the Tool Settings Roll-Up for the Object Picker and Mask Transform tools.

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**{button ,AL(` PRC Choosing measurement options;',0,"Defaultoverview",)} Related Topics**

## Settings the nudge increments

Nudge and Super-Nudge are used to move objects and mask marquees in precise increments by using the arrow keys, and SHIFT + an arrow key. You choose the nudge distance and then set the super-nudge distance as a multiple of the nudge distance.

### To set the nudge increments

1. Click Tools, Options.
2. Click the General tab.
3. In the Nudge box, type the number of pixels you want the object or mask to move each time you press an arrow key.
4. In the Super-nudge box, type a multiple of the nudge distance specified in step 3.

---

**{button ,AL(` PRC Choosing measurement options;',0,"Defaultoverview",)} [Related Topics](#)**

## **Making sure that one inch is really one inch**

It is very important to make sure that one inch in your image really corresponds to one inch in your printed image. This makes the Zoom 1:1 accurate and gives you the exact size of your image when you view it at 1:1.

### **To make sure that one inch is really one inch**

1. Click Tools, Options.
2. Click the Display tab.
3. Click Calibrate Rulers.
4. Hold up a clear plastic ruler next to the horizontal ruler displayed on your monitor.
5. Adjust the horizontal coordinates displayed in the top left of the screen until one inch on the ruler corresponds exactly to one inch on the plastic ruler.
6. Repeat step 5 for the vertical ruler, or type the coordinates that are in the horizontal box in the vertical box.

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**{button ,AL(` PRC Choosing measurement options;',0,"Defaultoverview",)} Related Topics**

## **Choosing default viewing options**

## Choosing default viewing options

By default, Corel WEB.PhotoPaint opens images at 100 per cent magnification. You can choose a different magnification for all images you open.

When you perform image manipulation such as resampling, cropping, or resizing, the Image Window remains at the size as it was before the transformation. This results in a border being produced around the modified image. You can tell Corel WEB.PhotoPaint to automatically resize the Image Window to fit the image.

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**{button ,AL(`OVR Customizing Corel WEBPhotoPaint;',0,"Defaultoverview",)} Related Topics**

## Setting the zoom level when opening images

You can set the default magnification that Corel WEB.PhotoPaint uses when it opens images. By default, the 100 per cent option is selected.

### To set the zoom level when opening images

1. Click Tools, Options.
2. Click the General tab
3. Choose the magnification level from the Zoom State On Open list box.

The level selected will be used the next time you open an image.

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**{button ,AL(` PRC Choosing default viewing options;',0,"Defaultoverview",)} Related Topics**

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## Making the Image Window resize automatically

You can use these instructions to make the Image Window conform to the size of the image when the image is resampled, cropped, or in any way resized. This eliminates the border area that typically surrounds a resized image.

### To size the Image Window automatically

1. Click Tools, Options.
2. Click the General tab
3. Enable the Automatic View Resize check box.  
The option is effective immediately.

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{button ,AL(` PRC Choosing default viewing options;',0,"Defaultoverview",)} [Related Topics](#)

## **Changing the look of on-screen indicators**

## Changing the look of on-screen indicators

There are many on-screen indicators in Corel WEB.PhotoPaint. They identify the boundaries of objects and masks, or represent various alignment tools such as guidelines and rulers, and represent the transparency layer used when editing objects.

These indicators are extremely useful because they eliminate guess work when you are editing images. To ensure that they work well in different images, many of their characteristics such as their color, their shape, their style, and their position can be customized.

The options you choose become effective immediately; there is no need to restart Corel WEB.PhotoPaint to use them.

### For more information see the following:

{button ,JI(`,`Mask and object indicators')} [Mask and object indicators](#)

{button ,JI(`,`Grid guidelines and other indicators')} [Grid, guidelines, and other indicators](#)

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**{button ,AL(`OVR Customizing Corel WEBPhotoPaint;',0,"Defaultoverview",)} [Related Topics](#)**

## **Mask and object indicators**

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## Mask and object indicators

Objects and masks are commonly used when you edit images. Because images can vary in color, from very light to very dark, you can set the color of object and mask marquees as well as the mask overlay.

The default location of the marquee around masks and objects that have been feathered can also be changed. This is helpful when you make very fine adjustments to the edges of an object or to an unprotected area of a mask. It allows you to place the marquees a little further away from the boundary of the object or mask. You can then edit the outlining pixels without the marquee being in the way.

You can also control where the object marquee appears, i.e., whether it should be around all visible objects in the image, or only around the editable object(s). Choosing the latter means that an object that is displayed in the Image Window but that is locked in the Objects Roll-Up would not have a marquee surrounding it.

Pixels pasted from the clipboard into a mask's selection are also enclosed by a marquee. You can change the color of that marquee.

When you edit objects, you can hide the image background to minimize distracting elements in the image. When you do so, the visible objects are on a transparent layer that is displayed in the Image Window as a checkerboard pattern. The pattern colors can also be customized.

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**{button ,AL(`OVR Changing the look of onscreen indicators;',0,"Defaultoverview",)} Related Topics**

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## Changing the color of the mask overlay

By default, the mask overlay is red. If you are working on an image that has a lot of red in it, the overlay may not be as visible when trying to identify the protected areas and the mask selection.

### To change the color of the mask overlay

1. Click Tools, Options.
2. Click the Display page
3. Click the Mask tint color button.
4. Click a color in the palette to select it. Click Others to see more colors or create your own.

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**{button ,AL(`PRC Mask and object indicators;' ,0,"Defaultoverview",)} Related Topics**

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## Choosing the color of object and mask marquees

By default, object marquees are blue and mask marquees are black.

### To choose the color of object and mask marquees

1. Click Tools, Options.
2. Click the Marquee tab
3. In the Colors section, click the Object Marquee color button.
4. Click a color in the palette to select it. Click Others to see more colors or to create your own.
5. In the Colors section, click the Mask Marquee color button.
6. Click a color in the palette to select it. Click Others to see more colors or to create your own.

The marquees of objects and masks that are currently in the Image Window change to the new colors you have selected.

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**{button ,AL(` PRC Mask and object indicators';0,"Defaultoverview",)} Related Topics**

## Choosing which objects have an object marquee

By default, the object marquee is displayed around the editable objects in the Image Window. You can choose to have the marquee displayed on all visible objects.

### To choose which objects have an object marquee

1. Click Tools, Options.
2. Click the Marquee tab
3. Click a button in the Show Object Marquee On section:
  - Visible: displays the marquee on all objects displayed in the Image Window.
  - Editable: displays the marquee only on objects that are active, i.e., that can be edited. This means the objects that are not locked.

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**{button ,AL(` PRC Mask and object indicators;',0,"Defaultoverview",)} Related Topics**

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## Choosing the marquee color of data pasted in a selection

Pixels copied or cut to the clipboard can be pasted into an existing mask selection which represents the image's editable area. If the pasted data is smaller than the mask selection you are pasting into, a marquee encloses the pasted data. You can choose the color used to represent that marquee.

### To choose the marquee color of the pixels pasted inside a mask selection

1. Click Tools, Options.
2. Click the Marquee tab.
3. In the Colors section, click the Paste Into Marquee color button.
4. Click a color in the palette to select it. Click Others to see more colors or to create your own.

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**{button ,AL(` PRC Mask and object indicators;',0,"Defaultoverview",)} Related Topics**

## Choosing the colors of the transparency grid pattern

When you hide the image background to edit objects, the objects are displayed on a transparent image background. A checkerboard pattern is used to represent the transparent background to avoid mistaking it for a white background. You can use this procedure to choose the checkerboard colors.

### To choose the colors used in the transparency grid

1. Click Tools, Options.
2. Click the Display tab.
3. In the Transparency Grid section, click the Color 1 button.
4. Click a color in the palette to select it. Click Others to see more colors or to create your own.
5. Repeat steps 3 and 4 using the Color 2 button.

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**{button ,AL(` PRC Mask and object indicators;',0,"Defaultoverview",)} Related Topics**

## **Grid, guidelines, and other indicators**

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## Grid, guidelines, and other indicators

The mouse cursor is used to pinpoint where you want to start painting, erasing, cloning, or defining a mask shape. There are three types of cursor available; keep in mind that the [Object Picker tool](#), the [Text tool](#), and the [Path Node Edit tool](#) are always represented in the same fashion, regardless of the cursor type selected.

Alignment tools such as the guidelines and the grid can be colored according to your preference. The appearance of the grid can also be modified. The sensitivity of the Snap to Guidelines command is also customizable using the Options command.

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**{button ,AL(`OVR Changing the look of onscreen indicators';0,"Defaultoverview",)} [Related Topics](#)**

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## Choosing the color of guidelines

You setup guidelines with the Guidelines Setup command (Tools menu). The following procedure is used to change the color of guidelines.

### To choose the color of guidelines

1. Click Tools, Options.
2. Click the Display tab
3. Click the Guideline color button.
4. Choose a color from the palette. Click Others to see more colors or to create your own.

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**{button ,AL(`PRC Grid guidelines and other indicators';0,"Defaultoverview",)} Related Topics**

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## Customizing the Snap to Guidelines sensitivity

The Snap to Guidelines command found in the Tools menu makes guidelines magnetic; moving an object close to a guideline makes the object automatically jump to that guideline. You can set the sensitivity of this feature in pixels; if you move an object within the specified number of pixels of a guideline, the object snaps to that guideline.

### To customize the Snap to Guidelines sensitivity

1. Click Tools, Options.
2. Click the Display tab.
3. Type a number of pixels in the Snap Tolerance box.

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**{button ,AL(` PRC Grid guidelines and other indicators;' ,0,"Defaultoverview",)} Related Topics**

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## Choosing the color and style of the grid

1. Click Tools, Options.
2. Click the Display tab.
3. Click the Grid color button.
4. Choose a color from the palette. Click Others to see more colors or to create your own.
5. Choose the appearance of the grid in the Grid Style list box. The options are:
  - Solid line: a series of solid horizontal and vertical lines
  - Dashed line: a series of dashed horizontal and vertical lines
  - Dots: a dot is displayed at each grid intersection

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**{button ,AL(` PRC Grid guidelines and other indicators;',0,"Defaultoverview",)} Related Topics**

## Choosing the cursor type

You can change the appearance of the mouse cursor displayed in the Image Window to suit your preference.

### To choose the cursor type

1. Click Tools, Options.
2. Click the General tab.
3. Choose a cursor in the Cursor Type list box. The options are: [Shape](#), [Tool](#), [Crosshair](#).
4. If you select Tool or Crosshair, you can also enable the Shape Cursor For Brush Tools check box.

This choice overrides the choice you made in step 3 for all tools that use nib controls; the cursor for these tools now shows the current shape and size of the nib instead of the tool or crosshair.

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**{button ,AL(` PRC Grid guidelines and other indicators;'0,"Defaultoverview",)} [Related Topics](#)**

# Safeguarding your work

## Safeguarding your work

After spending a lot of time working on an image and making it just the way you want, the last thing you want is to lose your work because of a power failure or a system glitch that corrupts files. Saving your images regularly while you work is a solution but how easily we can forget to do that when the creative forces take over.

To avoid unpleasant surprises, the Options dialog box allows you to save your work automatically at regular time intervals. If you prefer not to overwrite the file saved on disk, you can choose to have a checkpoint performed automatically instead of a full save.

You can even have a backup file created each time you save your image. The backup is an exact replica of the image that is saved in the location of your choice.

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**{button ,AL(`OVR Customizing Corel WEBPhotoPaint;'0,"Defaultoverview",)} Related Topics**

## Creating backup copies of your images

Corel WEB.PhotoPaint can create and update a copy of your image files each time you save them to disk. If a file becomes corrupted because of glitches in the system, you always have a saved version of the file on your system. The backup files are saved with the same file extension as the original file; therefore, they must be saved in a different location than the original.

### To create backup copies of your images

1. Click Tools, Options.
2. Click the Advanced tab.
3. In the Backup section, enable the Make Backup On Save check box.
4. Type the path of the drive and folder in which you want the backup to be located. Click Browse to find the path if you do not know it.

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**[PRC Safeguarding your work;0,"Defaultoverview",\)} Related Topics](#)**

## **Saving your images automatically**

You can have Corel WEB.PhotoPaint perform a save or a checkpoint feature so that is performed automatically at regular intervals. Save stores the image file to disk and overwrites the previously saved version. Checkpoint temporarily saves the image at its current state, so that you can return to this image if you are not pleased with the changes you have applied to it since. Checkpoint does not overwrite the saved version of the image.

### **To save your images automatically**

1. Click Tools, Options.
2. Click the Advanced tab.
3. In the Auto-Save section, enable the Auto-Save Every check box.
4. Type the time interval in the Minutes box.
5. Choose the type of save by clicking the Save To File or the Save To Checkpoint button.

Save To File overwrites the last version of the file saved to disk; whereas, Save To Checkpoint temporarily saves the image at its current state without overwriting the version saved to disk. When you save the image manually or exit Corel WEB.PhotoPaint, the version of the image saved as a checkpoint is lost.

6. Enable the Warn Me Before Saving check box if you want to confirm every auto-save operation.

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**[PRC Safeguarding your work](#); 0, "Defaultoverview", )} Related Topics**

# Setting pressure-sensitive pen options

## Setting pressure-sensitive pen options

The Pen Settings command found in the Tools menu lets you control the relationship between the pressure you apply with the pen to the tablet, and the effect produced by brush tools in Corel WEB.PhotoPaint. As you press down on a drawing tablet with the pen, the effect produced by such tools changes. For example, if you set the Size option to 10 percent and apply pressure to the tablet, the nib widens (just as a real paintbrush does as you apply more pressure to the stroke) by a maximum of 10 percent.

All options found in the Pen Settings dialog box correspond to brush tool attributes found in the Tools Settings Roll-Up or Property Bar. Use them to set the maximum level that the attributes vary when you apply pressure on the tablet.

Experimentation is the key to adjust the options properly. Each set of attributes can be saved as custom settings so that you may easily switch between them.

You can also assign any Corel WEB.PhotoPaint tool to become active when you use your pen's eraser.

The following is a description of the attributes you can vary according to the amount of pressure you apply on the tablet. All attributes affect the functionality of the [Paint tool](#); however, other brush tools are not affected by all attributes. For example, the behavior of the [Object Transparency Brush](#) tool is not affected by the Hue, Saturation, Brightness, Bleed, or Sustain Color controls because it does not use color.

| Attribute     | Description  |
|---------------|--|
| Size          | A percentage of the tool's current size, that is set in the Tool Settings Roll-Up. Positive values increase the size of the brush as you increase the pressure. The maximum size equals the nib's size plus the percentage you select. Negative values decrease the size of the brush as you increase pressure. Note: artistic nibs do not support pressure sensitive sizing; use variants of the circle and rectangular nibs, instead to vary their shape.                                |
| Opacity       | A maximum opacity value that is to be used when you apply pressure with the pen. Positive values make the stroke more opaque as you increase the pressure, as long as you set transparency in the Tool Settings Roll-Up to a value other than zero. Negative values make the stroke more transparent as you increase the pressure; however, a negative value has no impact if the tool's transparency is already set to the maximum, i.e., it cannot make the stroke any more transparent. |
| Softness      | A percentage value that is used to apply a soft edge to the stroke as you apply pressure with the pen. Positive values make the soft edge more apparent as you increase pressure. Negative values make the soft edge less apparent as you increase pressure.   |
| Hue           | An angle on the color wheel that is used to apply various colors of the spectrum in a single brush stroke as you increase pressure on the pen. Positive values make the stroke go from the current paint color in a clockwise direction along the specified angle. Negative values make the stroke go from the current paint color in a counter-clockwise direction along the specified angle.   |
| Saturation    | A percentage value that represents the maximum variation in the paint color's saturation. Positive values increase the saturation of the color as you increase pressure with the pen. Negative values decrease the saturation of the color as you increase pressure.   |
| Brightness    | A percentage value that represents the maximum variation in the paint color's brightness. Positive values increase the brightness of the color as you increase pressure with the pen. Negative values decrease the brightness of the color as you increase pressure.   |
| Texture       | A percentage value that makes the paint tool's current texture more or less visible in the stroke applied to the image as you increase pressure on the pen. Positive values make the texture more visible as you increase pressure. Negative values make the texture less visible as you increase pressure.  |
| Bleed         | A percentage value that represents the maximum variation in the paint color's bleed value. A bleed value makes a long brush stroke run out of paint and simply smear the background colors. Positive values increase the bleed value as you increase pressure with the pen. Negative values reduce the bleed value as you increase pressure.   |
| Sustain Color | A percentage value that represents the maximum variation in the paint color's Sustain rate. Sustain Color works in conjunction with the Bleed value. Sustain Color makes a long brush stroke that is running out of paint keep traces of the paint color throughout the stroke. Positive values increase the Sustain Color value as you increase pressure with the pen; this keeps more of the paint color in the  |

stroke as you increase pressure. Negative values decrease the Sustain Color value as you increase pressure; this makes the stroke run out of the color as you increase pressure.

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**{button ,AL(`OVR Customizing Corel WEBPhotoPaint;',0,"Defaultoverview",)} Related Topics**

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## Trying out various pen settings

A pressure-sensitive pen and its corresponding Windows driver must already be installed on your system to use the following instructions.

### To try pen settings

1. Click Tools, Pen Settings.
2. Enable the check box associated with the option you want to try.
3. Click the Value box associated with the option.  
Scroll arrows appear in the Value box.
4. Type a value for the option.  
Some options are set as percentages, others are set in angles.
5. Click Apply.  
The dialog box remains on-screen so that you can quickly adjust the settings.
6. Click the [Paint tool](#).
7. In the Image Window, click and drag using the pen and vary the amount of pressure you are apply to the tablet.
8. Examine and evaluate the result of the setting you chose in step 4.
9. If necessary, adjust the setting's value in the Pen Settings dialog box, click Apply, and test the effect in the Image Window, or disable the option's check box and try out another one.

### Tip

- If you are not pleased with the effect of the current values, or have saved them and now wish to create another customized series of values, you can reset all values to zero and start again by clicking  and choosing Clear Values.

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**{button ,AL(` PRC Setting pressuresensitive pen options';,0,"Defaultoverview",)} [Related Topics](#)**

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## Assigning a tool to a pen's eraser

The eraser of your pressure-sensitive pen can be used to access any of the Corel WEB.PhotoPaint tools.

### To assign a tool to a pen's eraser

1. Click Tools, Pen Settings.
2. Click a tool name in the Pen Eraser list box.
3. Click Apply.

The selected tool becomes active when you press the pen's eraser.

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**{button ,AL(` PRC Setting pressuresensitive pen options;',0,"Defaultoverview",)} Related Topics**

---

## Saving and loading pen settings

Pressure-sensitive pen settings can be saved for future use. You can save several series of settings so that you can switch between them depending on the task at hand.

### To save pen settings

1. Click Tools, Pen Settings.
2. Choose the settings you want in the Pen Settings dialog box.
3. Click Save Settings.
4. In the Save Pen Settings dialog box, type a name for the settings and click OK.

The settings are saved and you can access them at any time. If you close the Pen Settings dialog box at this time, a message appears asking if you want to apply the settings to the pen. Even if you choose not to apply the settings now, they are saved and can be used later.

### To load previously saved settings

1. Click Tools, Pen Settings.
2. In the Settings list box, click the name of the saved settings you want to load and use.  
The attributes you select in the settings and their respective values are displayed in the dialog box.
3. Click Apply to make the settings active.

– **Note**

- If you have assigned a Corel WEB.PhotoPaint tool to become active when you use the pen's eraser, that information is also saved with the settings.

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{button ,AL(` PRC Setting pressuresensitive pen options;',0,"Defaultoverview",)} Related Topics

# **Setting memory and performance options**

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## Setting memory and performance options

### Memory tab

The Memory tab in the Options dialog box is used to choose how much hard disk space is available for Corel WEB.PhotoPaint to save temporary files, and how much of your system's memory is reserved for the images you are editing. This can help you improve the performance of Corel WEB.PhotoPaint and allows you to customize the memory usage according to the way you work.

For example, if you use Corel WEB.PhotoPaint in conjunction with both desktop publishing and drawing applications and need to have all three applications running at the same time, the Options dialog box allows you to limit the amount of memory you reserve for the images you are editing in Corel WEB.PhotoPaint. This ensures that enough memory remains available to run all three applications. If you decide to work exclusively in Corel WEB.PhotoPaint, you can increase the amount of memory it can access.

The memory settings you set are displayed in Corel WEB.PhotoPaint's [Status Bar](#).

### Scanner Transfer mode

When you use the Acquire command in the File menu to acquire images from your scanner, the data from the scanner must be placed somewhere. The Options dialog box allows you to choose the mode that is used to transfer the data from the scanner to Corel WEB.PhotoPaint. Some modes are faster than others but require more system resources.

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**{button ,AL(`OVR Customizing Corel WEBPhotoPaint;','0,"Defaultoverview",)} [Related Topics](#)**

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## Using hard disk space for temporary files

Enabling Corel WEB.PhotoPaint to use available hard disk space to store temporary files not currently in use, artificially increases the amount of memory available on your system. This procedure also allows Corel WEB.PhotoPaint to use disk space in larger increments than Windows, which is better for handling bitmap images. Hard disk space used for temporary file storage is called a swap disk.

When you close Corel WEB.PhotoPaint after a work session, the temporary files are deleted automatically to free the swap disk space. If the application closes abnormally because your system crashes, the temporary files are not deleted. To ensure that Corel WEB.PhotoPaint can be launched properly, delete the temporary files manually. Using the Windows Explorer, locate the root of the drive(s) on which you have set up swap disks, select all files that have a the ~VMxx file name and the TMP extension, and press DELETE.

### To choose swap disks

1. Click Tools, Options.
2. Click the Memory tab.
3. In the Swap Disks section, do the following:
  - In the Primary box, choose the drive letter corresponding to the hard disk you want to use first to store temporary files.
  - In the Secondary box, choose the drive letter corresponding to the second hard disk you want to use.
4. Restart Corel WEB.PhotoPaint for the options to take effect.

The amount of swap disk space is displayed in the [Status Bar](#).

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### Tip

- If you have two hard disks or two partitions we recommend that you use them to setup both a primary and a secondary swap disk.
- For best results, we recommend that you set the total amount of swap disk space to be 2 or 3 times the size of your uncompressed image. If you have several images open at once, the total swap disk size should be 2 or 3 times the total uncompressed size of all the images.
- Use the Info command in the Image menu to see an image's size. The Info dialog box tells you whether or not the file size displayed is compressed. When you work with .CPT or .BMP images, the file size is always uncompressed in the Info dialog box.

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{button ,AL(` PRC Setting memory and performance options;',0,"Defaultoverview",)} [Related Topics](#)

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## Setting the amount of RAM available for images in Corel WEB.PhotoPaint

You can choose how much of the available RAM (Random Access Memory) on your system is set aside to store the images you open and edit in Corel WEB.PhotoPaint. Set the amount of memory based on the type of work you perform in Corel WEB.PhotoPaint and the number of applications you usually run simultaneously. If you increase the amount of memory reserved for images and find that Corel WEB.PhotoPaint's performance has decreased, you may need to reduce this amount so that more memory is available to run Corel WEB.PhotoPaint.

### To set the amount of available memory used for images

1. Click Tools, Options.

2. Click the Memory tab.

The Memory Usage section of the dialog box displays the total amount of memory available on your system.

3. In the Max box, type the percentage of the total memory you want to make available for images in Corel WEB.PhotoPaint.

The amount of memory this percentage corresponds to appears to the right of the Max box.

4. Restart Corel WEB.PhotoPaint for the settings to take effect.

The amount of memory allocated for images in Corel WEB.PhotoPaint is displayed in the [Status Bar](#).

### Caution

- If too much RAM is reserved for Corel WEB.PhotoPaint images, the [swap disks](#) you have set will be used intensively by Windows and other applications you are running to compensate. This may result in a decrease in overall performance.

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**{button ,AL(` PRC Setting memory and performance options;',0,"Defaultoverview",)} [Related Topics](#)**

## Choosing a scanning transfer mode

The scanning transfer mode determines how the information is transferred from your scanner to your computer. Some modes are faster than others but they require more system resources.

### To choose a scanning transfer mode

1. Click Tools, Options.
2. Click the Advanced tab.
3. Choose a mode in the Transfer Mode list box. The options are:
  - Buffered: enabled by default, this mode transfers the data from the scanner to Corel WEB.PhotoPaint using RAM. The data is transferred by sections. If you have enabled Color Correction in Corel WEB.PhotoPaint's View menu prior to acquiring the image, color correction is applied to each section as soon as the sections are transferred to Corel WEB.PhotoPaint.
  - Memory: the data from the scanner is loaded directly into RAM.
  - File: the data from the scanner is saved as a file that is automatically opened in Corel WEB.PhotoPaint.

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**{button ,AL(` PRC Setting memory and performance options;','0,"Defaultoverview",,)} Related Topics**

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## Initializing third-party effects when opening Corel WEB.PhotoPaint

You can use this procedure to have third-party plug-in effects, installed on your system, initialize when you launch Corel WEB.PhotoPaint. This takes a few seconds when you open the application. If you turn off this option, the third-party effects are initialized the first time you access the Effects menu. If you do not plan to use any special effects, you can save a few seconds on start-up by turning off the option.

### To initialize third-party effects when opening Corel WEB.PhotoPaint

1. Click Tools, Options.
2. Click the Filters tab.
3. Enable the Initialize Filters At Start-Up check box.

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**{button ,AL(` PRC Setting memory and performance options;',0,"Defaultoverview",)} Related Topics**

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## Adding and removing plug-in filters

Adding third-party plug-in filters to Corel WEB.PhotoPaint is done through the Options dialog box

### To add a plug-in

1. Click Tools, Options.
2. Click the Filters tab.
3. Click the Insert button.
4. Locate the folder that contains the filters you want to add.
5. Select the filters.
6. Click OK to add the filters and return to the Options dialog box.

### To remove a plug-in

1. Click Tools, Options.
2. Click the Filters tab.
3. Locate the folder that contains the filter you want to remove.
4. Click the Delete button.

– **Note**

- The dialog box does not show you the files included in the selected folder. You must know in advance the name of the folder that contains the filters to remove.

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**{button ,AL(` PRC Setting memory and performance options;','0,"Defaultoverview",,)} Related Topics**



# **Applying effects to your image**

## Applying effects to your image

Some of the most fascinating and useful items in Corel WEB.PhotoPaint are the special effects filters. These filters can completely change the look and feel of your image.

### How effects filters work

Effects filters are small programs that execute a predefined series of commands to produce a specific effect. They automatically calculate the values and characteristics of every pixel in your image and then alter the pixels according to these new values. For example, if you applied the Motion Blur filter to an image, the filter would analyze all pixel values, then "smear" the values in a specified direction, creating the illusion of motion.

### Don't forget masks

You don't have to apply effects to your entire image — you can apply the effect to specific areas of your image by enclosing them in a masked selection. See [Working with masks](#) for information on creating and working with masks.

### Common controls

The effects filters include Original and Result windows so that you can see the impact the effect will have on your image before you apply it. Most dialog boxes also contain a [Zoom tool](#) and [Hand tool](#), so you can zoom in or out of the Original and Result windows, and drag other areas into view. If you want the Result window to update automatically as you make adjustments to the settings, enable the Auto Preview button. The effects filters now include a button that lets you switch between viewing the Original and Result windows, and viewing a single, large Result image.

### Other types of filter in Corel WEB.PhotoPaint

Besides the special effects filters, Corel WEB.PhotoPaint offers enhancement filters you can use to improve the quality of your image, as well as import and export filters so you can change your image's file format. For information about filters that help you improve the quality of your image, see [Retouching and refining your image](#). For information about using filters to color correct your image, see [Working with color](#).

### Plug-in filters

Corel WEB.PhotoPaint also supports plug-in filters from third-party companies. These filters are called plug-ins because they plug in to the application platform. Once you have added the plug-in filters through the Options dialog box, they appear at the bottom of the Effects menu. To learn how to add and remove plug-in filters, see [Adding and removing plug-in filters](#).

### For more information see the following:

{button ,JI(`,`Using the twodimensional filters page 1 of 2')} [Using the two-dimensional filters](#)

{button ,JI(`,`Using the threedimensional filters page 1 of 2')} [Using the three-dimensional filters](#)

{button ,JI(`,`Using the color transform filters')} [Using the color transform filters](#)

{button ,JI(`,`Using the render effects')} [Using the render effects](#)

{button ,JI(`,`Using the fancy filters')} [Using the fancy filters](#)

{button ,JI(`,`Using Digimarc digital watermarking')} [Using Digimarc digital watermarking](#)

## **Using the two-dimensional filters**

## Using the two-dimensional filters (page 1 of 2)

### Edge Detect filter

The Edge Detect filter, like the Trace Contour and Find Edges filters, finds the edges of elements in your image, then converts them to lines on a background of a single color, allowing you to add a variety of outline effects to your image. The Sensitivity slider determines the amount of edge enhancement. You can use black, white, or the current paint color to fill the areas of the image that are not a part of the outline. For best results, use the Edge Detect filter on high-contrast images that include text.

### Pixelate filter

The Pixelate filter breaks up your image into square, rectangular, or circular cells. Use the Square or Rectangular options to create a blocky, exaggerated, digital appearance, or the Circular option to create a spider web effect.

### Puzzle filter

The Puzzle filter breaks down the image into puzzle-like pieces or blocks, resembling a jigsaw puzzle. You can control the block width, height, and offset to create blocks that range in shape from simple squares to ice shards. You can fill the spaces left between the pieces with white, black, or the current paint color.

### Ripple filter

The Ripple filter creates vertical or horizontal rippled waves throughout the image. You can select the distance between the wave cycles, the angle the waves travel through your image, and the amount of displacement the waves create.

### Shear filter

The Shear filter distorts an image along a path that you define using a shear curve. By manipulating nodes on the shear curve, you create curves that determine the shape and amount of the shearing. Your image will conform to the curve you have defined. There are three options for filling the area left empty by the displacement: the Ignore option will fill the empty area with the paint color, the Wrap Around option produces a tiling effect, while the Repeat Edges option produces a stretched effect.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(`OVR Applying effects to your image;`,0,"Defaultoverview",)} [Related Topics](#)

## Using the two-dimensional filters (page 2 of 2)

### Swirl filter

The Swirl filter creates a swirling vortex of distortion on your image according to the direction and angle you select. The image swirls around a fixed center point in either a clockwise or counterclockwise direction, completing the number of whole rotations you set. A lower value in the Whole Rotations box will result in a swirling effect, while a higher value will result in a concentric, reverberating effect.

### Tile filter

The Tile filter reduces the dimensions of your image and reproduces the image as a series of tiles on a grid. When you move the Width and Height sliders in the dialog box, the values entered represent the number of images duplicated on each axis. You can use the Tile effect in combination with flood fills to create backgrounds or to make wallpaper for Web pages or your Windows desktop.

### Vignette filter

The Vignette filter creates a frame around your image. A vignette can have a soft or hard edge, can be one of four shapes, and can be any color. Use a vignette with a higher fade rate to create a dreamy, nostalgic effect.

### Wet Paint filter

The Wet Paint filter creates the illusion that your image is a painting that is still wet. The effects can range from subtle changes in the luminescence of colors to streaks of wet paint dripping down your image. You set the percentage and degree of wetness. The Percentage slider controls the size of the drips. The Wetness slider controls the range of colors that are affected. Negative Wetness values cause darker colors to drip; while positive values cause light colors to drip.

### Wind filter

The Wind filter blurs your image in a specific direction, creating the effect of wind blowing across your image. You set the direction, opacity, and strength of the wind effect.

### Whirlpool filter

The Whirlpool filter applies a pattern of fluid streamlines over your image. There are a number of preset effects you can use or customize, or you can create your own effect by setting the smear length, spacing, twist, and streak detail.

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**{button ,AL(`OVR Applying effects to your image;',0,"Defaultoverview",)} Related Topics**

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## Working with the Edge Detect filter

### To highlight edges

1. Click Effects, 2D Effects, Edge Detect.
2. Move the Sensitivity slider to define the sensitivity value for the effect. The higher the value, the more edges are enhanced.
3. Click one of the Background Color buttons to select a color for the background.

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**{button ,AL(` PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics**

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## Working with the Pixelate filter

### To apply a pixelated effect

1. Click Effects, 2D Effects, Pixelate.
2. Click one of the Pixelate Mode buttons.
  - Square maintains equal Height and Width settings.
  - Rectangular allows you to set Height and Width individually.
  - Circular builds pixels out from the center in a radial pattern.
3. Move the Width and Height sliders to define values the size of the blocks.
4. Move the Opacity slider to set the transparency of the effect.

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**{button ,AL(` PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics**

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## Working with the Puzzle filter

### To apply a puzzle effect

1. Click Effects, 2D Effects, Puzzle.
2. Click one of the Fill Empty Areas With buttons.
  - Black fills the empty area with black.
  - White fills the empty area with white.
  - Paint Color fills the empty area with the current paint color.
  - Original Image fills the empty area with the original image.
  - Inverse Image fills the empty areas with a negative of the original image.
3. Move the Block Width and Block Height sliders to set the dimensions of the puzzle pieces.
4. Move the Max. Offset (%) slider to set the distance between pieces.

— **Note**

- The Fill Empty Areas With options are not available in Layer Mode.

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**{button ,AL(` PRC Using the twodimensional filters;' ,0,"Defaultoverview",)} Related Topics**

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## Working with the Ripple filter

### To apply a ripple effect

1. Click Effects, 2D Effects, Ripple.
2. Move the Ripple Direction dial to set a direction for the waves.
3. Click either the Period or Frequency button.
  - Period sets the wave length as a percentage of image area.
  - Frequency sets the number of waves appearing in the image.
4. Move the Amplitude slider to set the amount of displacement each ripple creates.

### Tip

- To apply waves with jagged edges, enable the Distort Ripple check box.

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**{button ,AL(` PRC Using the twodimensional filters;' ,0,"Defaultoverview",)} Related Topics**

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## Working with the Shear filter

### To distort images along a path

1. Click Effects, 2D Effects, Shear.
2. Click one of the Fill Undefined Areas With buttons.
  - Wrap Around fills exposed areas with the opposite edge of the image.
  - Repeat Edges stretches the edges of the image to fill in exposed areas.
  - Paint Color fills exposed areas with the paint color.
3. Choose an editing style from the Editing Style list box.
  - Curve lets you distort the image along a curve.
  - Linear lets you distort along a straight path.
  - Freehand distorts along an irregular path you define.
4. Click either the horizontal or the vertical button to set an orientation for the distortion path.
5. Edit the shear curve by clicking and dragging.

#### Tip

- Since moving the Scale slider allows you to set the intensity of distortion, set a gentle curve, then use the slider to experiment with different settings.

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**{button ,AL(` PRC Using the twodimensional filters;' ,0,"Defaultoverview",)} Related Topics**

## Working with the Swirl filter



### To apply a swirl effect

1. Click Effects, 2D Effects, Swirl.
2. Click either the Clockwise or Counter-Clockwise button to set the direction of rotation.
3. Move the Whole Rotations slider to set the number of times the base swirl rotates.
4. Move the Additional Degrees slider to choose the degree of rotation.

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**{button ,AL(` PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics**

## Working with the Tile filter

Enable the Identical Values check box to maintain equal values for columns and rows. This ensures that the tiles maintain their relative proportions.

### To apply a tile effect

1. Click Effects, 2D Effects, Tile.
2. Move the Horizontal Tiles slider to set the number of tile columns. If you enable the Identical Values check box, enter one value and the other will be adjusted.
3. Move the Vertical Tiles slider to set the number of tile rows.

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`{button ,AL(` PRC Using the twodimensional filters;',0,"Defaultoverview",)}` [Related Topics](#)

## Working with the Vignette filter



You can use any color for the frame. Simply select the color you want to use as the paint color before you open the Vignette filter.

### To apply a frame to images

1. Click Effects, Artistic, Vignette.
2. Choose a shape for the vignette.
3. Move the Offset slider to set the size of the center of the frame. Move the slider to the left to increase the size of the frame; move the slider to the right to decrease the size of the frame.
4. Move the Fade slider to set the fade-out rate.
5. Click a Color button to choose a frame color.

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**{button ,AL(` PRC Using the twodimensional filters;' ,0,"Defaultoverview",)} Related Topics**

## Working with the Wet Paint filter



Try applying successive combinations of positive and negative wetness values to the same image to produce some incredible effects. For example, if you apply a negative Wetness value to an object, it will appear to have a drop shadow that smears down the page.

### To apply a wet paint effect

1. Click Effects, 2D Effects, Wet Paint.
2. Move the Percent slider to set the size of drips.
3. Move the Wetness slider to determine which colors will drip.

Negative values cause the dark colors to drip, and positive values cause the light colors to drip. The higher the value, the more light or dark pixels will be affected.

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`{button ,AL(` PRC Using the twodimensional filters;',0,"Defaultoverview",,)} Related Topics`

## Working with the Wind filter

### To apply a wind-blown effect

1. Click Effects, 2D Effects, Wind.
2. Move the Direction dial to set the direction of the wind.
3. Move the Opacity slider to set the transparency of the effect.  
Higher values produce visible distortion and blurring, while lower values produce a more subtle effect.
4. Move the Strength slider to set the strength of the wind.

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**{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics**

## Working with the Whirlpool filter

This filter is memory-intensive, and can take a while to apply, even to the preview image. Try experimenting with lower values first, and working your way up.

### To apply a whirlpool effect

1. Click Effects, 3D Effects, Whirlpool.
2. Move the Spacing slider to set the frequency of the whirls.
3. Move the Smear Length slider to set the length of the fluid streamlines. The longer the Smear, the smoother the whirl will be. Short smears can produce noisy results.
4. Move the Twist slider to control the whirl method. High values make the fluid flow around the whirls much like whirlpools, whereas low values make the fluid flow out of the whirls like fountains.
5. Move the Streak Detail slider to set the level of smearing. Higher values restore some of the image detail removed when the effect was created.
6. Enable the Warp check box to distort the pixels in the image along the whirls.

### To load a preset warp style

1. Click Effects, 3D Effects, Whirlpool.
2. Choose a style from the Style list box.

### To save a customized warp style

1. Create or customize a whirlpool effect using the previous procedures.
2. Click Save.
3. Type a filename in the Save New Preset As box.

### To delete a preset warp style

1. Click Effects, 3D Effects, Whirlpool.
2. Choose the style you want to delete from the Style list box.
3. Click Delete.
4. Click Yes.

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`{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics`

## **Using the three-dimensional filters**

## Using the three-dimensional filters (page 1 of 2)

### 3D Rotate filter

The 3D Rotate filter rotates the image horizontally and vertically according to the horizontal and vertical limits you set. The image is rotated as if it were one side of a three-dimensional box. The preview window shows the perspective of the image with the current slider settings. The plane of the box that is shaded represents the image. The Best Fit option ensures that no part of the rotated image falls outside the Image Window.

### Emboss filter

The Emboss filter transforms your image into a relief, making the details appear as ridges and crevices on a flat surface. The Direction Control indicates the location of the light source relative to the image (at the center of the circle). You can use the original image, gray, black, or the paper color as the embossing color. The Emboss filter works best on images with medium to high contrast.

### Map to Object filter

The Map To Object filter creates the illusion that the image has been wrapped around a sphere, or a horizontal or vertical cylinder. The value you set using the Percentage slider determines the direction and amount of the effect. Negative values wrap the image toward the back; positive values wrap the image toward the front.

### Mesh Warp filter

The Mesh Warp filter distorts an image according to the manipulation of nodes on a grid. You determine the number of nodes and the number of grid panels. Higher numbers of nodes and a tighter grid provide finer control over small details in your image. Moving a node, does not affect the position of any of the other nodes. However, altering one node affects all connected gridlines.

### Page Curl filter

The Page Curl filter is used to give the impression that a corner of your image has rolled in on itself. Controls in the dialog box let you select a corner, the orientation and size of the curl, and its transparency level. You select colors for the curl as well as for the background that becomes visible as a result of the image curling away.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(' OVR Applying effects to your image;',0,"Defaultoverview",)} [Related Topics](#)

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## Using the three-dimensional filters (page 2 of 2)

### Perspective filter

The Perspective filter allows you to give your image a sense of three-dimensional depth, as if it were on a flat plane receding into the distance. The exposed areas of the Image Window are filled with the original image.

### Pinch/Punch filter

The Pinch/Punch filter warps your image by either "pinching" the image away from you or "punching" it toward you. Negative values apply a punch effect; positive values apply a pinch effect. You can produce dramatic effects by applying the Zig Zag filter to a masked [selection](#).

### Zig Zag filter

The Zig Zag filter distorts an image by bending the image lines that run from the center of the image to its edge. This effect produces waves of straight lines and angles which seem to twist the image from its center outwards.

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`{button ,AL(`OVR Applying effects to your image;',0,"Defaultoverview",)}` [Related Topics](#)

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## Working with the 3D Rotate filter

If you want to ensure that the image stays within the boundaries of the Image Window, enable the Best Fit check box.

### To rotate your image in three dimensions

1. Click Effects, 3D Effects, 3D Rotate.
2. Move the Vertical and Horizontal sliders to set the degree of rotation.

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**{button ,AL(`PRC Using the threedimensional filters;`0,"Defaultoverview",)} Related Topics**

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## Working with the Emboss filter

If you want more precise control over the lighting angle, intensity, color, and contrast, emboss your image using the Lighting Effects dialog box. See [Working with the Lighting Effects filter](#) for more information.

### To apply a three-dimensional relief effect

1. Click Effects, 3D Effects, Emboss.
2. Move the Depth slider to set the amount of embossing around the edges. This affects how deep the ridges and crevices will appear to be.
3. Click a point along the edge of the Direction dial to select a location for the light source.
4. Click one of the Emboss Color buttons to set the color of the embossed image.

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**{button ,AL(`PRC Using the threedimensional filters;','0,"Defaultoverview",)} [Related Topics](#)**

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## Working with the Map To Object filter

### To wrap your image around an object

1. Click Effects, 3D Effects, Map to Object.
2. Click one of the Mapping Mode buttons to choose an object type.
3. Move the Percentage slider to set the amount of wrapping.

Negative values wrap the image toward the back; while positive values wrap the image toward the front.

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**{button ,AL(` PRC Using the threedimensional filters;';0,"Defaultoverview",)} Related Topics**

## Working with the Mesh Warp filter



You can make simple but effective movies by applying the Mesh Warp filter to successive frames of a movie or animation file.

### To distort your image using a warping grid

1. Click Effects, 3D effects, Mesh Warp.
2. Move the No. Gridlines slider to set the number of grid panels.
3. Drag the nodes in the preview window to produce the desired distortion.

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**{button ,AL(` PRC Using the threedimensional filters;'0,"Defaultoverview",)} Related Topics**

## Working with the Page Curl filter



To apply the effect to a portion of the image, select an area using a mask before you choose the effect. The page will only curl inside the masked area.

### To curl a corner of an image

1. Click Effects, 3D Effects, Page Curl.
2. Click a button in the Adjust section to select a corner to curl.
3. Move the Width and Height sliders to determine the curl shape.
4. Click either the Opaque or Transparent button. Click the Opaque option if you want the back of the curl to be a solid color. Click the Transparent option if you want the underlying image to be visible through the curl.

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**{button ,AL(^ PRC Using the threedimensional filters; ,0,"Defaultoverview",)} Related Topics**

## Working with the Perspective filter

### To apply a perspective effect

1. Click Effects, 3D Effects, Perspective.
2. Click either the Perspective or Shear button.
  - Perspective allows you to move two nodes at a time toward or away from each other.
  - Shear maintains the distance between two nodes at a time, while allowing you to skew the image.
3. Enable the Best Fit check box to keep all parts of the image within the Image Window.

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**{button ,AL(` PRC Using the threedimensional filters;'0,"Defaultoverview",)} Related Topics**

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## Working with the Pinch/Punch filter

### To apply a pinch/punch effect

1. Click Effects, 3D Effects, Pinch/Punch.
2. Move the Punch/Pinch slider to set the intensity of the effect.

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**{button ,AL(` PRC Using the threedimensional filters;'0,"Defaultoverview",)} Related Topics**

## Working with the Zig Zag filter



### To apply a swirling or twisting effect

1. Click Effects, 3D Effects, Zigzag.
2. Click one of the Type buttons.
  - Pond Ripples distorts your image in overlapping concentric circles.
  - Out from center radiates outward in a more uniform manner than Pond Ripples.
  - Around Center gives more control over distortion.
3. Move the Waves slider to set the number of waves.
4. Move the Strength slider to set the intensity and the where the crests and troughs of the distortion waves will appear.

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**{button ,AL(` PRC Using the threedimensional filters;';0,"Defaultoverview",)} Related Topics**

## **Using the color transform filters**

## Using the color transform filters

### Halftone filter

The Halftone filter gives your image the appearance of a color halftone. As in color commercial printing, the screen angles you set determine how the halftone dots on the screens line up and how the color blends when all the screens are seen together. You can adjust the screen angles to produce a wider range of colors.

### Psychedelic filter

The Psychedelic filter changes the colors in your image to bright, electric colors such as orange, hot pink, cyan, and lime green.

### Solarize filter

The Solarize effect, like the Invert effect, transforms colors to appear like those of a negative photographic image. In photographic terms, solarization is a darkroom technique in which a sudden flash of light is used to darken unfilled areas of a print. Unlike the Invert filter (which produces an absolute that actually inverts the image colors), you control the intensity of the effect with the Solarize filter.

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**[{button ,AL\(`OVR Applying effects to your image;'0,"Defaultoverview",\)} Related Topics](#)**

## Working with the Halftone filter

### To give your image the appearance of a color halftone

1. Click Effects, Color Transform, Halftone.
2. Move the Max Radius slider to set the maximum radius of a halftone dot.
3. Move the Channel Angle sliders to set the angle of each of the color screens.

Use the Cyan, Magenta, and Yellow slider bars to control the channel angle in order to determine the color mixture and to produce a wider range of mixing patterns.

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**{button ,AL(` PRC Using the color transform filters;'0,"Defaultoverview",)} Related Topics**

## Working with the Psychedelic filter



### To apply psychedelic colors

1. Click Effects, Color Transform, Psychedelic.
2. Move the Level slider to set the intensity of the effect.

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**{button ,AL(` PRC Using the color transform filters;' ,0,"Defaultoverview",)} Related Topics**

## Working with the Solarize filter



### To create solarized images

1. Click Effects, Color Transform, Solarize.
2. Move the Level slider to set the intensity of the effect.

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**{button ,AL(` PRC Using the color transform filters;' ,0,"Defaultoverview",)} Related Topics**

## Using the render filters

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## Using the render effects

The filters in the Render Effects menu offer ways of simulating lighting, photographic realism, and the appearance of three-dimensional depth.

### Lens Flare filter

The Lens Flare filter produces rings of light on your image that simulate the flare that appears on a photograph when the camera is aimed toward a direct bright light. In a camera, this occurs because the light is being passed through a series of lenses, each of which affects its intensity and spread. Lens flares will differ from lens to lens, depending on focal length and lens magnification. The Lens Flare filter provides you with three different lens types. Use the Lens Flare filter to add a touch of photographic realism to images.

### Lighting Effects filter

The Lighting Effects filter offers a range of tools for adding up to 19 light sources to your RGB images. This allows you to add dramatic special effects: shine a spotlight on the subject of your image, or use colored lighting to set a mood. The controls in the Lighting Effects dialog box provide control over the color, brightness, and contrast; it even allows you to use the light source as a way to define embossing texture values. The Lighting Effects filter offers four preset light source types.

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**{button ,AL(' OVR Applying effects to your image;',0,"Defaultoverview",)} [Related Topics](#)**

## Working with the Lens Flare filter

Because this filter simulates bright light striking a camera lens, the flare created is refracted into a series of small lightened circles as well as the bright flare point. Be careful that these secondary light circles don't fall in undesirable areas.

### To create a lens flare in your image

1. Click Effects, Render, Lens Flare.
2. Set the center of the flare by clicking on the preview image.
3. Click a Lens Type button.
  - 50-300 mm Zoom creates a lens flare effect common to focal lengths between 50 mm (standard lens, normal perspective) and 300 mm (telephoto/zoom lenses, magnified perspective).
  - 35 mm Prime creates a lens flare effect common to a moderate wide-angle lens.
  - 105 mm Prime creates a lens flare effect common to a moderate telephoto lens.
4. Click a filter color from the Color picker.
5. Move the Brightness slider to set the flare's brightness.

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**{button ,AL(` PRC Using the render filters;',0,"Defaultoverview",)} [Related Topics](#)**

## Working with the Lighting Effects filter



### To add light sources to your image

1. Click Effects, Render, Lighting Effects.
2. Choose a lighting source from the list box.
  - Ambient is a light source like an average light bulb offering a soft, even light across the image with no harsh center and no shadows. You can't aim ambient lights.
  - Spotlight is a beam light source with more clearly defined edges than the others. You can aim, elevate, and focus spotlights.
  - Omni is similar to a theatrical flood light. It has a hot center of light but a soft, wide spread. You can't aim or focus omni light, but you can elevate and brighten it.
  - Directional is similar to an ambient light: it provides even lighting with no hot center. You can aim a directional light. It is especially useful for defining textures when relief is being applied to your image.
3. Click a color from the color picker.
4. Click and drag the light source selector. to set the position, angle, and elevation of the light. To hide the light source in the preview window, click the Reveal/Hide Light Source button.
5. To add or remove additional light sources, click the Add and Subtract Light Source buttons. You can add and define up to 19 light sources.
6. For each light source, do any of the following:
  - Move the Brightness slider to set the light's intensity.
  - Move the Elevation slider to control the light's vertical angle, from 0 to 90 degrees. At 90 degrees the beam shines straight down at the image.
  - Move the Aperture slider to control the width of the pool of light, from 0 to 180 degrees.
  - Move the Focus slider to control the amount of spill at the edges of the pool of light — it is the softness of the edge expressed as a percentage of the sharpest level of focus.
  - Move the Flash Expose slider to set a brightness value to be applied across the image pixels without factoring tonal values. Use this sparingly — it tends to wash out the image.
  - Move the Image Exposure slider to set the overall brightness of the image, including the areas outside the pool of light.

### To save a lighting style

1. Create a lighting style using the previous procedure.
2. Click the plus button.
3. Type a filename for the style in the Save New Light Type As box.

### To load a preset lighting style

1. Click Effects, Render, Lighting Effects.
2. Choose a preset style from the Style list box.

### To delete a lighting style

1. Click Effects, Render, Lighting Effects.
2. Choose the preset style to delete from the Style list box.
3. Click the minus button.

**To create an embossed relief using light**

1. Click Effects, Render, Lighting Effects.
2. Choose a preset style from the Styles list box.
3. Choose one of the single channel options from the Channel list box.
4. Move the Relief slider to set the depth of the relief.
5. Move the Contrast slider to set the amount of contrast in the relief.

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**{button ,AL(` PRC Using the render filters;',0,"Defaultoverview",)} Related Topics**

## Using the fancy filters

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## Using the fancy filters

### Alchemy filter

The Paint Alchemy filter enables you to transform your image into a natural media painting by applies brushstrokes to your image. The image must be RGB, 16 or 256 color for this filter to work.

The Alchemy filter provides 30 user-definable parameters and many preset styles from which to choose. If you apply the preset styles to images, you will notice the incredible versatility of this filter and begin to realize the thousands of possibilities it offers. The parameters are presented in five groups, each one identified by a tab: Brush, Color, Size, Angle, and Transparency. Keep in mind that a small change in one parameter can make a big difference on the overall effect; change one parameter at a time so that you become familiar with the effects of each one. The sophistication of the Alchemy filter sometimes makes it slower than the other effects; however, the results are well worth the wait.

### Terrazzo filter

The Terrazzo filter allows you to create kaleidoscope-like designs using elements in your image. This filter takes a single tile — a portion of your image cropped into a simple shape — and repeats, reflects, or flips it a number of times in interlocking symmetrical patterns over the surface of your image.

Terrazzo provides 17 tiling — or symmetry

— options. Each Symmetry option offers a different tile shape (the blue polygon) and tiling pattern (the black yin and yang forms). You can apply the result to the image you used to create it, or to another image.

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**{button ,AL(`OVR Applying effects to your image;',0,"Defaultoverview",,)} Related Topics**

## Working with the Alchemy filter

### To apply natural media brushstrokes to images

1. Click Effects, Fancy, Alchemy.
2. On the Brush tab, do any of the following:
  - Click one of the Layering Option buttons.
  - Click a brush type from the brush thumbnails.
  - Move the Horizontal Variation and Vertical Variation styles to set the direction of the brush strokes.
  - Move the Density slider to set the density of the brush strokes.
3. Click the Color tab, and do any of the following:
  - Click one of the Brush Color buttons. If you choose Solid Color, choose a color from the color picker.
  - Click one of the Background Color buttons. If you choose Solid Color, choose a color from the color picker.
  - Move the Hue slider to set the amount of hue variation in the brush strokes.
  - Move the Saturation slider to set the amount of saturation variation in the brush strokes.
  - Move the Brightness slider to set the amount of variation in the brightness levels of brush strokes.
4. Click the Size tab, and do any of the following:
  - Move any of the Adjust sliders to adjust the size of the brushstrokes.
  - Choose an option from the Vary Brush Size list box.
5. Click the Angle tab, and move the Adjust sliders to adjust the angle of the brushstrokes.
6. Click the Trans tab, and move the Adjust sliders to determine the transparency of the brushstrokes.

### To save customized Alchemy settings as a preset style

1. Customize the Alchemy settings using the previous procedure.
2. Click the Save As button.
3. Type a filename for the new style in the Save New Style As box.

### To load a preset Alchemy style

1. Click Effects, Fancy, Alchemy.
2. Choose a style from the Styles list box.

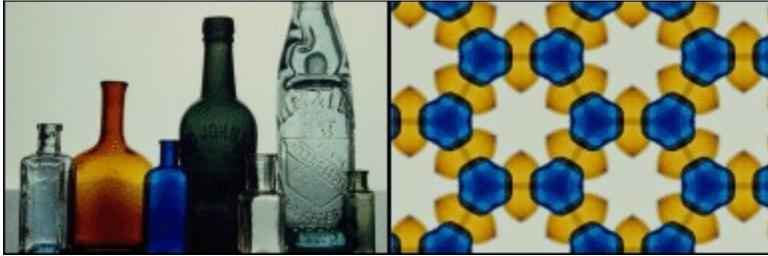
### To delete a preset Alchemy style

1. Click Effects, Fancy, Alchemy.
2. Choose the style you wish to delete from the Styles list box.
3. Click Delete.

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**{button ,AL(` PRC Using the fancy filters;`,0,"Defaultoverview",)} [Related Topics](#)**

## Working with the Terrazzo filter



### To make kaleidoscope patterns using your image

1. Click Effects, Fancy, Terrazzo.
2. Click the Symmetry button.
3. Click one of the Symmetry tiling thumbnails.
4. Click OK.
5. Move the Feather slider to set a soft edge for tiles.
6. Move the Opacity slider to set the transparency level of the repeated tiles.

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**{button ,AL(` PRC Using the fancy filters;',0,"Defaultoverview",)} Related Topics**

# Using Digimarc Digital Watermarking

## Using Digimarc digital watermarking

Corel WEB.PhotoPaint include PictureMarc from Digimarc, which allows you to embed and read digital watermarks in your image. These watermarks allow you to embed information which communicates your copyrights and authorship. The watermarks are imperceptible, apparent to the computer, but not to the viewer of an image, providing a persistent identity which travels with the image wherever it goes.

A Digimarc watermark carries a unique Creator Id, and image attributes. A Creator ID is assigned when you subscribe to Digimarc's on-line service. You provide a complete set of contact details, including your name, phone number, address, e-mail and web addresses, and specialty. This is uniquely associated with your creator ID.

A Digimarc watermark is actually a small amount of random noise added to the luminance component of the pixels in your image. At high magnification, you might notice seemingly random changes in brightness of a pixel. This change is not enough to harm the visual integrity of your image, but carries information which survives normal edits and even printing and scanning.

Digimarc watermarks do not prevent someone from using your images or infringing on your copyright. But they do communicate that you are claiming your copyrights, and provide a mechanism for interested parties to contact you about the image or one like it.

Whenever someone opens or scans a watermarked image into Corel WEB.PhotoPaint, it is automatically checked for a watermark. If one is present, a copyright symbol is added to the title bar, communicating to the viewer that someone has embedded information in the image. From there, the viewer can read the watermark, where they discover your Creator Id. By clicking the Web Lookup button in the read dialog, or calling Digimarc's fax-back service, the viewer has direct access to your contact details.

To find out more about Digimarc and PictureMarc, go to [www.digimarc.com](http://www.digimarc.com).

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**{button ,AL(`OVR Applying effects to your image;',0,"Defaultoverview",,)} Related Topics**

## To embed a watermark

1. Click Effects, Digimarc, Embed watermark.
2. If you have not personalized your copy of PictureMarc, click Personalize. In the Personalize dialog, click the Register button, or call the Digimarc phone number to subscribe to MarcCentre, and get your unique Creator Id. Enter this Id in the Creator Id field, following the instructions on the registration form, and click OK.
3. Select the Type of Use attribute (Restricted Use or Royalty Free), and set or unset the Adult Content attribute.  
**Note:** This is for communication only, and does not affect display of the image.
4. Set the watermark intensity. This determines how strongly the watermark is placed in the image. The higher the intensity, the more visible the watermark will be, and the more edits and transformations it will survive. Likewise, the lower the intensity, the less visible the watermark will be, and the less it will survive. The default setting is 2, and is suitable for most applications.

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{button ,AL(` PRC Using Digimarc Digital Watermarking;',0,"Defaultoverview",)} Related Topics

## To read a watermark

1. Click Effects, Digimarc, Read watermark.
2. If a watermark is present, you will see a read results dialog displaying the creator id and image attributes found in the watermark.
3. To find out more about the creator or distributor of the image, either launch a web browser and go to the URL provided; call the Digimarc fax-back service at the number listed; or if you have a Web connection, click the Web Lookup button to go directly to the page of contact details for that Creator Id.

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**{button ,AL(` PRC Using Digimarc Digital Watermarking;',0,"Defaultoverview",)} Related Topics**





# Getting started

## Getting started

Corel WEB.PhotoPaint is a powerful bitmap-based image editing and painting program that is ideal for preparing images for use on Web pages, retouching photographs, editing images and animation files, and creating original artwork. Corel WEB.PhotoPaint combines a vast array of special effects filters with impressive painting, masking, and object-handling tools to allow you to produce effects ranging from the simple to the sublime.

You can use Corel WEB.PhotoPaint to make subtle changes such as adjusting the lighting, sharpening the focus, or removing scratches. You can make drastic changes such as removing people and things, swapping details between images, adding text and objects, adjusting color, colorizing black-and-white and gray-scale images, splicing animations, and applying unique combinations of special effects.

### Setting up an image for editing

There are several ways of setting up an image for editing or enhancement in Corel WEB.PhotoPaint. You can create a new, blank document and either paint on it or create a montage with bits and pieces of other images. If the image you want to work on is a photograph or drawing, you can access your scanning software from within Corel WEB.PhotoPaint and create an image file from it.

This section will show you how to set up a new or existing image for composition, editing, or enhancement, the different viewing options that are available to you, and how to save your file and shut down.

### Before you begin: understanding bitmap images

Bitmap images, also called raster or paint images, are made of individual dots called pixels (picture elements) that are arranged and colored differently to form a pattern. When you zoom in, you can see the individual squares that make up the total image. Increasing the size of a bitmap has the effect of increasing individual pixels, making lines and shapes appear jagged. However, when viewed from a greater distance, the color and shape of a bitmap image appear continuous. Because each pixel is colored individually, you can create photo-realistic effects such as shadowing by manipulating select areas, one pixel at a time.

Because a bitmap image is created as a collection of arranged pixels, its parts cannot be manipulated (e.g., moved) individually.

### For more information see the following:

{button ,Jl('', 'Setting up a new image')} [Setting up a new image](#)

{button ,Jl('', 'Opening existing files')} [Opening existing files](#)

{button ,Jl('', 'Scanning images')} [Scanning images](#)

{button ,Jl('', 'Saving and closing')} [Saving and closing](#)

{button ,Jl('', 'Viewing your image page 1 of 2')} [Viewing your image](#)

{button ,Jl('', 'Viewing system application and image information')} [Viewing system, application, and image information](#)

{button ,Jl('', 'Using the Scrapbook')} [Using the Scrapbook](#)

{button ,Jl('', 'Safety nets')} [Safety nets](#)

{button ,Jl('', 'Organizing and retrieving files')} [Organizing and retrieving files](#)

## **Setting up a new image**

## Setting up a new image

When you create a new image or animation file, you select a color mode, image size and resolution, and the background paper color. The image's color mode and resolution are particularly important because they affect both the size of the file and the quality of your final image. If the file you are creating is going to be particularly large or has a really high resolution, try working on it in parts. This reduces the amount of data your system has to process at one time.

### Choosing the right color mode

Corel WEB.PhotoPaint has several color modes to choose from: black-and-white (1-bit), grayscale (8-bit), duotone (8-bit), paletted (8-bit), RGB (24-bit), and CMYK (32-bit). The number of bits a color mode uses dictates both the horsepower it requires from your system as well as the number of colors or shades it is capable of producing. One bit can either be on or off, so 1-bit color is capable of creating just two pixel depths: 0 (off) results in black, and 1 (on) results in white. On the other end of the scale, 32-bit color has more than four billion possible pixel depths (colors), and requires a great deal more memory.

For more information on selecting a color mode, see [Working with color](#).

### Image size

An image's size and resolution are often confused. An image's size refers to the actual, physical dimensions of the image as it will be output (usually printed). You can measure an image's size by standard measurement units such as centimeters or inches, or by how many pixels high and wide it is. If you are printing an image, you will probably want to know its size in terms of inches or some other unit of measure you are comfortable with. If you are going to be displaying your image on the Web or as part of a slide show, you will probably want to know its size by pixels so you can display it on a one-to-one pixel ratio with the final display device.

### Image resolution

An image's resolution determines the degree of detail it contains, and is measured by the number of pixels, or dots, it contains per inch (dpi). Because the number of pixels in a bitmap is fixed, the resolution of the image is tied in to the size of the printed image. If you print the image at a small size, the pixels are tiny, and the resolution high. Print the image large, and the pixels become enlarged and look coarse, resulting in a lower resolution.

A higher resolution allows for more detail and smoother color transitions than a lower resolution, but also results in a much larger file. Setting the resolution is a balancing act between achieving the level of detail you need and keeping the file size down to a level your system can handle.

Base your image resolution on what your output will be. If you are going to print your image, keep the resolution lower than that of the final output device: if you create a 1200 dpi image to print on a 600 dpi printer, you are going to end up with a 600 dpi printed image and a file that is much larger than you need.

If you are going to display your image on screen, you can generally get away with a lower resolution. Again, keep in mind the memory restrictions of your particular setup, and try to set the resolution to correspond with that of the monitor you plan to use.

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**{button ,AL(`OVR Getting started;`,`0,"Defaultoverview",)} [Related Topics](#)**

## Starting from scratch

When you create a new image, you choose a color mode, image size and resolution, and the background paper color. If the file you are creating is going to be particularly large or has a really high resolution, try working on it in parts. This reduces the amount of data your system has to process at one time.

### To create a new image

1. Click File, New.
2. Choose a color mode from the Color Mode list box.
3. Click the arrow at the side of the paper color swatch to open the Paper Color Palette. If you wish to choose from a wider variety of colors, click Others to open the Select Color dialog box.
4. Click a color swatch to select it.
5. Type values in the Width and Height boxes to set the dimensions of the image. If you want to use a different unit of measurement, click the down arrow in the Units list box and choose a different one.
6. Type values in the Horizontal and Vertical boxes to set the resolution.

### To create an image in parts

1. Click File, New.
2. Follow steps 2 to 6 from the previous procedure to choose the color mode, image size, and resolution.
3. Enable the Create a Partial File check box at the bottom of the dialog box.
4. Click OK.
5. Choose a grid from the Grid Size list box.
6. Click the portion of the image you would like to work on first.

#### – Tip

- You can create a custom grid by choosing Custom Grid in the Grid Size list box or by enabling the Edit Grid check box. Click and drag the nodes to reshape a panel, or move a panel by clicking and dragging it.

### To create a animation

1. Click File, New.
2. Choose a color mode from the Color Mode list box.
3. Click the arrow at the side of the paper color swatch to open the Paper Color Palette. If you wish to choose from a wider variety of colors, click Others to open the Select Color dialog box.
4. Click a color swatch to choose it.
5. Type values in the Width and Height boxes to set the dimensions of the image. If you want to use a different unit of measurement, click the down arrow in the Units list box and choose a different one.
6. Type values in the Horizontal and Vertical boxes to set the resolution.
7. Enable the Create a Animation check box.
8. In the Number of frames box, type in the number of frames you want in the animation.

## **Opening existing files**

## Opening existing files

Although you can create impressive original bitmap artwork in Corel WEB.PhotoPaint, it is most popular for editing existing images. You can import and work on just about any digitized image, as long as it has been rasterized; that is, rendered into pixels. If you import a vector image into Corel WEB.PhotoPaint, it will open as a duplicate bitmap file, leaving your original file intact.

If your image is particularly large or has a high resolution, try working on it in sections. This reduces the amount of data your system has to process at one time.

### Image sources

Image sources include scanned photos and artwork, stock photo libraries, video capturing cards, and images from other graphics applications.

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**{button ,AL(`OVR Getting started;`,`0,"Defaultoverview",)} Related Topics**

## Opening an image

Although you can create original artwork in Corel WEB.PhotoPaint, it is most popular for editing existing images. If your image is particularly large or has a high resolution, try working on it in sections. This reduces the amount of data your system has to process at one time and can keep it from getting bogged down.

### To open an image

1. Click File, Open.
2. Choose the drive where the file is stored in the Look In list box.
3. Double-click the folder containing the image.
4. In the list box to the left of the Options button, choose Full Image.
5. Double-click the file's name.

### To open a section of an image

1. Click File, Open.
2. Choose the drive where the file is stored in the Look In list box.
3. Double-click the folder containing the image.
4. In the list box next to the Options button, choose Partial Load.
5. Double-click the file name.
6. Choose a grid from the Grid Size list box.
7. Click the portion you would like to open.

#### – Tip

- You can create a custom grid by choosing Custom Grid in the Grid Size list box or by enabling the Edit Grid check box. Click and drag the nodes to reshape a panel, or move a panel by clicking and dragging it.

### To open a different section of an image

1. Click File, Select Partial Area.
2. Click the rectangle containing the area you wish to open. The flashing section indicates the area that is currently open.

### To open a section of a animation

1. Click File, Open.
2. Choose the drive where the file is stored in the Look In list box.
3. Double-click the folder containing the image.
4. In the list box next to the Options button, choose Partial Load.
5. Double-click the file name.
6. Enter the range of frames you want to open in the From and To boxes.

# Scanning images

## Scanning images

### Selecting an original

The quality of your scanned image depends on the quality of the original image. When choosing an original, you should try to avoid images that are badly damaged or stained. Rips and tears in an image may require extensive editing to correct.

You can use Corel TWAIN's features to make minor adjustments to the image. If your image requires major changes, scan the image using Corel TWAIN, then use the powerful image editing tools available in Corel WEB.PhotoPaint to make corrections.

### Improving image quality

To get the best possible scan, you should start with a high quality original. However, if you have to scan a poor quality image, Corel TWAIN provides tools to help improve the look of the scan.

One common problem with images is what professional photographers refer to as flat images, meaning that a picture has very little contrast. By adjusting the contrast or brightness when scanning, you can increase the differences between highlights and shadows to give the image the appearance of more depth. These features can also be used to enhance over or under exposed images.

Two of the most significant image adjustments that you can make are to the color depth and the resolution. To determine the best settings for these two adjustments, you'll need to consider the following:

- how much detail you need
- what is original image type, and final image type (color depth)

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**{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} Related Topics**

## Selecting a source

The scanner source is the scanner that you're using to create digital images. You need to hook up your scanner and install the scanner software, following the documentation provided by the manufacturer. Once you've done that, you need to identify the scanner in the your graphics application.

### To select a source

1. In your graphics application, click File, Acquire Image, Select Source.
2. Choose your scanner model name from the list, ensuring that the model is preceded by "Corel."  
A Corel source must be selected in order for you to use Corel TWAIN.
3. Click Select.

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**{button ,AL(` PRC Scanning images;'0,"Defaultoverview",)} Related Topics**

## Scanning an image

You can use your scanner to produce scanned, digital images of line art, drawings, photographs, and even 3D objects (as long as they fit on the scanner bed!). You can use a graphics application to preview the image you're scanning, scan entire images, selections of images, or multiple images.

Using the Prescan feature, you can preview images before you scan them into your application, allowing you to define the image area to be scanned.

### To preview an image

Prescan is a low resolution preview of your image.

1. In your graphics application, click File, Acquire Image, Acquire.  
The Corel TWAIN dialog box appears.
2. Click Prescan.

### To scan an image

1. In your graphics application, click File, Acquire Image, Acquire.  
The Corel TWAIN dialog box appears.
2. Click Scan.

### To scan a selection

1. In your graphics application, click File, Acquire Image, Acquire.  
The Corel TWAIN dialog box appears.
2. Click Prescan.
3. In the preview window, drag the selection box around the area you want to scan.
4. Click Scan.

### Tip

- To enter precise measurements for the selection box, type values into the Left, Top, Width, and Height boxes.

### To scan with an Automatic Document Feeder

1. In your graphics application, click File, Acquire Image, Acquire.  
The Corel TWAIN dialog box appears.
2. Click the Custom tab.
3. Enable either the Feeder or ADF (Automatic Document Feeder) check box, if applicable.  
Your scanner must support the ADF function for the ADF or Feeder option to be available. Refer to the scanner manufacturer's documentation for more information.
4. Choose a page size from the list box.
5. Click Scan.

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**`{button ,AL(' PRC Scanning images;',0,"Defaultoverview",)}` [Related Topics](#)**

## Rotating images

You can rotate an image by either 90, 180 or 270 degrees in TWAIN. When you rotate your image using TWAIN, the preview window displays the results quickly, but when you actually scan the image, the transformation may take considerable time. If your graphics application supports image rotation, you may consider making the transformation there.

### To rotate an image

1. Click the Layout tab.
2. Choose a rotation angle from the Rotation list box.

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**{button ,AL(` PRC Scanning images;' ,0,"Defaultoverview",)} Related Topics**

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## Adjusting color depth

Color Depth determines the range of colors and tones that are available in an image. It is usually measured by the number of colors displayed (e.g. 256 colors, or 16 million). Each color depth has advantages and limitations:

| <b>If scanning</b>                    | <b>Then use this color depth</b> |
|---------------------------------------|----------------------------------|
| line art                              | black and white                  |
| <a href="#">duotones</a>              | grayscale                        |
| to print to a black and white printer | grayscale                        |
| high quality color photos             | 16 million                       |

### To adjust color depth

1. Click the Layout tab.
2. Choose a color depth from the Depth list box.

As you decrease the color depth, some details may be lost. You may want to use a higher color depth for detailed images even if it has a small color range. Scanning at a higher color depth may also save you the trouble of having to do extensive color correction in a photo-editing package.

#### – Tip

- Keep in mind that the image will only appear as good as your output sources will allow. It may be a waste of disk space to scan an image at a high color depth if the monitor or printer you're using is not capable of producing such a wide range of color.

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**{button ,AL(` PRC Scanning images;',0,"Defaultoverview",)} [Related Topics](#)**

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## Adjusting resolution

It is important to choose the appropriate resolution at which to scan your image. But how do you determine this? You usually don't need to scan your image at the highest possible resolution; this only increases your file size and slows down the printing or display of the image onscreen. The following guidelines may help you determine the best scanning resolution for your image:

| <b>When scanning for</b>                     | <b>Use</b>  |
|--|---|
| halftone print images                        | 1.5 to 2 times the screen frequency, or refer to the printer manufacturer's documentation to find the printer's line screen frequency |
| <a href="#">continuous tone</a> print images | the printer resolution; refer to the printer manufacturer's documentation to find the printer's line screen frequency                 |
| black and white images                       | the printer resolution; refer to the printer manufacturer's documentation to find the printer's line screen frequency                 |
| display onscreen/Internet                    | 72 or 96 dots per inch  |

Enlarging your image will also impact on the resolution. When possible, try to scan at 100 per cent of the image size, and modify the size in a graphics application such as Corel WEB.PhotoPaint.

### To adjust resolution

1. Click the Layout tab.
2. Choose a resolution from the Resolution list box.

It is not always necessary to choose the highest possible resolution to get a good quality scan. If the image has little detail or is only black and white, you can use a lower resolution. This helps reduce the size of the file, as images scanned at higher resolutions require more disk space.

### To adjust resolution when displaying images on the Internet

1. Click the Layout tab.
2. Choose custom from the Resolution list box.
3. Use the scroll arrows to select either 72 x 72 or 96 x 96 dots per inch.

### Tips

- If scanning an image to be displayed on the Internet, choose a resolution of 72 or 96 dots per inch.
- Check the scanner manufacturer's documentation to find the optical resolution of the scanner.
- The most important thing to remember when choosing a resolution is that you want to get the highest possible image quality without making the file any larger than necessary.

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**{button ,AL(' PRC Scanning images;',0,"Defaultoverview",)} [Related Topics](#)**

## **Saving and closing**

## Saving and closing

When you save a file for the first time, you assign it a name and choose a folder in which to store it. If you try to close Corel WEB.PhotoPaint and have made changes since your last save, you will be prompted to save your image again.

### Selecting a file type

When you save a file for the first time, it will automatically save as a .CPT image unless you specify otherwise. See [Choosing a file format for the Web](#) for more information on the various file formats that work on the World Wide Web.

### Backup

You can automatically create a backup copy of your image every time you save by enabling the Backup check box in the Save dialog box. The backup copy's file extension will end with a "\$". For example, the backup copy of a file named APPLE.CPT would be APPLE.CP\$.

### Compressing files

If you need to save space on your hard drive, you can store files in a compressed format. Generally speaking, the more compressed a file is, the slower it is to read from or write to.

### Leave yourself a note

As you save a file, you can attach a description to it in the Notes box. This is particularly useful for similarly named files (for example, TEXTURE1.CPT, TEXTURE2.CPT, etc.).

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**{button ,AL(^OVR Getting started;',0,"Defaultoverview",)} [Related Topics](#)**

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## Saving an image

These procedures show you how to save new and existing image files. For information on file formats that work best for the Web, see [Choosing a file format for the Web](#). For information on saving animation files, see [Saving an animation](#).

### To save a new image

1. Click File, Save As.
2. Choose a drive in which to store the file in the Save In list box.
3. Double-click the folder where you want the file saved.
4. Type a name in the File Name box.
5. Choose a file type in the Save As Type list box.
6. Click Save.

### To save a previously saved image

- Click File, Save.

### To save an image as a new file

1. Click File, Save As.
2. Choose a drive in which to store the file in the Save In list box.
3. Double-click the folder where you want the file saved.
4. Type a name in the File Name box.
5. Choose a file type in the Save As Type list box.
6. Click Save.

### To save a section of an image as a separate file

1. Click File, Save Partial Area As.
2. Choose a file type in the Save As Type list box.
3. Click the down arrow (next to the Save In list box) and click a drive letter.
4. Double-click the folder where you want the file saved.
5. Type a name for the file in the File Name box.
6. Click Save.

#### Notes

- To use this command, a partial area must already be open.
- The Save Partial Area As command saves the currently open section of the image to a separate file. If you would rather save the changes to the original image, click File, Save.

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`{button ,AL(`PRC Saving and closing';0,"Defaultoverview",)}` [Related Topics](#)

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## Closing down

### To close an image

- Click File, Close.

### To close Corel WEB.PhotoPaint

- Click File, Exit.

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`{button ,AL(` PRC Saving and closing;',0,"Defaultoverview",)}` [Related Topics](#)

## **Viewing your image**

## Viewing your image (page 1 of 2)

Corel WEB.PhotoPaint provides several viewing tools to ensure that the image you see on screen is accurate and to allow you to view and work on your image from as close up or as far away as you need to.

### The Zoom tool

The Zoom tool allows you to magnify or decrease the size of your on-screen image without affecting the actual image size. The real-life equivalent to the Zoom tool is a telescope. When you look through one side, your image is magnified. When you flip it over, your image seems farther away.

When you zoom in so that all of an image is not visible, you can move around by clicking the scroll bars that appear at the sides and bottom of the Image Window, or you can use the Hand tool (also on the Zoom flyout) to drag the image around.

The Zoom Tool Settings Roll-Up contains a single check box for enabling or disabling the right mouse button as a means of zooming out on an image. If the check box is disabled, you can still zoom out by holding down SHIFT while clicking the image.

### Moving to areas of your image that fall outside the Image Window

When you have zoomed in so far that all of the image is no longer visible in the Image Window, you can use either the [Hand tool](#) or the [Navigator pop-up](#) to move to a different section of the image.

### Viewing and playing animations

You can use the zoom tools for viewing animation files just as you would for other images. The Animation menu and the Animation toolbar contain controls that let you play and stop the animation, as well as to rewind or fast forward to the beginning or end of the animation, or move through it frame by frame.

### On-screen alignment tools

Grids, rulers, and guidelines are alignment tools that help you to align or size things on your image with precision. These tools are only visual, so you don't have to worry about your image printing with a grid on top of it.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(`OVR Getting started;',0,"Defaultoverview",)} [Related Topics](#)

## Viewing your image (page 2 of 2)

### Maximizing your work area

If you want to make your work area as large as possible, use the Maximize Work Area command (found under the View menu). This command temporarily eliminates the Title and Menu Bars, and allows you to continue editing your image. The Full-Screen Preview command (View menu) hides the Corel WEB.PhotoPaint desktop and displays your image at the size of your monitor, but does not allow you to continue editing.

### Screen dithering

Screen dithering is a method of enhancing the display of monitors that are capable of 16-bit color or less. It works by averaging the depth of pixels in a given area to create additional colors or shades of gray (depending on whether you are working with color, grayscale, or black-and-white images). If you are working on an image that contains more colors than your monitor is capable of producing, use screen dithering. If your monitor supports more than 16-bit color, there is no need.

There are two types of screen dithering: error diffusion and ordered. The difference between the two options is in the size of the areas they use to average pixel depths. In error diffusion, the colors or grays are averaged using the accumulated error over the whole image. This is the most accurate method of screen dithering, but, naturally, also slows your computer down the most. Ordered diffusion approximates pixel depth using a larger, fixed-dot pattern, much like the printed halftone.

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**{button ,AL(`OVR Getting started';,0,"Defaultoverview",)} Related Topics**

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## Viewing your image as large as possible

If you want to view your image as large as possible, use the Maximize Work Area or Full-Screen Preview commands. Maximizing your work area hides the title and Menu Bars, but allows you to continue editing your image (you can still access all the menus using keystrokes). You can view your image at an even larger size using the Full-Screen Preview command, but in this case you can't continue editing your image until you return it to normal view.

### To maximize the work area

- Click View, Maximize Work Area.

– **Note**

- You can access any of the menus while your work area is maximized by using keystrokes. For example, to access the View menu (so you can disable the Maximize Work Area command and return to normal view), press ALT + V.

### To see a full-screen preview of your image

- Click View, Full-Screen Preview.

The Corel WEB.PhotoPaint interface disappears and the image displays at full-screen size.

– **Note**

- To return to normal view, press any key.

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{button ,AL(` PRC Viewing your image;',0,"Defaultoverview",)} Related Topics

## Making the most of your monitor

If you are working on an image that contains more colors than your monitor is capable of producing, use one of the screen dithering options. Screen dithering works by averaging the depth of pixels in a given area to create additional colors or shades of gray (depending on whether you are working with color, grayscale or black-and-white images).

### To set the screen dithering

- Click View, Screen Dithering, and choose a dithering option from the flyout menu.

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**{button ,AL(`PRC Viewing your image;',0,"Defaultoverview",)} Related Topics**

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## Zooming in and out of your image

Zooming in to and out of your image allows you to view and work on your image from as close up or as far away as you need to. This is useful when you perform tasks that require precision, such as outlining something with a path or mask marquee.

### To zoom in

1. Click the [Zoom tool](#).
2. Click the area you wish to zoom in on. Each time you click, the zoom level increases to the next preset level.

– **Tip**

- You can also zoom in by selecting the Zoom tool and clicking and dragging around an area. In this case, the zoom level will depend on the size of your Image Window and the area you select.

### To zoom out

1. Click the [Zoom tool](#).
2. Right-click the area you wish to zoom out from. Each time you click, the zoom level decreases to the next preset level.

### To choose a specific zoom level

1. Click View, Zoom.
2. Choose a preset zoom level from the flyout menu.

– **Tip**

- You can also choose a preset zoom level from the Zoom list box on the Standard Toolbar.

### To view areas of an image that fall outside of the Image Window

1. Click the [Hand tool](#).
2. Click and drag the image until the area you want to see is visible in the Image Window.

– **Note**

- You can also use the [Navigator pop-up](#) to view areas of your image that fall outside the Image Window.

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{button ,AL(` PRC Viewing your image;',0,"Defaultoverview",)} [Related Topics](#)

## Viewing and navigating through animations

You can use the controls in the Animation menu to view your animation, as well as to navigate through its frames. You can fast forward or rewind to the beginning or end, or move through the animation frame by frame. For shortcuts on playing animations, see [Shortcuts for playing animations](#).

### To play the animation

- Click Animation, Control, Play Animation.

### To stop the animation

- Click Animation, Control, Stop Animation.

### To rewind to the beginning of the animation

- Click Animation, Rewind To Beginning.

### To fast forward to the end of the animation

- Click Animation, Fast Forward To End.

### To move to a specific frame

1. Click Animation, Go To Frame.
2. Type the number of the frame in the Frame box.

### To move forward one frame

- Click Animation, Control, Step Forward One Frame.

### To move back one frame

- Click Animation, Control, Step Back One Frame.

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`{button ,AL(` PRC Viewing your image;',0,"Defaultoverview",)} Related Topics`

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## Using rulers

Rulers are exactly what you expect them to be — virtual rulers that appear along the side and/or top of your work area to help you keep track of the actual size and location of parts of your image.

### To display or hide the rulers

- Click View, Show Rulers.

### To change the units of measurement

1. Click Tools, Grid and Ruler Setup.
2. On the Ruler tab, choose the units of measurement in the horizontal and vertical list boxes You can use different units for each of the rulers.

### To move rulers

- Hold down SHIFT and drag the ruler to its new position.

#### — Tips

- To return a ruler to its previous position, hold down SHIFT and double-click it.
- To move both rulers at once, hold down SHIFT and drag the intersection point of the two rulers.

### To set the origin point of the rulers

1. Click the icon joining the horizontal and vertical rulers and drag the crosshair into the working area.
2. Release the mouse where you want the origin point to be.

#### — Note

- You can choose the location of the origin point precisely in the Grid and Ruler Setup dialog box (Tools menu).

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`{button ,AL(` PRC Viewing your image;',0,"Defaultoverview",)}` [Related Topics](#)

## Using grids

A grid is just that — a grid that overlays your image so you can know exact coordinates as you work. You can adjust the amount of space between the horizontal and vertical lines in the Grid and Ruler Setup dialog box, and you can choose a color and style in the Options dialog box.

### To display or hide the grid

- Click View, Show Grid.

### To set grid spacing

1. Click Tools, Grid and Ruler Setup.
2. On the Grid tab, type the amount of space you want between each horizontal grid line and each vertical grid line. The units shown in the dialog box are the ones currently selected for the rulers. To change them, click the Ruler tab.

### To align an object to the grid

1. Click Tools, Snap To Grid.
2. If the grid is not visible, click View, Show Grid.
3. Click and drag the object to the desired grid point.

### To change the color and style of the grid

1. Click Tools, Options.
2. Click the Display tab.
3. Click the arrow beside the Grid Color picker and choose a color. If you want a larger selection, or if you want to create your own color, click Others.
4. Choose a grid style from the Grid Style list box.

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**{button ,AL(` PRC Viewing your image;',0,"Defaultoverview",)} [Related Topics](#)**

## Using guidelines

Guidelines are lines that you place at precise points on your image to help guide you as you work.

### To display or hide guidelines

- Click View, Show Guidelines.

### To create guidelines

1. If the rulers aren't displayed, click View, Show Rulers.
2. Click and drag guidelines from the rulers.

### Tip

- You can also create guidelines in the Guidelines Setup dialog box (Tools menu).

### To move guidelines

- Click and drag the guideline to its new location.

### To remove guidelines

1. Click View, Guideline Setup.
2. Do one of the following:
  - Click the Clear button on either tab to remove all horizontal or vertical guidelines.
  - Click the Clear All button to remove all guidelines.
  - Select a specific guideline in the list and click Delete.

### To align an object to a guideline

1. Click Tools, Snap To Guideline.
2. If the guideline is not visible, click View, Show Guideline.
3. Click and drag the object to the guideline.

### To choose the color of guidelines

1. Click Tools, Options.
2. Click the Display page.
3. Click the arrow beside the Guideline color picker.
4. Choose a color from the palette. Click Others to see more colors or to create your own.

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**{button ,AL(`PRC Viewing your image;',0,"Defaultoverview",)} [Related Topics](#)**

# **Viewing system, application, and image information**

## Viewing system, application, and image information

The Corel WebMaster Suite of applications provides easy access to information about your computer as well as the applications themselves.

### System information

The System Info dialog box provides details on your system's setup. You can display detailed information about any of the following five categories: system, display, printing, Corel .EXE and .DLL files, and system .DLL files.

### Program information

Program information consists of the program name, version number, serial number, and user name. This information doesn't change. You'll find this information particularly useful if you ever need help from Corel Technical Support Services.

### Image information

The Image Info dialog box lets you instantly determine the image's file name, size, resolution, how much memory it is taking up (in bytes), its format, whether it is compressed, the type of file compression used, and its color mode.

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**`{button ,AL(`OVR Getting started;','0,"Defaultoverview",)}` [Related Topics](#)**

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## Viewing system information

System information shows the current state of your computer. You can choose any of five different categories of system information. These categories let you see details about your system, display, printers, Corel .EXE and .DLL files, and system .DLL files. For example, you can use this feature to see how much memory you have on the drive to which you want to save a file. You can save any system information in a text file called SYSINFO.TXT.

### To view system information

1. Click Help, About Corel WEB.PhotoPaint.
2. Click System Info.
3. Choose a category in the Choose a Category list box.

– **Tip**

- Use the Save button to store system information for printing. System information is saved as SYSINFO.TXT. A message box tells you where the file is saved.

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**{button ,AL(` PRC Viewing system application and image information;' ,0,"Defaultoverview",)}**  
**Related Topics**

## Viewing program information

You can view information about your program, including the program name, version number, serial number, and user name. Keep this information handy if you call Corel Technical Support Services for help.

### To view program information

- Click Help, About Corel WEB.PhotoPaint.

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**{button ,AL(`PRC Viewing system application and image information;',0,"Defaultoverview",)}**  
**Related Topics**

## Viewing image information

Corel WEB.PhotoPaint allows you to view detailed information about your image.

### To view information about an image

- Click Image, Info.

– **Tip**

- Use the Save button to store system information for printing. System information is saved as SYSINFO.TXT. A message box tells you where the file is located.

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**{button ,AL(` PRC Viewing system application and image information;',0,"Defaultoverview",)}**  
**Related Topics**

# Using the Scrapbook

## Using the Scrapbook

The Scrapbook is a Roll-Up that provides drag and drop access to the **folders** that store the collections of objects and photographs that come with Corel WEB.PhotoPaint. You can also use the Scrapbook to browse your system and add shortcuts to the locations you access most often.

The Scrapbook has three tabs, each of which serves a unique purpose.

### The Browse tab

The Browse tab provides a searchable view of your computer's folder and file hierarchy. It allows you to search your computer for any file you want to open. Once you find the file, you can drag and drop it directly into Corel WEB.PhotoPaint.

### The Objects and Photos tabs

The Object and Photos tabs provide easy access to Corel WEB.PhotoPaint's collection of photographs and objects on CD-ROM. Like the Browse tab, the Objects and Photos tabs allow you to search through folders to find photographs and objects to add to your image. To help you find the right photograph or object, these tabs display **thumbnail** bitmaps of each file's contents along with filenames. Because the Photos and Objects tabs look for the contents of one of the CDs that comes with Corel WEB.PhotoPaint, you must have it in your CD-ROM drive to use the Objects or Photos tabs. You can't add items to the Objects or Photos tabs.

### Find feature

In addition to its main tabs, the Scrapbook provides an easy-to-use Find feature that allows you to search for items based on the names, keywords, and notes associated with them. You can use this feature to search for any file accessible using any of the tabs in the Scrapbook.

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**{button ,AL(` OVR Getting started;',0,"Defaultoverview",)} Related Topics**

## Browsing your files and folders using the Scrapbook

### To browse your system using the Scrapbook

1. Click View, Roll-Ups, Scrapbook.
2. Click the Browse tab.
3. Choose a drive from the list box.
4. Double-click a folder to see the files within it.

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**{button ,AL(` PRC Using the Scrapbook;',0,"Defaultoverview",)} Related Topics**

## Using the Objects and Photos tabs of the Scrapbook

### To open an image or object using the Scrapbook

1. Ensure that the Corel WebMaster CD that contains objects is in your CD-ROM drive.
2. Click View, Roll-Ups, Scrapbook.
3. Click the Objects tab.
4. Drag the object onto the Image Window.

### To open an image using the Scrapbook

1. Click View, Roll-Ups, Scrapbook.
2. Click one of the tabs.
3. Choose the drive where the file is located from the list box.
4. Drag the file onto the Image Area.

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**{button ,AL(` PRC Using the Scrapbook;','0,"Defaultoverview",)} Related Topics**

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## Adding and removing tabs

### To add a shortcut to your favorite location

1. Click the Browse tab.
2. Select the folder, album, or file to which you wish to add a shortcut.
3. Click , Create Shortcut To Current Location.

### To remove a tab

1. Click the tab you wish to remove.
2. Click , Delete The Currently Selected Tab.

#### – Note

- If the Scrapbook is not displayed, click View, Roll-Ups, Scrapbook.

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`{button ,AL(` PRC Using the Scrapbook;','0,"Defaultoverview",)}` [Related Topics](#)

# Safety nets

## Safety nets

Corel WEB.PhotoPaint allows you the freedom to experiment by being forgiving. If you make a change and think it has ruined your image, you can undo the change, undo a series of changes, revert to the last saved version of the image, or return to a checkpoint you have set.

### Using the auto-save and backup options

Corel WEB.PhotoPaint offers two automatic methods of safeguarding your work: the auto-save option saves your work automatically at regular intervals, while the backup option creates a backup copy of your image every time you save. For more information on these options, see [Safeguarding your work](#).

### Working on a duplicate

If you want to experiment before actually applying any effects or commands to your image, try working on a duplicate copy. The Duplicate command (found in the Image menu) opens a duplicate copy of your image so you can test out effects without affecting the original image file.

### Undo/Redo command

The Undo command, which you can access through the Edit menu, undoes the changes you have made to your image one at a time starting with the most recent. You can specify the number of undo levels in the Options dialog box (see [Choosing the number of undo levels](#)). Once you have undone an action, the Undo command becomes the Redo command, which essentially allows you to undo what you have undone.

### Undo list

If the effect you dislike has taken you a while to achieve, the Undo List command opens a dialog box that lists each action you have performed in chronological order and allows you to choose which one to start with. This command, and all those following it, will be undone. The more actions you choose to undo, the longer it will take your system to do it, so you should only use this option if you want to undo some, but not all, changes you've made since your last save.

### Revert command

The Revert command undoes all the changes you have made to the image since your last save. This is the best method to use if you want to wipe out a whole list of changes, and if you tend to save each time you get to a point in your image's development that you like. If you don't, maybe you should — saving often is not a bad habit to foster.

### Restore to Checkpoint command

The Restore to Checkpoint command is a great safety net, but only works if you have first used the Checkpoint command. When you set a checkpoint, you are asking Corel WEB.PhotoPaint to remember this exact point in your image's development so you can return to it later.

### Clear command

The Clear command is the most drastic of the undo options. It essentially wipes out your image and leaves you with the empty page. When you use the Clear command, your deleted image won't be placed on the Clipboard. Use this command only if you want to start over at the very beginning, but want to keep the same initial settings as you are currently using (i.e., paper color, size, resolution and color mode).

### The Undo tools

The Undo tools are available as a flyout from the Toolbox, or as a separate toolbar. They work on effects or paint you have applied with any of the brush tools. These tools are covered in [Editing your artwork](#) in the Painting, filling and editing section.

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{button ,AL(`OVR Getting started;`,`0,"Defaultoverview",)} [Related Topics](#)

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## Undoing changes

If you make a change you don't like, you can undo the change, undo a series of changes, revert to the last saved version of the image, or clear your image.

### To undo the last change

- Click Edit, Undo.

### To undo a series of changes

1. Click Edit, Undo List.

2. Select a command in the list.

This command and all those following it will be undone.

3. Click Undo.

The image reverts to the state it was in before the selected command was executed.

---

### Note

- The commands File Open, File New, and File Save can't be undone.

### To undo all changes since you last saved

- Click File, Revert.

### To clear the Image Window

- Click Edit, Clear.

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`{button ,AL(` PRC Safety nets;',0,"Defaultoverview",)}` [Related Topics](#)

## Redoing changes

The options that allow you to redo changes are only enabled after you have undone changes — in essence, they allow you to undo what you have just undone.

### To redo the last change

- Click Edit, Redo.

### To redo a series of changes

1. Click Edit, Redo List.
2. Select the last operation you want to redo in the list.
3. Click Redo.

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`{button ,AL(` PRC Safety nets;',0,"Defaultoverview",)}` [Related Topics](#)

## Setting and using a checkpoint

When you set a checkpoint, Corel WEB.PhotoPaint records this point in your image's development so you'll have the option of returning to it later.

### To set a checkpoint

- Click Edit, Checkpoint.

### To restore to a checkpoint

- Click Edit, Restore to Checkpoint.

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**`{button ,AL(` PRC Safety nets;',0,"Defaultoverview",)}` [Related Topics](#)**

# **Organizing and retrieving files**

## Organizing and retrieving files

It's a good idea to get in the habit of organizing your files. If you specify information about a file when you save, it's easier to keep tabs on the whereabouts and the contents of your files.

When you save documents, specify information that might help you find them easier in a later session. Later, when you open your documents, you'll find the notes, annotations, thumbnails, and keywords that you've assigned to them will help to jog your memory.

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**{button ,AL(`OVR Getting started;','0,"Defaultoverview",)} Related Topics**

## Adding notes, annotations, thumbnails, and keywords

You might find it useful to annotate and assign keywords to files and to use thumbnails (small bitmap representations of graphic files) to find files without having to remember their names.

When you open files to which you've added notes, the information you specified when you saved the files appears in the Open dialog box.

### To add notes to a file

1. Click File, Save if you're saving the file for the first time, or Save As if you want to add notes to a file you saved previously.
2. In the Notes box, type the information you want to record about the file.
3. Click Save.

### To change the thumbnail of an open file

1. Click File, Save if you're saving the file for the first time or Save As if you want to change the thumbnail of a file you saved previously.
2. Choose the type of thumbnail from the Thumbnail list box.

### To assign keywords to your files

1. Click File, Save if you're saving the file for the first time, or Save As if you want to add notes to a previously-saved file.
2. Choose the name of the file to which you want to assign keywords.
3. In the Keywords box, type the keywords you want to assign to the file.  
If you want to add more than one keyword, separate each keyword with a comma. You can type as many keywords as you want.
4. Click Save.

### Notes

- To display thumbnails in the Open dialog box, enable the Preview check box. Thumbnails allow you to see a small bitmap of a file's contents before you open it.
- By default, Corel WebMaster Suite applications add a color header to a file when you save it. You can specify a monochrome header instead, or turn the header off.

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{button ,AL(`PRC Organizing and retrieving files;',0,"Defaultoverview",)} Related Topics

## Retrieving files by file type

Applications in the Corel WebMaster Suite provide two ways to sort files on your system. You can sort files by their names or file types.

### To open files by file type

1. Click File, Open.
2. In the Files of Type box, choose the file type of the document you want to open.  
Only the files of the format you specified are displayed.

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**{button ,AL(` PRC Organizing and retrieving files;',0,"Defaultoverview",)} Related Topics**



# Working with masks

## Working with masks (page 1 of 2)

Masks are powerful tools that allow you to make the most of the retouching capabilities of Corel WEB.PhotoPaint. They are used to select the area within an image that you wish to modify. The area is called the selection. The rest of the image is protected from change by the mask and is called the protected area. You can even choose to what degree a selection, or part of a selection, is editable. This is done by changing the transparency of the mask. Detailed information is provided later in this chapter.

Once you've defined a selection, you can paint on it, copy it, apply special effects or image adjustments to it, without affecting the rest of your image. You can transform the selection into an object, or make the selection float above the image so that it can be moved without affecting the underlying image.

You can use the power of masks to create unusual effects or replace color in your image. Ever wondered what you'd look like as a redhead?

There are two types of masks. Regular masks define a selection within an image that has a discernible shape. Color-sensitive masks create selections based on the color of the pixels in the image. For example, to see yourself as a redhead, you could either create a regular mask in a shape that selects all of your hair, or apply a color-sensitive mask in which only the current color of your hair is included in the selection.

### Yes but what are masks?

A mask is like a stencil. It protects the image and has «holes» that allow the image areas showing through these holes to be changed. Technically speaking, a mask is an 8-bit grayscale image that covers the entire image. You can assign grayscale values between 0 and 255 to any pixel in the mask. An area of the mask that has pixels that have a value of 0 (black), completely protects the underlying image from any changes that you make. An area that has pixels that have a value of 255 (white) makes the underlying image pixels receive the full effect; this area is the selection. You can determine the extent to which the pixels are editable by assigning a pixel value of anywhere between 1 and 255.

### The mask marquee

The mask marquee is the outline of the selection and is represented by a dashed line that looks like marching ants. It separates the selection from the protected areas of your image.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(`OVR1 Working with masks;' ,0,"Defaultoverview",)} [Related Topics](#)

## Working with masks (Page 2 of 2)

### Mask overlay

Another method to differentiate between the selection and the protected area in a mask is to apply the mask overlay. Initially, the overlay is a red-tinted transparent sheet superimposed over the entire image. The transparent area is the selection and is therefore editable. The red areas are protected to various degrees according to the [saturation](#) of the red tint. You see the mask overlay by choosing the Mask Overlay command in the Mask menu, or by clicking the Overlay button. The Options command in the Tools menu allows you to change the color of the overlay.

### How masks behave

Masks exist on a layer above your image. You can move, rotate, skew, and stretch a mask marquee without affecting the image underneath.

### Mask modes

There are four mask modes to work in. The Normal mode is the default mode, used when first creating a mask on an image. The other modes are used to add areas to an existing selection or subtract areas from it. They allow you to fine-tune the shape of a selection, and to create complex masks that include several areas. These modes are explained in greater detail in [Expanding and reducing a mask selection](#).

### For more information see the following:

{button ,JI(`,`Creating masks') } [Creating masks](#)

{button ,JI(`,`Sizing mask marquees') } [Sizing mask marquees](#)

{button ,JI(`,`Moving mask marquees and selections') } [Moving mask marquees and selections](#)

{button ,JI(`,`Mask Transformations') } [Mask Transformations](#)

{button ,JI(`,`Altering the edges of a selection') } [Altering the edges of a selection](#)

{button ,JI(`,`Expanding and reducing a mask selection page 1 of 2') } [Expanding and reducing a mask selection](#)

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{button ,AL(`OVR1 Working with masks';,0,"Defaultoverview",,)} [Related Topics](#)

## Creating masks

## Creating masks

You create a mask by defining a selection in the image. Corel WEB.PhotoPaint provides all the tools required to create any selection shape. This versatility is necessary because there are situations when you need to select a simple shape in an image, other situations when you need to select intricate areas or even only the pixels of a specific color. Typically, when you create a mask from scratch, you do so by defining an area on the image which is to become the selection. The selection is enclosed by the mask marquee. All mask tools are grouped in a Toolbox flyout. Click and hold the current mask tool to see the flyout. Click View, Toolbars, and choose Mask tools in the dialog box to see all mask tools in a single separate toolbar.

You can use an existing item such as an object, a path, or data copied to the clipboard from another image to create masks. The area enclosed by the object marquee or the path becomes the selection; the rest of the image becomes the protected area.

### Inverting masks

Any mask that you create can easily be inverted, i.e., the selection becomes protected and the protected area becomes the selection. When you want to edit an area that is intricate, it's much easier to draw a mask marquee around the section of the image you want to protect and then invert the mask so that the area outside the original marquee becomes the selection.

### Edge control

Mask creation in Corel WEB.PhotoPaint allows you to control how the edges of the selection are defined, i.e. whether they are crisp and obvious, or whether they blend in gradually with the protected area. These results are achieved with the anti-alias and feathering options.

### Anti-alias

To produce a curved or diagonal edge on a selection, pixels in the image that are diagonal to each other are part of the selection's edge. This diagonal pixel selection can produce a jagged edge. Anti-aliasing makes some of the pixels located along the inside edge of the selection semi-transparent which smoothes out the edges of the selection. The anti-alias option is provided on the Property Bar and in the Tool Settings Roll-Up for all mask tools except the Rectangle Mask tool. Rectangle edges are not jagged because they are vertical and horizontal therefore, do not have pixels diagonal to each other. Anti-alias is enabled by default for the other mask creation tools; you can disable it if you want to.

### Feathering

Feathering is a gradual increase in the transparency of the pixels in the selection. It results in a smooth transition between the pixels located in the outlining area of a selection and the pixels located in the rest of the image.

The Property Bar and the Tool Settings Roll-Up for mask tools each provide a Feathering box in which you choose the width, in pixels, of the feathered edge. If you forgot to feather when creating the mask, or you thought you did not need to, you can always feather afterwards as described in Altering the edges of a selection. The feathered edges of a selection are not apparent on the marquee; to see the result of feathering, apply the mask overlay and zoom in on the edge of the selection to see how it fades gradually into the protected area(s).

### For more information see the following:

{button ,JI(`,`Masking by creating a shape')} [Masking by creating a shape](#)

{button ,JI(`,`Color-sensitive masks')} [Color-sensitive masks](#)

{button ,JI(`,`Alternative methods to create masks page 1 of 2')} [Alternative methods to create masks](#)

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{button ,AL(`OVR Working with masks;',0,"Defaultoverview",)} [Related Topics](#)

## **Masking by creating a shape**

## Masking by creating a shape

Regular mask tools are used to create a mask marquee in the Image Window. In Normal mode, the area enclosed by the marquee is the selection and the area outside of it is the protected area. You can always invert the mask if you need to interchange them. Use the regular mask tools to define a selection within an image that has a discernible shape, such as a compact disk, a ruler, or a book.

The Property Bar displayed for each one of the mask tools, provides controls that are specific to each of the tools. The controls are used to set precise dimensions for rectangular or elliptical selections, to apply feathering, anti-aliasing, and, in the case of the Mask Brush tool, to set nib attributes such as size and shape.

You can use a single mask tool to define the selection, or any combination of the masking tools to create a complex mask. Use a mask mode that allows you to add or remove areas to the selection you create.

- — The Rectangle Mask tool defines a rectangular selection. Holding down CTRL before defining the mask constrains the shape to a square. Holding down SHIFT expands or contracts the selection from the center.
- — The Circle Mask tool defines an elliptical selection. Holding down CTRL before defining the mask constrains the shape to a circle. Holding down SHIFT expands or contracts the selection from the center.
- — The Freehand Mask tool defines more intricate selections. You can either click and drag to draw curved segments, click to establish anchor points joined by straight segments, or use a combination of the two methods to include curved and straight-line segments in the shape of the selection.
- — The Mask Brush tool defines a selection by painting over the image. Holding down CTRL constrains the brush to a vertical or horizontal movement.

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**{button ,AL(` OVR Creating masks;',0,"Defaultoverview",)} Related Topics**

## Creating a rectangular selection

A rectangular selection can be the starting point when you need to select an area for editing that is not perfectly rectangular. The selection can be adjusted afterwards using the [Mask Transform](#) tool or the [Mask Brush](#) tool. You can also use any other mask tool in the Subtractive or Additive modes to remove or add to any selection created using these procedures.

### To create a rectangular selection

1. Click Mask, Mode, Normal.
2. Open the Mask Tools flyout and click the [Rectangle Mask tool](#).
3. On the Property Bar, type a width, in pixels, in the [Feather Width](#) box (optional).
4. In the Image Window, click and drag to surround the area you want to select.  
Hold down CTRL while drawing to create a square or hold down SHIFT to draw from the center.

### To create a rectangle selection of a fixed size

1. Click the Rectangle Mask tool.
2. On the Property Bar, choose Fixed Size in the Mask Style list box.
3. Type values in the Width  and Height  boxes.
4. Type a width, in pixels, in the Feather Width box (optional).
5. In the Image Window, click where you want the top left corner of the selection to be located.

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**{button ,AL(` PRC Masking by creating a shape;',0,"Defaultoverview",)} [Related Topics](#)**

## Creating a selection of a specific height or width

You can easily create a rectangular selection that has either the full width of the image and the height you set, or the full height of the image and the width you set.

### To create a rectangle selection of a specific height or width

1. Click Mask, Mode, Normal.
2. Open the Mask Tools flyout and click the Rectangle Mask tool.
3. On the Property Bar, choose Row(s) or Column(s) in the Mask Style list box.  
If you choose Row(s), type the number of rows of pixels to include in the mask, i.e. the height of the selection; its width will be the full width of the image.
4. In the Height  or Width  box, type a value in pixels.  
Only one of the boxes is available, depending on what you chose in the previous step.
5. Type a width, in pixels, in the Feather Width box (optional).
6. Position the cursor where you want the selection to be placed.
7. Click to create the selection.  
A mask marquee of the specified size displays on the image.

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**{button ,AL(` PRC Masking by creating a shape;',0,"Defaultoverview",)} Related Topics**

## Creating a circular or elliptical selection

Regardless of the method you choose to create the circular selection, [anti-aliasing](#) is enabled to produce smooth-looking edges for the selection. Anti-aliasing can be disabled from the Property Bar or the Tool Settings Roll-Up.

### To create a circular mask

1. Click Mask, Mode, Normal.
2. Open the Mask Tools flyout and click the [Circle Mask tool](#).
3. On the Property Bar, type a width, in pixels, in the [Feather Width](#) box (optional).
4. Click and drag to create the desired selection.  
Hold down CTRL to create a true circle, or hold down SHIFT to draw from the center.

### To create a circular mask of a fixed size

1. Click the Circle Mask tool.
2. On the Property Bar, choose Fixed Size in the Mask Style list box,.
3. Type values in the Width — and Height  boxes.
4. Type a width, in pixels, in the Feather Width box (optional).
5. In the Image Window, click where you want the top left of the selection's [highlighting box](#) to be located.  
The selection appears below and to the right of the location you clicked. The specified width and height values are applied to the imaginary lines, horizontal and vertical respectively, passing through the selection's center point.

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**{button ,AL(` PRC Masking by creating a shape;',0,"Defaultoverview",)} [Related Topics](#)**

## Creating an irregular selection

When creating an intricate selection, you can combine straight-line segments with curved segments. When using only line segments, a minimum of three points are required in order to create a selection.

### To create an irregular selection shape

1. Click Mask, Mode, Normal.
2. Open the Mask Tools flyout and click [Freehand Mask tool](#).
3. On the Property Bar, type a width in pixels in the [Feather Width](#) box (optional).
4. In the Image Window, point and click where you want the mask [marquee](#) to start.
5. Do one of the following:
  - Move to another location and click to draw a straight line segment between this location and the starting point defined in the previous step.
  - Hold down the mouse button and drag to create freehand curved segments.
6. Using either method, repeat step 5 until the selection is complete. Alternate between the two methods to combine straight and freehand segments.

To connect a straight line segment to a freehand segment, draw the freehand segment and release the mouse button at the location you want the line segment to start. Move to the location you want the line segment to end and click.
7. Double-click to finish the selection.

#### Note

- If the last point you double-click to finish the selection shape is not close to the first point, Corel WEB.PhotoPaint automatically joins the points with a line segment to close the selection.

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**{button ,AL(`PRC Masking by creating a shape;',0,"Defaultoverview",)} [Related Topics](#)**

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## Painting the area to select

You can easily create or add to an existing selection by brushing over the section of the image that you want to select or include in the current selection.

### To define a mask by brushing a selection

1. Click Mask, Mode, Additive.
2. Open the Mask Tools flyout and click the [Mask Brush tool](#).
3. Brush over the area you wish to select as if you were painting.

The mask marquee and the selection expand with each stroke of the tool.

#### – **Note**

- To adjust the size and shape of the brush, click the tool and choose the options you want on the Property Bar or in the Tool Settings Roll-Up.

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`{button ,AL(` PRC Masking by creating a shape;',0,"Defaultoverview",)}` [Related Topics](#)

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## Creating a mask that selects the entire image

The Select All command makes the entire image the selection. You can then use any of Corel WEB.PhotoPaint's tools to edit the selection. You can, for example, fill the selection with a gradient fill which makes the degree of protection vary according to the style of the fill and the grayscale values of its pixels.

### To create a mask that selects the entire image

- Click Mask, Select All.

A mask marquee appears along the image's edge. If you are zoomed in to the image, you do not see the marquee.

#### – Tip

- Double-clicking the Rectangle, Circle, or Freehand Mask tool also selects the entire image.

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{button ,AL(` PRC Masking by creating a shape;',0,"Defaultoverview",)} Related Topics

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## Inverting a mask

To select an irregularly shaped area, it is often easier to select the area surrounding it first, and then invert the mask.

### To invert a mask

- Click Mask, Invert.

The original mask's selection is now the protected area, and its protected area is now the selection.

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**{button ,AL(` PRC Masking by creating a shape;',0,"Defaultoverview",)} Related Topics**

## **Masking only certain colors in an image**

## Color-sensitive masks

When you want to select or protect a specific color within an image, such as a blue sky in a landscape, using a color-sensitive mask can give you the best results with the least amount of effort. Specify a range of color to be included in the selection by choosing a tolerance value on the Property Bar or Tool Settings Roll-Up. The following tools and command are used to create color-sensitive masks:

### Color-sensitive mask tools

- —The Lasso Mask tool selects specific colors within the area you enclose. It uses the first color you click to choose the pixels to exclude from the selection. This first color, called the seed color, and all other pixels in the area that fall within the tolerance range you defined are included in the protected area. You can draw freehand around an area or click to establish anchor points. Double-clicking sets the mask marquee, causing it to shrink until it reaches its color tolerance limit.
- —The Magic Wand Mask tool selects all pixels adjacent to the pixel you click that are within the tolerance range you specified. Click the color you wish to select, and the mask marquee expands until it reaches its color tolerance limit.

### Color Mask command

The Color Mask command found in the Mask menu can also be used to create color-sensitive masks. The advantage of using the Color Mask command is that the colors you choose are selected, or protected, throughout the image rather than just in a single area. One or more colors are selected from the image using the Eyedropper tool. The selected colors can be part of either the selection or the protected area. A preview area is displayed in the Color Mask dialog box so that you can view the result of your selections, and fine-tune the color selection and tolerance values without having to apply the mask.

In the Color Mask dialog box, the mask resulting from the current selections can be represented by a grayscale, black matte, white matte, or an overlay. The overlay color used in the preview is the same as the color used to view the mask overlay in the Image Window. The overlay color can be changed in the Options dialog box found in the Tools menu.

The functionality of the Color Mask dialog box is not available when working with a black and white, 16-color, or duotone image.

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**{button ,AL(`OVR Creating masks;',0,"Defaultoverview",)} Related Topics**

## Selecting certain colors in a specific area

The Lasso Mask tool works in a similar manner to the Freehand Mask tool, except that the selection boundary shrinks to include only the pixels that fall outside the defined color tolerance range. Use the Lasso Mask tool to easily select colors in an area that stand out from the surroundings i.e., that are surrounded by very different colors.

### To use the Lasso Mask tool

1. Click Mask, Mode, Normal.
2. Open the Mask Tools flyout and click the Lasso Mask tool.
3. Click the image where you want the mask to start.

The color of the location you click becomes the seed color on which the selection of color is based.

4. Enclose the area using one of these methods:

- Click and drag around the area.
- Click to establish an anchor point, move to the next position and continue clicking at different points until the area is enclosed.

5. Double-click to set the mask.

The mask marquee shrinks until it reaches color that exceed its color tolerance limit. All pixels that fall within the color range are in the protected area.

### To change the color tolerance of the mask

1. Click the Lasso Mask tool.
2. On the Property Bar, click the button corresponding to the tolerance mode you want to use: Normal or HSB.
3. Type a value between zero and 100 in the number box next to the tolerance mode buttons. If you chose the HSB mode, three number boxes are shown; type a value in each one.

Higher tolerance values reduce the number of pixels included in the selection because more colors are kept in the protected area.

To reapply the mask with the new settings, repeat steps 3 to 5 of the previous procedure.

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**{button ,AL(` PRC Masking only certain colors in an image;','0,"Defaultoverview",)} Related Topics**

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## Selecting adjacent pixels of similar color

Use the Magic Wand Mask tool to create a mask marquee that includes all pixels adjacent to the pixel you first click, that fall in the color range defined by the tolerance level. The selected pixels make up the selection. All other pixels in the image make up the protected area. The Magic Wand tool makes it easy to select a large area in an image containing similar colors, for instance, a sky containing various shades of blue. To protect those colors, create the mask, and then invert it.

### To use the Magic Wand tool

1. Click Mask, Mode, Normal.
2. Open the Mask Tools flyout and click the Magic Wand Mask tool.
3. On the Property Bar, click a tolerance mode: Normal or HSB.
4. Type a tolerance value in the number box. In HSB mode, you must type a tolerance value for each component represented by the three number boxes on the Property Bar.

Higher values include more colors in the selection.

5. Click the color in the image that you wish to edit.

The mask marquee expands to include all adjacent pixels that fall within the tolerance range starting from the value of the pixel that you clicked. The image pixels inside the marquee are editable, while those outside the marquee are protected.

### – Tip

- If the mask is not exactly what you wanted, you can remove it and start again with a different tolerance value. You can also add to the area produced the first time you used the Magic Wand by using the Additive mode.
- To remove certain colors from the selection, use the Subtractive mode, and, with the Magic Wand mask tool, click a color in the selection that is different from the one that you clicked to create it. This removes certain pixels from the selection and produces a hole in the selection, i.e., an area within the selection that is protected from editing changes.

### To protect the pixels included inside the marquee

- Click Mask, Invert.

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**{button ,AL(` PRC Masking only certain colors in an image;','0,"Defaultoverview",)} Related Topics**

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## Creating and editing a color mask that considers all pixels

The colors you choose can either be protected from change, (which means that all other colors are editable) or be editable, (which means that all other colors in the image are protected).

The advantage of using the Color Mask command is that all pixels in the image that fall within the defined color range are selected even if they are not adjacent. Use this command to mask several different colors in an image, or to mask a color that is found in several isolated locations in the image.

### To create a color mask

1. Click Mask, Color Mask.

If colors from a previous session appear in the dialog box, click the Reset button.

2. Click the Options button and choose Protect Colors or Modify Colors.

3. Choose Sampled Colors from the Create From box.

Other options in the list are used to choose colors automatically without using the eyedropper tool.

4. Click the Eyedropper tool in the dialog box.

5. Click a color in the preview area or in the image.

The color appears in a color box on the right side of the dialog box.

6. Repeat step 5 to select additional colors.

7. Click the Preview icon to examine the mask before applying it.

The red-tinted areas are protected from change. Click Preview again to remove the overlay.

After you click OK, the selected colors are protected or unprotected from any changes made to the image, depending on the selection you made in step 2.

### To adjust the tolerance for a specific color included in the mask

1. Click Mask, Color Mask.

2. Locate the color in the list of all sampled colors.

3. Type a tolerance value between 0 and 100 in the box associated with the color.

Higher tolerance values expand the mask marquee to include similar colors; lower tolerance values reduce the mask marquee to enclose the selected color only. If you are using the HSB mode to define tolerance, type a tolerance value in each component box.

4. Repeat for additional colors if desired.

5. Click OK to reapply the mask with the change in tolerance.

#### – Tip

- Selected colors can be omitted by removing the check mark associated with them in the color list.

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**{button ,AL(` PRC Masking only certain colors in an image;','0,"Defaultoverview",)} Related Topics**

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## Editing selected colors within a mask

1. Click Mask, Color Mask.
2. Click the Eyedropper tool in the dialog box.
3. In the preview area, point and click a color to add to the protected area or to the selection.  
The color appears in a color box.
4. Repeat step 3 to select additional colors.
5. Click the Options button and choose an operating mode; Modify Colors puts the selected colors in the selection, whereas Protect Colors puts the colors in the protected area.
6. Click the Preview icon.  
The colored areas are protected from change when the mask is applied. Click Preview again to remove the overlay. Even though the overlay affects the entire image, only those colors within the mask boundary are ultimately affected.
7. Click OK.  
A second mask is temporarily applied over the current mask that protects or allows the modification of the selected colors within the marquee. The new mask is not identified by a marquee.

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**{button ,AL(` PRC Masking only certain colors in an image;',0,"Defaultoverview",)} Related Topics**

## **Alternative methods to create masks**

## Alternative methods to create masks (page 1 of 2)

Although the regular and color-sensitive mask tools provide extensive flexibility when creating masks, there are other methods available which can save you time and allow you to create complex masks.

### From objects and text

You may have created an object that has the perfect shape for a mask that you need in a different area of the image. Instead of trying to recreate the same shape that already exists, create the mask from the object itself.

The Preserve Image command found in the Image menu influences the result of creating a mask from an object. When the command is enabled, which is the default, the object is copied to create the mask which means that both the mask and object marquee appear simultaneously. If you move the mask marquee, the object is still there, intact. When Preserve Image is disabled, creating the mask makes the object merge into the background. Only the mask marquee is visible. Don't worry if you forget to use Preserve Image; you can undo the Create From Object command, or recreate the object from the mask.

By default, text created in Corel WEB.PhotoPaint is an object. An option is provided in the Tool Settings Roll-Up and the Property Bar for the Text tool, that allows you to make the text a mask selection automatically.

### From the clipboard contents

You can also use the image pixels located on the clipboard to create a mask. The Paste As New Selection command found in the Edit menu allows you to do just that. It pastes the pixels into the active image as a floating selection. When a selection is floating you can move it, and the pixels it encloses move along with it above the image. The floating selection behaves somewhat like a mask in the sense that you can apply effects or color to the image, and only the area included in the marquee is affected.

If you click outside the floating selection, choose the Mask Transform or Mask Brush tool, or use any other mask tool in the Image Window, the selection's pixels are combined with the image background and the marquee disappears. To merge the pixels into the background and still use the marquee as a mask, simply defloat the selection by choosing the Defloat command found in the Mask menu.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(`OVR Creating masks;`,0,"Defaultoverview",)} [Related Topics](#)

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## Alternative methods to create masks (page 2 of 2)

### From paths

Paths are line segments, curve segments, or any combination thereof, created with the [Path Node Edit tool](#). There are situations in which you might prefer to create a mask from a path instead of using the mask tools. If the outline you wish to create for the mask's [selection](#) is complicated, you will have more editing power with the Path Node Edit Tool than you would with the Freehand Mask Tool. Also, you may prefer to start with the Path Node Edit tool, rather than editing a selection made with the Lasso or Magic Wand tool.

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**`{button ,AL( OVR Creating masks;',0,"Defaultoverview",)}` [Related Topics](#)**

## Creating a mask in the shape of text

You can easily apply color or special effects such as embossing or blurring to a text shape by making text a mask selection. The applied effect will only change the pixels inside the text-shaped mask marquee, making it stand out from the rest of the image.

There are two methods for making a text-shaped mask selection: you can create the selection as you are creating the text, or convert an existing text object into a selection. The first method creates only the selection, the second can be used to have both the text object and the text-shaped selection in your image.

### To create a mask in the shape of text

1. Click the [Text Tool](#).
2. On the Property Bar, choose the font, point size and other text attributes.
3. Click the [Render To Mask](#) button.
4. In the Image Window, click to anchor the cursor, and type the text.  
The text displays using the current [paint color](#).
5. Choose any other tool in the Toolbox.  
A dialog box appears asking you if you want to apply the changes.
6. Click Yes.  
The text color disappears and each character is outlined by a mask marquee.

### To convert a text object into a mask selection

1. Click the Text tool.
2. On the Property Bar, make sure the Render To Mask button is not active.
3. Create the text.
4. Click the [Object Picker](#) tool.  
A dialog box appears asking you if you want to apply the changes.
5. Click Yes.  
The characters are enclosed in the object marquee and selection handles surround the text string.
6. Verify that Preserve Image found in the Image menu is enabled, i.e., it has a check mark. If it does not, click the command to enable it.  
Enabling Preserve Image ensures that the text object remains in the Image Window after creating the selection; disabling Preserve Image creates the selection, but merges the text object into the image background.
7. Click Mask, Create From Object(s).  
The mask selection and object are superimposed in the Image Window. You can move the object with the Object Picker tool, or move the selection using the [Mask Transform](#) tool.

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**{button ,AL(' PRC Alternative methods to create masks;',0,"Defaultoverview",)} [Related Topics](#)**

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## Creating a mask from an object

Save time by creating a mask selection that is shaped exactly like an existing object. This often eliminates the task of creating a mask from scratch.

### To create a mask from an object

1. Select the object with the Object Picker tool.
2. Enable or disable Preserve Image in the Image menu.  
Enabling the command creates the mask and keeps the object; disabling the command creates the mask and combines the object with the background.
3. Click Mask, Create From Object(s).

### Tip

- To create a selection from several objects, hold down SHIFT, click to select as many objects as you want, and proceed with step 2.

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**{button ,AL(` PRC Alternative methods to create masks;',0,"Defaultoverview",)} Related Topics**

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## Creating a new selection with the clipboard contents

Information that is cut or copied to the clipboard can be pasted into Corel WEB.PhotoPaint as a floating selection. The pasted image pixels are enclosed by a mask marquee. Moving the selection also moves the image pixels it contains. The floating selection marquee behaves essentially like a mask; you can apply color or effects that only affect the content of the marquee, or you can invert the area to protect it from change. The distinction between a mask and a floating selection is that the floating selection includes the image pixels.

### To paste from the clipboard into a new selection

1. Cut or copy the selected data to the clipboard in the application of your choice. If working from an image file in Corel WEB.PhotoPaint, select the area to copy to the clipboard with a mask tool.
2. In Corel WEB.PhotoPaint, click Edit, Paste, As New Selection.

#### Note

- As soon as you click outside the floating selection, choose the Mask Transform or Mask Brush tool, or use any of the other mask tools outside of the selection, the pixels inside the floating selection are combined with the image background and no longer float above the image.

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**{button ,AL(` PRC Alternative methods to create masks;',0,"Defaultoverview",)} Related Topics**

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## Pasting into an existing mask selection

1. Cut or copy the selected data to the clipboard in the application of your choice. If working from an image file in Corel WEB.PhotoPaint, select the area to copy to the clipboard with a mask tool.
2. In Corel WEB.PhotoPaint, click Edit, Paste, Into Selection.

The clipboard's contents appear inside the current mask marquee. If the pasted data is smaller than the selection it was pasted into, it is enclosed by a second marquee. You can move the pasted data inside the selection without affecting the underlying image. You can also move the mask selection that includes the pasted data. Keep in mind that the marquee around the pasted pixels disappears when you move the entire selection; the pixels move along with the selection, but can no longer be repositioned inside it.

– **Note**

- If the pasted data is smaller than the selection you are pasting it into, its marquee is red. You can change the color of this marquee, called the Paste Into marquee, in the Options dialog box.

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**{button ,AL(` PRC Alternative methods to create masks;',0,"Defaultoverview",)} Related Topics**

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## Creating a mask from a path

1. Click the [Path Node Edit tool](#).
2. Using the Property Bar controls, create a new path, or open an existing one using either the Create New Path or the Open Existing Path button.
3. Click the [Mask From Path](#) button.
4. In the Create Mask from Path dialog box, enable the [Anti-aliasing](#) check box to produce smoother edges in the mask. This may take more processing time.

– **Note**

- If the path consists of several separate closed paths, any overlapping areas between the paths are protected by the mask; only the non-intersecting areas are part of the [selection](#).

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{button ,AL(` PRC Alternative methods to create masks;'0,"Defaultoverview",)} [Related Topics](#)

## **Sizing mask marquees**

## Sizing mask marquees

To size a mask marquee, you must first click it with the Mask Transform tool — to display the sizing handles. Mask marquees can be sized interactively on screen by clicking and dragging handles. A non-printable grid can be displayed on screen to facilitate precise sizing. The Snap to Grid command found in the Tools menu makes the grid magnetic, which means that as you start dragging the handles the mask marquee automatically jumps to the closest gridline.

The Mask Transform tool's Property Bar is used to choose the marquee dimensions numerically. It includes an Anti-alias option which is enabled by default and is functional even if you size a mask using its handles. Anti-aliasing produces smoother looking edges. The size values displayed on the Property Bar use the current units of measurement. Those can be changed in the Options dialog box found in the Tools menu.

### — Note

- The Tool Settings Roll-Up for the Mask Transform tool can also be used when sizing a mask marquee. It includes the same controls as the Property Bar.

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**`{button ,AL( OVR Working with masks; ,0,"Defaultoverview" ,)}` Related Topics**

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## Selecting the current mask's marquee

- Open the Mask Tools flyout and click the [Mask Transform tool](#).  
Eight handles appear around the edges of the mask marquee.  
The handles are placed on an invisible rectangular box, that completely encloses the marquee, called the highlighting box.

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`{button ,AL(` PRC Sizing mask marquees;'0,"Defaultoverview",)}` [Related Topics](#)

## Sizing a mask marquee precisely

1. Open the Mask Tools flyout and click the [Mask Transform tool](#).  
Handles appear along the marquee's [highlighting box](#).
2. On the Property Bar, choose the [Size mode](#).
3. Type the horizontal {pbwidth.bmp} and vertical {pbheight.bmp} dimensions.
4. Do one or both of the following:
  - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
  - Click Apply.

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**{button ,AL(`PRC Sizing mask marquees;',0,"Defaultoverview",)} [Related Topics](#)**

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## Sizing a mask marquee in the Image Window

Sizing handles allow you to change only one dimension of the mask marquee, which changes its aspect ratio. You can also use the handles to change both dimensions at the same time to preserve the mask's aspect ratio.

### To change only one dimension of the marquee

1. Open the Mask Tools flyout and click the [Mask Transform tool](#).  
Handles appear along the marquee's [highlighting box](#).
2. Click and drag a center handle on any side of the [marquee](#).
3. Release the mouse when the desired size has been achieved.
4. Double-click inside the selection to apply the change, outside to cancel.

### To scale a mask marquee proportionately

1. Select the mask marquee with the Mask Transform tool.
2. Click and drag a corner handle.
3. Release the mouse when the desired size has been achieved.
4. Double-click inside the selection to apply the change, outside to cancel.

#### – Tips

- For both procedures, holding down CTRL increases or decreases the size in 100% increments.
- Holding down SHIFT sizes the marquee from the center, i.e., the center does not move. The change in size occurs in two opposite directions when dragging a center handle, and in all four directions when dragging a corner handle.
- You can use both CTRL and SHIFT at the same time to size in 100% increments without moving the center.
- You must hold down the keys before you start to drag, and release them only after you have released the mouse button.

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{button ,AL(` PRC Sizing mask marquees;',0,"Defaultoverview",)} [Related Topics](#)

# **Moving mask marquees and selections**

## Moving mask marquees and selections

You can move the mask marquee or the entire selection (the marquee and the pixels enclosed by it).

### Moving a marquee

To move a marquee, you click the Mask Transform tool (—) and drag the marquee to a different position on the image. Moving the marquee does not affect the underlying image.

### Moving a mask selection

To move a selection, you select the Rectangle, Circle, Freehand, Lasso, or Magic Wand Mask tool, click inside the marquee, and drag. By default, the pixels inside the marquee are cut from the image when the mask is moved. A paper-colored area in the shape of the selection is left on the image where it was originally located.

However, if you hold down ALT when moving the selection, or choose the Float command from the Mask menu before moving it, the pixels are copied; the underlying image therefore remains intact. Both of these methods result in a floating selection. Clicking outside the selection at any time causes its contents to be merged into the background.

When you initially move a selection, its pixels are floating above the image. While the selection is floating, you can paste copies of it onto the image much like using a stamp to replicate a signature or shape.

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`{button ,AL(`OVR Working with masks;',0,"Defaultoverview",,)} Related Topics`

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## Moving a mask marquee and the pixels inside it

You can move or create copies of the mask [selection](#). You must have created a mask selection in the image before using this procedure.

### To move a mask and its content

1. Open the Mask Tools flyout and click the Rectangle, Circle, Freehand, Lasso, or Magic Wand Mask tool.
2. Right-click inside the selection and drag to the desired location.
3. Release the mouse and click Move Here or Copy Here from the flyout menu.

Move Here cuts the selection from the image and pastes it at the current location. A paper-colored area is left on the image where it was originally placed.

Copy Here copies the selection from the image. The pixels at the original selection location are merged with the underlying image, leaving the background intact.

In both situations, the mask marquee is active at the new location.

### – Tip

- Using the left mouse button instead of using the right mouse button to move the selection cuts it from the image. Hold down ALT, or choose the Float command from the Mask menu, prior to dragging to copy the selection and leave the underlying image intact.
- Using the Copy Here command from the flyout, the Float command from the Mask menu, or moving the mask marquee while holding down ALT, makes the selection become a [floating selection](#). The selection can then be moved anywhere in the Image Window without affecting the image background.

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{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} [Related Topics](#)

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## Moving only the mask marquee

1. Select the mask marquee with the [Mask Transform tool](#).
2. Click inside the marquee and drag it to the desired location.

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**{button ,AL(`PRC Moving mask marquees and selections';0,"Defaultoverview",)} [Related Topics](#)**

## Moving a mask marquee in preset increments

You can set a distance increment to nudge mask marquees. You move the marquee in increments of the nudge distance as many times as you need. You can also set a second nudge distance which is a multiple of the first one, to move the marquee a longer distance in a single operation.

### To move a mask marquee in preset increments

1. Click Tools, Options.
2. In the Options dialog box, click the General tab.
3. Type the desired distance increments in the Nudge box.
4. Type the number of repetitions of the nudge distance required in the Super Nudge box. Click OK.
5. Click the selection with the Mask Transform tool.
6. Do one or both of the following:
  - Press a keyboard arrow key to move the object in the arrow's direction by the Nudge distance.
  - Press SHIFT and an arrow key simultaneously to move the marquee by the Super-Nudge distance.
7. Repeat step 6 as many times as is necessary.

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**{button ,AL(` PRC Moving mask marquees and selections;',0,"Defaultoverview",,)} Related Topics**

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## Stamping copies of the selection onto the background

In a single operation, you can make a copy of the pixels included in a selection, enclosed by the mask marquee at another location. If the selection is floating, its content will be merged at its original location when the copy is created. Make sure that the selection is at the appropriate location before proceeding with these instructions.

### To stamp copies of the mask marquee content onto the background

1. Right-click inside the marquee with the Rectangle, Circle, Freehand, Lasso, or Magic Wand Mask tool.
2. Drag the mask to the desired location and release the mouse.
3. From the flyout menu, click Copy Here.

The marquee content is merged into the background at the location where it was originally placed. The marquee remains active on the copy of the selection content, at the location you copied it to.

4. Repeat steps 1 to 3 to create additional stamped copies of the selection on the image.

#### – Tip

- To create a copy of the selection using the left mouse button, hold down ALT before dragging the selection to a new location.

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**{button ,AL(`PRC Moving mask marquees and selections';0,"Defaultoverview",)} Related Topics**

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## Removing a mask

Remove the mask from the Image Window to make the entire image editable.

### To remove a mask

- Click Mask, Remove.

If the mask selection was floating before choosing this command, the pixels contained in it are merged into the image.

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**{button ,AL(`PRC Moving mask marquees and selections';0,"Defaultoverview",)} Related Topics**

# Transforming mask marquees

## Mask Transformations

Mask transformations affect the shape of the mask marquee. The pixels inside the marquee are not affected by transformations. However, if you have made the selection float, the pixels are automatically combined with the underlying image before the transformation is applied. To apply transformations to the pixels enclosed by a mask marquee, convert the mask to an object using the Create From Mask command found in the Object menu, then apply the transformations to the new object.

A mask marquee can be scaled, rotated, skewed, mirrored, distorted, and can have perspective applied to it. All transformations can be performed using the Mask Transform tool and its associated Tool Settings Roll-Up or Property Bar, or can be performed directly in the Image Window by clicking and dragging handles that appear along the mask marquee when using the Mask Transform tool. Distortion and perspective, however, can only be applied directly in the Image Window using handles.

With a mask in the Image Window, Click — to display handles for sizing, scaling and mirroring. Click the tool and click once inside the selection to display handles for rotating and skewing. Click another time inside the selection to display handles for distorting. Clicking yet again inside the selection displays handles for applying perspective. When you scale, skew, or rotate a mask marquee, its edges can become somewhat jagged. For that reason, the Property Bar and the Tool Settings Roll-Up each provide an Anti-alias option. It is enabled by default. Even if you wish to apply transformation using the handles, the Anti-alias option is functional.

The Horizontal and Vertical values displayed on the Property Bar and in the Tools Settings Roll-Up for transformations are based on the current units of measurement; you can change the units in the Options dialog box accessed from the Tools menu.

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**{button ,AL(`OVR Working with masks';,0,"Defaultoverview",)} Related Topics**

## Rotating the mask marquee

### To rotate using the Property Bar

1. Open the Mask Tools flyout and click the [Mask Transform](#) tool.  
Eight handles appear along the mask marquee's [highlighting box](#).
2. On the Property Bar, choose the [Rotate mode](#).
3. Type the horizontal — and vertical — coordinates to position the center of rotation. Click the [Relative Center](#) button to move it relative to its current location.
4. Type the rotation angle in the Rotation Angle box.
5. Do one or both of the following:
  - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
  - Click Apply.

### To rotate directly in the Image Window

1. Click the Mask Transform tool.  
Eight handles appear along the mask marquee's highlighting box.
  2. Click inside the selection.  
Rotation handles appear in the four corners of the marquee.
  3. Drag a corner handle until you've achieved the desired rotation.
  4. Double-click inside the selection to apply the rotation, outside to cancel.
- **Tip**
- By default, the marquee rotates around its center point which is represented by a bull's-eye. You can move the center of rotation by dragging it to the desired location.

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{button ,AL(` PRC Transforming mask marquees;',0,"Defaultoverview",,)} [Related Topics](#)

## Scaling a mask marquee

### To scale using the Property Bar

1. Open the Mask Tools flyout and click the [Mask Transform](#) tool.  
Eight handles appear along the mask marquee's [highlighting box](#).
2. On the Property Bar, choose the [Scale mode](#).
3. Type the Horizontal and/or Vertical scaling percentages.
4. Click the [Maintain Aspect](#) button to scale each side proportionately.
5. Do one or both of the following:
  - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
  - Click Apply.

### To scale directly in the Image Window

1. Click the Mask Transform tool.  
Eight handles appear along the mask marquee's highlighting box.
2. Click and drag a corner handle until the desired size is achieved.
3. Double-click inside the [selection](#) to apply the scaling, outside to cancel.

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`{button ,AL(` PRC Transforming mask marquees;' ,0,"Defaultoverview",)} Related Topics`

## Creating a mirror image of a mask marquee

### To mirror a mask marquee using the Property Bar

1. Open the Mask Tools flyout and click the [Mask Transform](#) tool.  
Eight handles appear along the mask marquee's [highlighting box](#).
2. On the Property Bar, choose the [Scale mode](#).
3. Do one or more of the following:
  - Enable the [Flip Horizontal](#) button to mirror the marquee along a vertical axis.
  - Enable the [Flip Vertical](#) button to mirror the marquee along a horizontal axis.
4. Do one or both of the following:
  - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
  - Click Apply.

### To mirror directly in the Image Window

1. Click the Mask Transform tool.  
Eight handles appear along the mask marquee's highlighting box.
2. Drag a middle handle over the selection beyond the opposing middle node.  
Hold CTRL while you drag to make the mirrored marquee the same size as the original.
3. Double-click inside the [selection](#) to apply the transformation permanently, outside to cancel.

#### – Tip

- You can enable the Snap To Grid command in the Tools menu to help control sizing.

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**{button ,AL(' PRC Transforming mask marquees;',0,"Defaultoverview",)} [Related Topics](#)**

## Skewing a mask marquee

You can slant the mask marquee using the controls on the Property Bar or by manipulating the marquee in the Image Window.

### To skew using the Property Bar

1. Open the Mask Tools flyout and click the [Mask Transform](#) tool.  
Eight handles appear along the mask marquee's [highlighting box](#).
2. On the Property Bar, choose the [Skew mode](#).
3. Type the horizontal — and vertical — distances by which you want to slant the marquee.
4. Do one or both of the following:
  - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
  - Click Apply.

### To skew directly in the Image Window

1. Click the Mask Transform tool.  
Eight handles appear along the mask marquee's highlighting box.
2. Click inside the [selection](#).
3. Drag a skewing handle, i.e. a straight double-headed arrow, in the direction of either arrow.
4. Double-click inside the selection to apply, outside to cancel.

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{button ,AL(` PRC Transforming mask marquees;',0,"Defaultoverview",)} [Related Topics](#)

## Distorting a mask marquee

1. Open the Mask Tools flyout and click the [Mask Transform](#) tool.  
Eight handles appear along the mask marquee's [highlighting box](#).
2. Click inside the [selection](#) until diagonal outlined arrows appear at each corner of the marquee.
3. Drag the arrows to create the desired effect.
4. Double-click inside the selection to apply the distortion, outside to cancel.

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**{button ,AL(` PRC Transforming mask marquee;','0,"Defaultoverview",)} [Related Topics](#)**

## Applying perspective to a mask marquee

Perspective makes a marquee look like it is in 3D space which gives the illusion of depth.

### To apply perspective to a mask marquee

1. Open the Mask Tools flyout and click the [Mask Transform](#) tool.

Eight handles appear along the mask marquee's [highlighting box](#).

2. Click inside the [selection](#) until hollow circular handles appear at each corner of the marquee.

3. Drag one of the handles to create the desired effect.

The opposite handle from the handle you are dragging also moves, but it moves in the opposite direction.

4. Double-click inside the selection to apply the perspective, outside to cancel.

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**{button ,AL(` PRC Transforming mask marquees;' ,0,"Defaultoverview",)} [Related Topics](#)**

## **Altering mask edges**

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## Altering the edges of a selection

The edges of a selection are identified by the mask marquee which is the boundary between the protected and editable areas of your image. You can see the boundary by applying the mask overlay. Corel WEB.PhotoPaint provides features that allow you to change the look of the edges of a selection; edges can be feathered, made smooth, or even have color applied along them to produce special effects.

### Feathering

Feathering can be applied to a selection during or after its creation. It is particularly useful if you edit the contents of the selection but not the surrounding pixels, and would prefer to make the transition between the two areas gradual, therefore less noticeable. For example, you want to brighten a few flower bushes in a photograph. You want the change to appear as if the photo was always like that; you don't want it to be apparent that the photo has been edited. Feathering is the answer. You may also want to use feathering to make a pasted selection blend in with the image background.

### Smoothing

Smoothing lets you smooth over or round off the sharp angles of a selection, resulting in a more fluid selection shape. It is a good feature to apply to a color-sensitive mask that is very complex in shape; such a mask usually has many sharp angles.

### Applying color along the mask marquee

The mask marquee can be stroked. Using the Stroke Mask command, you can choose any brush or effect tool, choose the color, and set other options. The options you choose are applied along the mask's marquee. Stroking a mask marquee can be used, for example, to highlight a section of an image as if you were adding a visible aura or halo to a component of the image.

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**{button ,AL(` OVR Working with masks;' ,0,"Defaultoverview",)} Related Topics**

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## Feathering pixels around a selection

Feathering a [selection](#) changes the transparency of the pixels located near the mask marquee. Any effect or command applied to the selection fades gradually as you get near the [protected area](#).

### To feather pixels around a mask

1. Click Mask, Feather.
2. Type a value in the Width box.
3. Click a feathering direction in the Direction list box.
4. Click an edge type in the Edges list box.

If you choose Average as the direction, the Edges list is unavailable. See the note below.

– **Note**

- The Average direction creates a transition between the pixels directly inside and outside of the marquee.

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`{button ,AL(` PRC Altering mask edges;' ,0,"Defaultoverview",)}` [Related Topics](#)

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## Smoothing the edges of a mask

Produce a more fluid selection boundary by smoothing out sharp bends in the mask marquee that occur when creating color-sensitive masks. Some pixels that are not in the selection before smoothing will become part of the selection after smoothing, and some pixels that are currently in the selection will no longer be included in it.

### To smooth the edges of a mask

1. Click Mask, Shape, Smooth.
2. Type a value in the Radius box.

– **Note**

- The use of the Smooth command on a mask selection can also result in the elimination of protected areas that are completely surrounded by the selection often found in color-sensitive masks.

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{button ,AL(`PRC Altering mask edges;',0,"Defaultoverview",,)} Related Topics

## Applying color or an effect along the mask marquee

1. Click Mask, Stroke Mask.
2. Choose a position for the border of color relative to the mask's marquee and click OK.
3. In the Stroke Mask dialog box, click the first tab to use the Paint tool, the second tab to use the Effect tool, or the third to use the Color Replacer or Eraser.

When using a brush, the current paint color is used.

4. Click a tool icon in the dialog box.
5. Click the Edit button to change the tool's attributes.
6. Click OK to return to the Stroke Mask dialog box.
7. Click OK.

The selected effect or brush color is applied along the mask marquee

### Note

- If you used a brush tool to apply the stroke to the mask marquee and then use the Repeat command in the Edit menu to apply a second stroke to the mask, the brush tool defaults back to the Quick Doodler brush.

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{button ,AL(^ PRC Altering mask edges;',0,"Defaultoverview",)} Related Topics

## **Expanding and reducing a mask selection**

## Expanding and reducing a mask selection (page 1 of 2)

Corel WEB.PhotoPaint offers several methods for increasing or decreasing a [selection](#). The most basic way to add or remove areas from a selection is to use the Additive, Subtractive, or XOR mask modes and define the shapes to add or remove with any of the Mask tools. The selections in color-sensitive masks can also be expanded to include more pixels that fall in the defined color tolerance range than in the original selection.

### Mask modes

Mask modes are often used to create complex masks, i.e., masks that comprise several selections created one at a time and combined in different ways. They are also used to remove areas from an existing selection. You can activate the mask modes from the Mode command found in the Mask menu, or by clicking the mode buttons displayed on the Property Bar when a mask tool is selected.

- — The Normal mode is the default mode where you can only define a single selection in a mask.
- — The Additive mode creates a mask consisting of two or more selections. When this mode is enabled, you create one selection, move to a different spot, define another selection and so on until you have achieved the selection shape you want. You can use a combination of mask tools to define the areas to add to the selection.
- — The Subtractive mode removes sections from a selection using one or more mask tools. When this mode is enabled, you choose a mask tool, define an area on the selection and the mask marquee automatically shrinks to exclude that area from the selection. This mode is useful for fine-tuning a mask.
- — The XOR mode also creates a selection consisting of two or more defined areas. The difference between this mode and the Additive mode is that the XOR mode excludes the space where two defined selections overlap; those overlapping sections become part of the protected area.

### Are the Mask tools behaving strangely?

If you have difficulty getting the result you expect when using mask tools, verify the mask mode that is active. Changing the mode may be the answer. For example, if you used the Rectangle Mask tool to create a selection to isolate an area of the image for editing, but the effect used after creating the selection is applied to everything but the area you wanted to change, the Subtractive mode was probably active when you defined the selection. You can switch back to Normal mode and start again, or you can undo the effect, invert the mask, and reapply the effect to achieve the results you want.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(`OVR Working with masks;',0,"Defaultoverview",,)} [Related Topics](#)

## Expanding and reducing a mask selection (page 2 of 2)

### Shape command (Mask menu)

The Shape command submenu provides several commands that edit the shape of any mask selection by adding to it or subtracting from it. The commands are used to make the selection more suited to the task you want to accomplish. The Border command converts the existing marquee to two marquees that have the same shape and share the same center but that are separated by a specific number of pixels. This creates a frame-like selection. The Smooth command allows you to smooth out the edges of a mask selection. Remove Holes selects the protected areas that are completely enclosed by a selection; Expand and Reduce are used to add or remove a specific number of pixels along a selection's edge.

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{button ,AL(`OVR Working with masks;' ,0,"Defaultoverview",)} [Related Topics](#)

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## Adding areas to a selection

You can add to a selection using any of the mask tools. Two mask modes give you the choice of adding new areas to the existing selection or adding new areas, but excluding overlapping sections of the original selection and the new areas.

### To add areas to a selection

1. Click Mask, Mode, Additive.
2. Click a mask tool and define an additional area.
3. Release the mouse.

The mask marquee expands to include the new area in the selection.

### To add areas to a selection but exclude overlapping sections

1. Click Mask, Mode, XOR.
2. Click a mask tool and define an area that overlaps the selection.

If the new area does not overlap the current selection, this mode behaves exactly like the Additive mode described in the previous procedure.

3. Release the mouse to set the mask.

Everything except the overlapping area becomes part of the selection.

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**{button ,AL(` PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} Related Topics**

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## Removing protected islands within a selection

Protected areas completely enclosed by editable areas are typically found in [selections](#) created using the Lasso Mask tool, the Magic Wand Mask tool, or the Color Mask command. They are the result of the [tolerance](#) settings selected prior to masking. The Remove Holes command includes those protected «islands» part of the selection.

### To remove holes within a selection

- Click Mask, Shape, Remove Holes.

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**{button ,AL(` PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} [Related Topics](#)**

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## Expanding or reducing a selection by a number of pixels

You can increase or reduce the size of a selection by a number of pixels along its entire outline. The mask marquee moves inwards or outwards by the number of pixels that you choose.

### To expand a selection by a specific number of pixels

1. Click Mask, Shape, Expand.
2. Type a value in the Width box.

### To reduce a selection by a specific number of pixels

1. Click Mask, Shape, Reduce.
2. Type a value in the Width box.

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**{button ,AL(` PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} Related Topics**

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## Adding adjacent pixels of similar color to a selection

The Grow command found in the Mask menu uses the current color tolerance to expand the mask.

### To expand a selection to include adjacent pixels of similar color

- Click Mask, Grow.

Watch the Progress Indicator on the Corel WEB.PhotoPaint Status Bar to see the status of the operation.

The selection expands until it reaches pixels that are dissimilar in color to those located along the original mask marquee.

### To expand the selection even more

1. Open the Mask Tools flyout and click the Magic Wand Mask tool.
2. On the Property Bar, click the button corresponding to the tolerance mode you want to use: Normal or HSB.
3. Type a new tolerance value in the number box(es) next to the tolerance mode buttons.
4. Click Mask, Grow, or the Grow button on the Property Bar, to expand the selection using the new tolerance setting.
5. Repeat if necessary.

### Tip

- To use anti-aliasing with the Grow command, enable in the Magic Wand's Property Bar or Tool Settings Roll-Up.

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{button ,AL(` PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} Related Topics

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## Subtracting areas from a selection

1. Click Mask, Mode, Subtractive.

2. Click a mask tool and define an area on the current selection that you want to remove.

If you are using the Magic Wand Mask tool, click a pixel inside or outside the selection, of a color you want to remove from the selection.

3. Release the mouse.

Any overlapping area between the selection and the area defined in step 2 is removed from the selection and is now part of the protected area.

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**{button ,AL(` PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} Related Topics**

## Creating a border-shaped selection

The Border command subtracts an area from a selection. The resulting selection frames protected pixels in the image. You can frame parts of an image with a color, a texture, or a special effect.

### To create a border-shaped mask

1. Click Mask, Mode, Normal.
2. Define a selection using one or more mask tools.
3. Click Mask, Shape, Border.
4. Type a value in the Width list box.

The border's width is determined by adding the typed value to both sides of the original marquee. Selecting a value of 10, for example, produces a selection border 20 pixels wide.

5. Choose an edge type in the Edges list box.

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**{button ,AL(` PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} Related Topics**

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## Creating a new image from a selection

1. Using one or more mask tools, define the selection with which you would like to create the new image.
2. Click Edit and click either Cut or Copy in the menu.
3. Click Edit, Paste, As New Document.

– **Note**

- The new image consists of a single object that is surrounded by a flashing marquee. If you wish to merge the object with the background, making it a permanent part of the image, click Object, Combine, Objects With Background.

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{button ,AL(` PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} Related Topics



# Painting, filling, and editing

## Painting, filling, and editing tools

In Corel WEB.PhotoPaint, painting is as easy as clicking a color swatch from the on-screen Color Palette, clicking the Paint tool, and clicking and dragging across your image. However, just under the surface are a great many powerful options that let you control the way you paint or draw with a precision that rivals the real world, and in some cases, exceeds it. You can select or create different nibs, textures, transparency levels, bleed and fade-out rates for brushes, as well as control the way the paint or ink combines with the colors that already exist on your image.

Painting in Corel WEB.PhotoPaint is as easy as you need it to be. You can play it safe and use preset brushes until you get a little more comfortable with the options, or take the dive into the world of customization.

This section will help you get started creating original bitmap artwork with the many [brush tools](#) Corel WEB.PhotoPaint offers, introduce the fundamentals of customization, and show you how to fine-tune your artwork after you're finished. You will also learn about the different methods of selecting and customizing fills to apply to your image.

### For more information see the following:

{button ,JI(`,`The basics of brush tools page 1 of 2') } [The basics of brush tools](#)

{button ,JI(`,`Unleashing the artist') } [Unleashing the artist](#)

{button ,JI(`,`Using the fill tools page 1 of 2') } [Using the fill tools](#)

{button ,JI(`,`Editing your artwork') } [Editing your artwork](#)

## **Working with brushes and paint modes**

## The basics of brush tools (page 1 of 2)

Brush tools are any of Corel WEB.PhotoPaint's tools that you apply with a brush and paint mode. The Paint, Clone, Effect, Undo, Mask Brush, and Object Transparency tools are all brush tools.

You can vary the effect any brush tool has by changing the brush settings and using different paint modes. The Tool Settings Roll-Up for most of the brush tools contain three tabs, each dealing with different qualities of the brush. The first tab offers a selection of preset brush types, but you can customize any preset brush or create an entirely new brush that specifically suits your needs.

### Nibs Roll-Up

The Nibs Roll-Up allows you to load and keep all your favorite nibs on a single, compact palette, and keep them visible even if you don't have the Tool Settings Roll-Up open. Unless you need to make modifications to a brush, the Nibs Roll-Up is the perfect way to select and manage your brush tips. If you have to make modifications to brushes, you can do it on the Tool Settings Roll-Up for any of the brush tools.

### Customizing brushes

If you open the Tool Settings Roll-Up for any brush tool, you will find a palette on the first tab that offers all the preset nibs, as well as the controls you need to customize a nib. You can change the size, shape, flatness, transparency, and angle of your nib, or even create a new nib from a mask. This portion of the Roll-Up is identical to the Nibs Roll-Up. The controls on this first tab of the Roll-Up are also available on the Property Bar.

The second tab contains the controls you need to adjust the texture of the brush stroke, how the color is applied through the duration of the stroke, as well as how smooth the edges of the stroke appear. You can select a texture for your brush, and apply it throughout the stroke, to just the edge of the stroke, or both, in varying amounts.

The third tab is where you can have some real fun creating brush strokes that mimic the masters. Its powerful controls make it possible to create brushes that emulate established artistic styles. Corel WEB.PhotoPaint offers several artistic styles as preset brushes: try the Pointillism, Impressionism, Cubist, and Op Art presets in the Type list box for the Artistic brush tool. Try a few of the preset artistic styles, and look at their spacing, spread, and color variation settings to see how they work.

### Some hints

| <b>To...</b>                       | <b>Do this...</b>  |
|------------------------------------|--|
| To paint with series of disks      | Increase the spacing   |
| To paint with a fistful of markers | Increase the spread  |
| To paint with random dabs          | Increase the spacing and spread  |
| To get a vertebratic effect        | Turn a puzzle-shaped masked selection into a nib, and increase the spacing |

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(' OVR Painting filling and editing;',0,"Defaultoverview",)} [Related Topics](#)

## The basics of brush tools (page 2 of 2)

### Paint modes

Paint modes determine the way the paint is applied to the colors that already exist in your image. You can simply replace the base colors with the paint color, or you can combine the two using any of the following methods.

| <b>Paint mode</b> | <b>How the paint color and base color are combined</b>   |
|-------------------|--|
| Normal            | The paint color replaces the base color. This is the default mode.   |
| Add               | Creates a result color by adding the values of the paint and base colors.  |
| Subtract          | Creates a result color by adding the values of the paint and base colors together and then subtracting 255.  |
| Difference        | Creates a result color by subtracting the paint color from the base color and multiplying by 255. If the paint value is 0, the result will always be 255.  |
| Multiply          | Creates a result color by multiplying the base color by the paint color and dividing it by 255. This has a darkening effect, unless you are painting on white. Multiplying black with any color results in black. Multiplying white with any color leaves the color unchanged. |
| Divide            | Creates a result color by dividing the base color by the paint color, or vice versa, depending on which color has a higher value.  |
| If Lighter        | The paint color replaces any base pixels that are a darker color. Base pixels that are lighter than the paint color are not affected.  |
| If Darker         | The paint color replaces any base pixels that are a lighter color. Base pixels that are darker than the paint color remain unchanged.  |
| Texturize         | Creates a result color by converting the paint color to grayscale, and then multiplying the grayscale value by the base color.   |
| Color             | Creates a result color using the lightness of the base color and the hue and saturation of the paint color. This is the opposite of Lightness mode.  |
| Hue               | Creates a result color using the hue of the paint color and the saturation and lightness of the base color. If you are painting on a grayscale image, there will be no change because the colors are desaturated.  |
| Saturation        | Creates a result color using the lightness and hue of the base color and the saturation of the paint color.  |
| Lightness         | Creates a result color using the hue and saturation of the base color and the lightness of the paint color. This is the opposite of Color mode.  |
| Invert            | Creates a result color using the paint color's complementary color. If a paint color value is 127, there will be no change, because the color value falls in the center of the color wheel.  |
| Logical AND       | Converts the paint and base colors to binary values, and then applies the Boolean algebraic formula AND to them. It's easier to test this one out than to try to describe the result.  |
| Logical OR        | Converts the paint and base colors to binary values, and then applies the Boolean algebraic formula OR to them. Test this one out to see the effect.   |
| Logical XOR       | Converts the paint and base colors to binary values, and then applies the Boolean algebraic formula XOR to them. As with the other logical modes, it's easier to test this one than to describe it.  |
| Red               | Creates a result color by applying the paint color to the red channel of RGB images.   |
| Green             | Creates a result color by applying the paint color to the green channel of RGB images.   |
| Blue              | Creates a result color by applying the paint color to the blue channel of RGB images.  |

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{button ,AL(`OVR Painting filling and editing';,0,"Defaultoverview",)} [Related Topics](#)

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## Selecting or customizing brush nibs

The first tab of the Tool Settings Roll-Up for any of the brush tools contains a large selection of preset nibs you can use, as well as controls that let you create and modify the size, shape, transparency, and angle of your nib. These controls are also available on the Property Bar.

### To select a brush nib

1. Click a [brush tool](#).
2. Click View, Roll-Ups, Tool Settings.
3. Click the arrow to the right of the [nib picker](#).
4. Click a preset nib.

### To customize a brush nib

1. Click a [brush tool](#).
2. Click View, Roll-Ups, Tool Settings.
3. Do any of the following:
  - To adjust the size of the nib, type a value in the Size box. The nib size is measured in pixels.
  - To adjust the transparency of the paint or effect you are going to apply, type a value between 0 and 99 in the Transparency box.
  - To rotate the nib (creates a calligraphic effect), type a value in the Rotate box.
  - To change the shape of the nib, click one of the default shape icons and type a value in the Flatten box. A higher value will make a round nib oval, and a square nib rectangular.
  - To have the paint fade out at the edges of the nib, type a value in the Soft Edge box.

### To create a custom nib from a masked selection

1. Use the mask tools to define a masked [selection](#).
2. Click a [brush tool](#).
3. Click View, Roll-Ups, Tool Settings.
4. Click the arrow next to the nib shape icons.
5. Click Create From Mask.
6. Type a value in the Nib Size box.
7. Click OK.

#### Note

- The Create a Nib from Mask option uses the shape of the masked [selection](#) and the pixels that fall within it. You can't create a nib from an empty masked selection.

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**{button ,AL(` PRC Working with brushes and paint modes;',0,"Defaultoverview",,)} [Related Topics](#)**

## Customizing and saving brushes

The items on the second and third tabs of the Tool Settings Roll-Up control the way the brush applies the paint to the paper. You can change the level or type of texture the brush uses, as well as the smoothness, bleed, and fade-out rate of its stroke. You can also change the spacing, spread, and color variance of dabs applied per stroke. This allows you to create brushes that mimic various artistic styles, or to create effects such as drawing with a fistful of markers.

### To adjust a brush's texture

1. Click a [brush tool](#).
2. Click View, Roll-Ups, Tool Settings.
3. Click the second tab.
4. Do any of the following:
  - To adjust the amount of texture the brush uses, type a value in the Brush Texture box. A value of 0 results in no texture being applied.
  - To adjust the amount of texture applied to the edge of brush stroke, type a value in the Edge Texture box.

### To load a new brush texture

1. Click a [brush tool](#).
2. Click View, Roll-Ups, Tool Settings.
3. Click the second tab.
4. Click the arrow next to the texture thumbnail.
5. Click Load A Texture.
6. Select a texture in the box.
7. Click Open.

### To adjust the bleed rate of a brush

1. Click a [brush tool](#).
2. Click View, Roll-Ups, Tool Settings.
3. Click the second tab.
4. Do any of the following:
  - To adjust how the base color "bleeds" into the paint color, type values into the Bleed and Sustain Color boxes. Sustain Color controls the length of the bleed effect.
  - To smooth the brush stroke, enable the Anti-Aliasing check box and type a value in the Smoothing box.
  - To make the effects of the brush strokes cumulative, enable the Cumulative check box. Otherwise, the effect will "max out" after the first stroke, and subsequent brush strokes will have no effect on previously painted areas.

### To adjust the fade-out rate of a brush

1. Click a [brush tool](#).
2. Click View, Roll-Ups, Tool Settings.
3. Click the third tab.
4. Type a value in the Fade Out box. A higher value will result in a quicker fade-out.

### To adjust the number and spacing of dabs in a brush stroke

1. Click a [brush tool](#).
2. Click View, Roll-Ups, Tool Settings.
3. Click the third tab.
4. Type new values in the Spacing and Spread boxes. Spacing controls how far apart the dabs are, and spread controls how many dabs wide the stroke is.

#### — Note

- Depending on the nib size, a large number of dabs with a small amount of spacing and spread can impair the brush's performance.

### To adjust the color variation in a brush stroke

1. Click a [brush tool](#).
2. Click View, Roll-Ups, Tool Settings.
3. Click the third tab.
4. Move the Hue, Saturation, and Luminance sliders. Higher values will result in more variation.

**To save a customized brush**

1. Customize the brush using any of the previous procedures.
2. Click Save Brush on the first tab of the Tool Settings Roll-Up.
3. Type a name for the custom brush in the Save New Brush Type As box.

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**{button ,AL(` PRC Working with brushes and paint modes';,0,"Defaultoverview",)} [Related Topics](#)**

## Working with the Nibs Roll-Up

The Nibs Roll-Up allows you to load and keep all your favorite nibs on a single, compact palette, and keep them visible and handy even if you don't have the Tool Settings Roll-Up open. Unless you actually need to modify a brush nib, the Nibs Roll-Up is the perfect way to select and manage your brush nibs.

### To add the nib you are currently using to the Nibs Roll-Up

1. Click the [Nibs Roll-Up icon](#) on the Property Bar.
2. Click the arrow to the right of the [nib picker](#).
3. Click Add Currently Used.

### To load a set of nibs into the Nibs Roll-Up

1. Click View, Roll-Ups, Nibs.
2. Click the arrow to the right of the [nib picker](#).
3. Click Load.
4. Select the nib file to load.
5. Click Open.

### To delete a nib

1. Click the [Nibs Roll-Up icon](#) on the Property Bar.
2. Select a nib from the [nib picker](#).
3. Click the arrow to the right of the nib picker.
4. Click Delete.

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**{button ,AL(` PRC Working with brushes and paint modes;',0,"Defaultoverview",)} [Related Topics](#)**

# **Unleashing the artist**

## Unleashing the artist

Corel WEB.PhotoPaint offers a variety of tools to help you create original bitmap artwork. Use the Paint and Effect tools to create and edit artwork using virtual versions of traditional art materials, or use the Clone tool to "paint" with ready-made images.

### The Paint tools

Corel WEB.PhotoPaint offers you the virtual equivalent of a fully-stocked artist's studio, but with the advantages of being able to work around things like the law of gravity. Choose from a wide selection of paint tools, such as water color, oil pastel, felt markers, chalk, crayons, several types of pen, pencils, spraypaint, and an artistic brush with a wide variety of settings. Each of the preset paint tools has a number of variations built in, and you can customize any aspect to suit your specific needs.

### Painting with the Clone tool

The Clone tool allows you to duplicate parts of an image either onto a different part of the same image, or onto a different image altogether. As with all the brush tools, you can create virtually endless numbers of variations by using different brushes. The Clone tool comes with Impressionist and Pointillist brushes, as well as the Clone from Saved brush, which lets you restore a part of your image that was present when you last saved even if you've since obliterated it.

### The Shape and Line tools

Use the Shape tools to draw outlined or filled shapes on your image. If you want to create the shape as an object, enable the Render to Object check box in the Tool Settings Roll-Up for the Shape tools. This allows you to reposition or edit your object before you merge it into your image. If you do not create the shape as an object, it will instantly merge into the background, so ensure you set the color, fill, and outline the way you want to in the Tool Settings Roll-Up before you begin.

The Line tool allows you to paint straight line segments using the paint color. You control the width of the line, the way the segments are joined, and their transparency.

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**{button ,AL(' OVR Painting filling and editing;',0,"Defaultoverview",)} Related Topics**

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## Selecting a paint color

There are several ways of selecting a paint color. The easiest is by clicking a color on the on-screen color palette; however, this only works if the color you want is displayed on it. If you have seen the perfect color in an existing image, you can select it as your paint color with the [Eyedropper tool](#). The Paint Color dialog box provides you with the most control for selecting a paint color. The paint color you select does not have to be from the same color model that your image uses: for example, you can select a color from the CMYK model for use in a RGB image. The paint color swatch on the Status Bar changes to reflect the color you choose.

### To select a paint color from the on-screen Color Palette

- Click a color from the on-screen Color Palette. If the on-screen palette is not visible, click View, Color Palette, and select a palette type from the flyout menu.

### To select a color from an image as the paint color

- Click a color in the image with the [Eyedropper tool](#).

### To select a paint color from the Color Roll-Up

1. Double-click the [Eyedropper tool](#).

The Color Roll-Up opens.

2. Choose a color model from the list box.
3. Click a paint color from the model.

### To select a paint color from the Paint Color dialog box

1. Double-click the paint color swatch on the Status Bar.

The Paint Color dialog box opens.

2. Choose a color model from the list box.
3. Click a color selection method: you can use a [color model](#), [fixed palette](#), [color blender](#), or [mixing area](#).
4. Click a color on the color model.

#### Note

- If you choose color model as your color picker, you can change the default by selecting another from the flyout menu.

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**{button ,AL(` PRC Unleashing the artist;','0,"Defaultoverview",)} [Related Topics](#)**

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## Painting and drawing

Before you start painting, you select a paint color, a painting tool, and a paint mode. If you don't know what a paint mode is, see [The basics of brush tools](#).

### To draw or paint

1. Click the [Paint tool](#).
2. On the Property Bar, click the arrow next to the [tool picker](#).  
The tool picker opens.
3. Click a painting tool.
4. Click the arrow next to the [nib picker](#).
5. Select a nib by clicking it.
6. Click and drag to paint or draw on your image.

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**{button ,AL(` PRC Unleashing the artist;',0,"Defaultoverview",)} [Related Topics](#)**

## Using the Clone tool

The Clone tool allows you to duplicate areas of images. You set a source point (the area you wish to copy), and then clone it by painting over the destination. The Clone from Saved brush does not actually clone in that you don't work with source and destination points; rather, it lets you restore parts of your image to the way they were when you last saved. Think of it as the ultimate undo tool.

### To clone an area of an image

1. Click the [Clone tool](#).
2. On the Property Bar, click the arrow next to the [tool picker](#).
3. Click one of the cloning tools.
4. Choose a brush from the Brush Type list box.
5. Click on your image to set a source point for cloning.
6. Move the cursor to the destination area.
7. Click and drag to clone.

### Note

- To reset the source point, hold down SHIFT and click, or right-click and select Reset.
- Hold down S while clicking to keep the source point stationary.
- Hold down CTRL while clicking to constrain the movement of the source point. Hold down CTRL + SHIFT to change the direction of constraint.

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**{button ,AL(` PRC Unleashing the artist;`0,"Defaultoverview",)} [Related Topics](#)**

## Using the Shape and Line tools

If you want to create the shape or line as an editable object, enable the Render To Object check box in the Tool Settings Roll-Up. If you do not create it as an object, it will instantly merge into the background, so be careful that you have set the color, fill, and outline you want to use in the Tool Settings Roll-Up before you start drawing.

### To draw rectangles or ellipses

1. Click the [Rectangle](#) or [Ellipse tool](#).
2. To set the fill type for the shape, click the Fill button on the Property Bar and click a fill icon. If you don't want to fill the shape, click the [No Fill icon](#).
3. Do any of the following:
  - If you want a paint-colored outline around the shape, type a thickness value in the Width box (to change the paint color, click a color in the on-screen Color Palette, or click the Outline button and select a new paint color in the Paint Color dialog box).
  - If you don't want the shape to be opaque, type a value in the Transparency box. The higher the value, the more transparent the shape will be.
  - If you want to create the shape as an editable object, click the [Render As Object](#) check box.
4. Click and drag to draw the shape. Hold down CTRL while clicking and dragging to constrain the shape to a circle or square.

#### Tip

- You can round the corners of a rectangle by typing a value in the Roundness box, or by using the scroll arrows to adjust the existing value.

### To draw a polygon

1. Click the [Polygon tool](#).
2. On the Property Bar, click the Fill button and click a fill icon. If you want to draw a hollow shape, click the [No Fill icon](#).
3. Choose a method of joining the segments in the Joints list box.
4. Do any of the following:
  - If you want a paint-colored outline around the shape, type a border thickness in the Width box (to change the paint color, click a color in the on-screen Color Palette or click the Outline button and select a color from the Paint Color dialog box).
  - If you don't want the shape to be completely opaque, type a value in the Transparency box. The higher the value, the more transparent the shape will be.
  - If you want to create the shape as an object (which leaves it editable), click the Render As Object button.
5. Click and click on your image to create polygon segments.
6. Double-click to complete the shape.

### To draw straight lines

1. Click the [Line tool](#).
2. On the Property Bar, adjust the width of the line by typing a value in the Size box. A higher value will result in a thicker line.
3. If you don't want the line to be completely opaque, type a value in the Transparency box. The higher the value, the more transparent the line will be.
4. Choose a method of joining the segments in the Joints list box.
5. Click and click on your image to create straight line segments.
6. Double-click to complete the line.

#### Tip

- To change the paint color, click a different color on the on-screen Color Palette, or click Outline and select a color from the Paint Color dialog box.

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**`{button ,AL(' PRC Unleashing the artist;',0,"Defaultoverview",)}` [Related Topics](#)**

## **Using the fill tools**

## Using the fill tools (page 1 of 2)

Corel WEB.PhotoPaint allows you to fill your image or parts of your image using a variety of fill types and tools. Fills are useful for creating backgrounds, applying textures over top of a finished masterpiece, or to creating a variety of effects.

### The different types of fill

Corel WEB.PhotoPaint offers four basic types of fill. Uniform fills are the most basic, because they apply a solid color over the area you are filling. Fountain fills progress from one color to another following a concentric square, conical, linear, rectangular, or radial pattern. A bitmap fill is created from any bitmap image: you can load any picture as a bitmap fill, but the ones that work best are those that are patterned and can tile seamlessly, creating a contiguous pattern, like stones, coins, or bricks. Texture fills are mathematically generated images with customizable attributes. Unlike the tiling bitmap fills, textures fill a designated area with a single image. The many preset textures include water, minerals, clouds, and dozens of others.

### The Fill command

The Fill command (found in the Edit menu) lets you apply a fill to your entire image or to a masked selection. You might do this to create a background for your image before you start painting, or you might apply a fill over top of your image using one of the transparency options so it doesn't obscure your image.

The Edit Fill and Transparency dialog box provides access to the Uniform, Fountain, Bitmap and Texture Fill dialog boxes, so you can create, edit, or customize a fill before applying it. It also contains a transparency tab that allows you to select a transparency type to apply to the fill. This particular option opens up a lot of possibilities: you can apply a circular, conical, linear or rectangular transparency to any of the basic fill types.

### The Fill tool

The Fill tool (found on the Toolbox) allows you to apply a fill to part of your image. You can define the area to be filled with a masked selection or by adjusting the color tolerance of the Fill tool in the Tool Settings Roll-Up. The Fill tool fills whatever falls within the defined color range. The Tool Settings Roll-Up for the Fill tool also includes an anti-aliasing option, which smoothes the edges of the filled area, and a transparency option, which allows you to control the transparency of the fill.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(`OVR Painting filling and editing';0,"Defaultoverview",)} [Related Topics](#)

## Using the fill tools (page 2 of 2)

### Uniform Fill dialog box

The Uniform Fill dialog box allows you to select a color model and visual color picker from which to select a solid fill color. If you prefer, you can use a fixed palette, color blender, or mixing area rather than a color model to select or create custom colors.

### Fountain Fill dialog box

The Fountain Fill dialog box contains all the controls you need to customize, create, save, or delete preset gradients. You can create a simple two-color gradient that progresses from one color to another, or you can create a custom gradient that progresses through several colors.

### Bitmap Fill dialog box

The Bitmap Fill dialog box contains the controls you need to import, select, and customize bitmap fills. You can scale the pattern to fit, which essentially means your image is filled with a single, large tile, or you can modify the size, number, and offset of the tiles to suit your specific needs.

### Texture Fill dialog box

The Texture Fill dialog box allows you to select and customize texture fills in a variety of ways. You can select a texture style to browse, and unlock and edit any of the texture's properties. Click Preview to see variations based on the unlocked values.

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`{button ,AL(`OVR Painting filling and editing';0,"Defaultoverview",)}` [Related Topics](#)

## Applying uniform fills

Uniform fills are the most basic fill type, because they simply apply a single color over the area you are filling. You can limit the boundary of the fill while using either the Fill tool or the Edit Fill and Transparency dialog box by defining a masked [selection](#).

### To apply a uniform fill over your whole image

1. Click Edit, Fill.  
The Edit Fill and Transparency dialog box opens.
2. Click the [Uniform Fill icon](#).
3. If you want to change the attributes of the current fill, click Edit.
4. Choose a color mode from the Model list box.
5. Click a color on the visual color model.
6. Click OK.

#### — Note

- If you have objects on your image that you want to protect from the fill, lock them in the Objects Roll-Up.

### To apply a uniform fill over part of your image

1. Double-click the [Fill tool](#).  
The Tool Settings Roll-Up for the Fill tool opens.
2. Click the [Uniform Fill icon](#).
3. If you want to change the attributes of the current fill, click Edit.
4. Choose a color mode from the Model list box.
5. Click a color on the visual color model.
6. Click OK.
7. Do one of the following to define a range for the fill:
  - Click the Normal button, and type a tolerance value between 0 and 100 in the box beneath it.
  - Click the HSB Mode button, and type values in the H, S, and B boxes.
8. Click on the image to apply the fill. All pixels adjacent to the pixel you click that fall within the defined color tolerance are filled.

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**{button ,AL(` PRC Using the fill tools;`,`0,"Defaultoverview",)} [Related Topics](#)**

## Loading a color model or palette into the Uniform Fill dialog box

The Uniform Fill dialog box allows you to select a color model and visual color picker from which you select a solid fill color. If you prefer, you can use a fixed palette, color blender, or mixing area rather than a color model to select or create custom colors.

### To display a different color model in the Uniform Fill dialog box

1. Double-click the [Fill tool](#).  
The Tool Settings Roll-Up for the Fill tool opens.
2. Click the [Uniform Fill icon](#).
3. Click Edit.
4. Click the arrow beside the top right corner of the visual color model.
5. Click Model, and select a color model from the flyout menu.

### To load a palette into the Uniform Fill dialog box

1. Double-click the [Fill tool](#).  
The Tool Settings Roll-Up for the Fill tool opens.
2. Click the [Uniform Fill icon](#).
3. Click Edit.
4. Click the arrow to the right of the palette across the bottom of the dialog box.
5. Click Open Palette.
6. Select the palette.
7. Click Open.

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**{button ,AL(`PRC Using the fill tools;`,`0,"Defaultoverview",)} [Related Topics](#)**

## Applying fountain fills

The Fountain Fill dialog box contains all the controls you need to customize, create, save, or delete preset fountain fills. You can create a simple two-color gradient that progresses from one color to another, or you can create a custom fountain fill that progresses through several colors. If you don't want to fill your entire image, you can limit the boundary of the fill by defining a masked [selection](#), or by setting a color tolerance in the Tool Settings Roll-Up for the Fill tool.

### To apply a preset fountain fill over your whole image

1. Click Edit, Fill.  
The Edit Fill and Transparency dialog box opens.
2. Click the [Fountain Fill icon](#).
3. If you want to change the attributes of the current fill, click Edit.
4. Choose a fountain fill type from the Type list box.
5. Choose a preset style from the Preset list box.
6. Click OK.

#### Note

- If you have objects on your image that you want to protect from the fill, lock them in the Objects Roll-Up.

### To apply a preset fountain fill over part of your image

1. Double-click the [Fill tool](#).  
The Tool Settings Roll-Up for the Fill tool opens.
2. Click the [Fountain Fill icon](#).
3. If you want to change the attributes of the current fill, click Edit.
4. Choose a fountain fill type from the Type list box.
5. Choose a preset style from the Preset list box.
6. Click OK.
7. Do one of the following to define a range for the fill:
  - Click the Normal button, and type a tolerance value between 0 and 100 in the box beneath it.
  - Click the HSB Mode button, and type values in the H, S, and B boxes.
8. Click on the image to apply the fill. All pixels adjacent to the pixel you click that fall within the defined color tolerance are filled.

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**{button ,AL(^ PRC Using the fill tools; ,0,"Defaultoverview",)} [Related Topics](#)**

## Creating, customizing, and deleting fountain fills

The Fountain Fill dialog box contains all the controls you need to customize, create, save, or delete preset gradients. You can create a simple two-color gradient that progresses from one color to another, or you can create a custom gradient that progresses through several colors.

### To create and save a fountain fill

1. Double-click the [Fill tool](#).

The Tool Settings Roll-Up for the Fill tool opens.

2. Click the [Fountain Fill icon](#).

3. Click Edit.

4. Do any of the following:

- Choose a gradient type from the Type list box.
- To adjust the center of radial, conical, square, and rectangular fills, type positive or negative values in the Horizontal and Vertical boxes, or click and drag the cursor in the preview window.
- To adjust the angle of linear and conical fills, type a degree in the Angle box, or right-click and drag the cursor inside the preview window.
- To adjust the number of gradations in the fill, type a new value in the Steps box, or adjust the value by clicking the scroll arrows.
- To adjust the percentages of the start and end colors that appear in the filled area, type a value in the Edge Pad box, or adjust the value by clicking the scroll arrows.
- To create a gradient that starts at one color and progresses through the color wheel to another, click the Two Color button, and choose start and end colors from the To and From pickers. Determine the intermediate colors by clicking a color path button. The [straight path](#) option crosses the color wheel in a straight line. The [clockwise path](#) and [counterclockwise path](#) options travel around the color wheel. If you choose the linear option, you can move the Mid-point slider to adjust the midpoint of the blend.
- To create a custom gradient that progresses through the colors of your choice, click the Custom button. To add a new color to the blend, double-click one of the end-point icons above the gradient preview, drag it onto the gradient, and click a new color from the color picker.

5. Type a name for the fill in the Preset box and click the [Add Fill button](#).

### To customize and save preset fountain fill

1. Double-click the [Fill tool](#).

The Tool Settings Roll-Up for the Fill tool opens.

2. Click the [Fountain Fill icon](#).

3. Click Edit.

4. Choose a preset style from the Preset list box.

5. Do one or more of the following:

- Select a gradient type from the Type list box.
- To adjust the center of radial, conical, square, and rectangular fills, type positive or negative values in the Horizontal and Vertical boxes, or click and drag the cursor in the preview window.
- To adjust the angle of linear and conical fills, type a degree in the Angle box, or right-click and drag the cursor inside the preview window.
- To adjust the number of gradations in the fill, type a new value in the Steps box, or adjust the value by clicking the scroll arrows.
- To adjust the percentages of the start and end colors that will appear in the filled area, type a value in the Edge Pad box, or adjust the value by clicking the scroll arrows.
- To create a gradient that starts at one color and progresses through the color wheel to another, click the Two Color button, and choose start and end colors from the To and From pickers. Determine the intermediate colors by clicking a path button: the [straight path](#) option crosses the color wheel in a straight line. The [clockwise path](#) and [counterclockwise path](#) options travel around the color wheel. If you choose the linear option, you can move the Mid-point slider to adjust the midpoint of the blend.
- To create a custom gradient that progresses through the colors of your choice, click the Custom button. To add a new color to the blend, double-click one of the end-point icons above the gradient preview, drag it onto the gradient, and click a new color from the color picker.

6. Type a name for the fill in the Preset box and click the [Add Fill button](#).

### **To delete a fountain fill**

1. Double-click the [Fill tool](#).  
The Tool Settings Roll-Up for the Fill tool opens.
2. Click the [Fountain Fill icon](#).
3. Click Edit.
4. Choose a preset style from the Preset list box.
5. Click the [Delete Fill button](#).
6. Click OK.

---

**{button ,AL(` PRC Using the fill tools;' ,0,"Defaultoverview",)} [Related Topics](#)**

## Applying bitmap fills

A bitmap fill is a fill created from any bitmap image. You can load any picture as a bitmap fill, but the ones that work best are those that are patterned and can tile seamlessly, creating a contiguous pattern, like stones, coins, or bricks. If you don't want to fill your entire image, you can limit the boundary of the fill by defining a masked [selection](#), or by setting a color [tolerance](#) in the Tool Settings Roll-Up for the Fill tool.

### To select and apply a bitmap fill over your whole image

1. Click Edit, Fill.  
The Edit Fill and Transparency dialog box opens.
2. Click the [Bitmap Fill icon](#).
3. If you want to change the attributes of the current fill, click Edit.
4. Click the arrow beside the preview window.
5. Click a bitmap fill from the thumbnails.
6. Click OK.

#### Note

- If you have objects on your image that you want to protect from the fill, lock them in the Objects Roll-Up.

### To select and apply a bitmap fill over part of your image

1. Double-click the [Fill tool](#).  
The Tool Settings Roll-Up for the Fill tool opens.
2. Click the [Bitmap Fill icon](#).
3. If you want to change the attributes of the current fill, click Edit.
4. Click the arrow beside the preview window.
5. Click a bitmap fill pattern from the thumbnails.
6. Click OK.
7. Do one of the following to define a range for the fill:
  - Click the Normal button, and type a tolerance value between 0 and 100 in the box beneath it.
  - Click the HSB Mode button, and type values in the H, S, and B boxes.
8. Click on the image to apply the fill. All pixels adjacent to the pixel you click that fall within the defined color tolerance are filled.

---

**{button ,AL(` PRC Using the fill tools;',0,"Defaultoverview",)} [Related Topics](#)**

## Importing, customizing, and deleting bitmap fills

The Bitmap Fill dialog box contains the controls you need to import, select, and customize bitmap pattern fills. You can scale the bitmap to fit, which essentially means your image is filled with a single, large tile, or you can modify the size, number, and offset of the tiles to suit your specific goal.

### To import a bitmap fill

1. Double-click the [Fill tool](#).

The Tool Settings Roll-Up for the Fill tool opens.

2. Click the [Bitmap Fill icon](#).
3. Click Edit.
4. Click Load.
5. Select the bitmap file.
6. Click Open.
7. Adjust any of the options.

### To customize the size and layout of tiles in a bitmap fill

1. Double-click the [Fill tool](#).

The Tool Settings Roll-Up for the Fill tool opens.

2. Click the [Bitmap Fill icon](#).
3. Click Edit.
4. Click the arrow beside the preview window.
5. Click a bitmap fill's thumbnail.
6. Do one or more of the following:
  - To adjust the size of the tiles, disable the Use Original Size control and type values in the Width and Height boxes.
  - To adjust first tile offset, type values in the % Of Tile Width and % Of Tile Height boxes.
  - To stagger columns or rows of tiles, click the Column r Row button and type values in the % Of Tile Side box.
  - To fill your image with a single, large tile, enable the Scale Pattern To Fit check box.

### To delete a bitmap fill

1. Double-click the [Fill tool](#).

The Tool Settings Roll-Up for the Fill tool opens.

2. Click the [Bitmap Fill icon](#).
3. Click Edit.
4. Click the arrow beside the preview window.
5. Click the bitmap fill's thumbnail.
6. Click Delete.

---

**{button ,AL(` PRC Using the fill tools;`,`0,"Defaultoverview",)} [Related Topics](#)**

## Applying a texture fill

Texture fills are mathematically generated images with customizable attributes. Unlike the tiling bitmap fills, textures fill a designated area with a single image. The many preset textures include water, minerals, clouds, and dozens of others. If you don't want to fill your entire image, you can limit the boundary of the fill by defining a masked [selection](#), or by setting a color tolerance in the Tool Settings Roll-Up for the Fill tool.

### To apply a texture fill to your whole image

1. Click Edit, Fill.  
The Edit Fill and Transparency dialog box opens.
2. Click the [Texture Fill icon](#).
3. If you want to change the attributes of the current fill, click Edit.
4. Choose a texture library to open in the Texture Library list box.
5. Choose a texture in the Texture list box.

#### – Note

- If you have objects on your image that you want to protect from the fill, lock them in the Objects Roll-Up.

### To apply a texture fill to part of your image

1. Double-click the [Fill tool](#).  
The Tool Settings Roll-Up for the Fill tool opens.
2. Click the [Texture Fill icon](#).
3. If you want to change the attributes of the current fill, click Edit.
4. Choose a texture library in the Texture Library list box.
5. Choose a texture in the Texture list box.
6. Click OK.
7. Do one of the following to define a range for the fill:
  - Click the Normal button, and type a tolerance value between 0 and 100 in the box beneath it.
  - Click the HSB mode button, and type values in the H, S, and B boxes.
8. Click on your image to apply the fill. All pixels adjacent to the pixel you click that fall within the defined color tolerance are filled.

#### – Tip

- If the texture is close to, but not exactly, what you want, ensure that the padlock beside the Texture # box is unlocked, and click Preview. Each time you click Preview, you will see different variations of the texture.

---

**{button ,AL(` PRC Using the fill tools';,0,"Defaultoverview",)} [Related Topics](#)**

## Customizing, saving, and deleting texture fills

The Texture Fill dialog box allows you to select and customize texture fills in a variety of ways. You can select a texture style to browse, and unlock and edit various texture properties. Click Preview to see variations based on the unlocked values.

### To customize and save a texture fill

1. Double-click the [Fill tool](#).  
The Tool Settings Roll-Up for the Fill tool opens.
2. Click the [Texture Fill icon](#).
3. Click Edit.
4. Choose a texture library to open in the Texture Library list box.
5. Choose a texture in the Texture List box.
6. If the padlock beside a texture property you wish to alter is in the locked position, click it to unlock the property.
7. Adjust the values as required, or click Preview to have Corel WEB.PhotoPaint create random variations based on the properties you have unlocked.
8. Click the [Add Fill button](#).
9. Type a name in the Texture Name box, and select the library where you'd like to include the new texture.

### To delete a texture fill

1. Double-click the [Fill tool](#).  
The Tool Settings Roll-Up for the Fill tool opens.
2. Click the [Texture Fill icon](#).
3. Click Edit.
4. Choose the texture library that contains the texture fill you wish to delete in the Texture Library list box.
5. Click the texture in the Texture list box.
6. Click the [Delete Fill button](#).

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**{button ,AL(` PRC Using the fill tools;';0,"Defaultoverview",)} [Related Topics](#)**

## **Editing your artwork**

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## Editing your artwork

Corel WEB.PhotoPaint's editing tools allow you to make minor adjustments to something that is nearly right, or to undo actions that were decidedly wrong.

### Editing your artwork

The [Effect tools](#) allow you to apply various corrections and enhancements locally. Some of these tools, such as the [Brighten](#) and [Sharpen](#) tools, are more useful for photo retouching (see [Retouching and refining your image](#)), but many of them are useful for editing your original bitmap artwork. You can [smear](#), [smudge](#), and [blend](#) paint, or use the [Sponge tool](#) to add or remove paint in varying degrees.

### About the Undo tools

Use the Undo tools to edit work you've done with the Paint, Clone, Shape, and Fill tools. These editing options are only available immediately after you have performed an action, so stop and look before you continue.

The Undo tools are available from the flyout on the Toolbox, or as a separate toolbar. The Eraser tool and the Color Replacer tool both allow you to apply the background paper color to your image. The difference is that the Eraser tool replaces anything you drag over with the paper color, while the Color Replacer tool replaces only the current paint color with the paper color.

The Local Undo tool allows you to selectively remove the last change you made with the Paint, Clone, Effect, Fill, Shape, Line, Eraser or Color Replacer tools. As you drag over your image with the Local Undo tool, the pixels you covered over reappear, essentially restoring those parts to the way they looked before your last brush stroke.

### Larger safety nets

If the decline of your image has taken several steps to achieve and your revisions with the Undo tools aren't helping, there are still ways of salvaging your work. See [Safety nets](#) for information on the various methods you can use to revert to previous stages in the development of your image, or use the Clone From Saved tool to restore parts of your image to the way they looked when you last saved.

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**{button ,AL(`OVR Painting filling and editing';,0,"Defaultoverview",)} [Related Topics](#)**

## Smearing, smudging, and blending paint

The Smear tool has much the same effect as dragging your finger across wet paint. The Smudge tool works like rubbing your finger across pastels. The Blend tool softens the definition between colors or hard edges by blending the adjoining colors.

### To smear parts of your image

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow to the right of the [tool picker](#).
3. Click the [Smear tool](#).
4. Choose a brush from the Type list box.
5. Click and drag over the areas on your image you wish to smear.

### To smudge parts of your image

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow to the right of the [tool picker](#).
3. Click the [Smudge tool](#).
4. Choose a brush from the Type list box.
5. Type a value in the Rate Of Flow box. A higher value will result in a more pronounced effect.
6. Click and drag over the areas of your image you wish to smudge.

### To blend parts of your image

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow to the right of the [tool picker](#).
3. Click the [Blend tool](#).
4. Choose a brush from the Type list box.
5. Type a value in the Amount box. A higher value will result in a more pronounced effect.
6. Click and drag over the areas of your image you wish to blend.

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**{button ,AL(` PRC Editing your artwork;',0,"Defaultoverview",)} [Related Topics](#)**

## Using the sponge to saturate or desaturate paint

If you applied too much paint to an image in a real-world studio, you might dab some paint off with a sponge or tissue. In Corel WEB.PhotoPaint, you can saturate or desaturate areas with the Sponge tool. This affects the strength or purity of the paint color. Fully saturated color contains no white and is as vibrant as it can be, while fully desaturated colors appear as their grayscale equivalents.

### To saturate or desaturate areas with the sponge

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow to the right of the [tool picker](#).
3. Click the [Sponge tool](#).
4. Choose a brush from the Type list box.
5. Type a value in the Amount box. A higher value will result in a more pronounced effect.
6. Click and drag over the areas you wish to affect.

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**{button ,AL(` PRC Editing your artwork;',0,"Defaultoverview",)} [Related Topics](#)**

## Adjusting the color of applied paint

The Hue and Hue Replacer tools allow you to modify paint that you've already applied to your image. The Hue tool shifts all hues along the color wheel by the number of degrees you type in the Amount box. The Hue Replacer retains the brightness and saturation of the original colors, but replaces all hues with the hue you select.

### To change the color of paint

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow to the right of the [tool picker](#).
3. Click the [Hue Replacer tool](#).
4. Choose a brush from the Type list box.
5. Type a value in the Amount box. This value determines the result color based on how many degrees around the color wheel it is from the paint color. A higher value will result in a more pronounced effect.
6. Click and drag over the paint.

### To shift the color of paint

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow to the right of the [tool picker](#).
3. Click the [Hue tool](#).
4. Choose a brush from the Type list box.
5. Type a value in the Amount box. This value determines how many degrees around the color wheel your hues will shift.
6. Click and drag over the paint you wish to change.

### To apply a paint-colored tint on an image

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow to the right of the [tool picker](#).
3. Click the [Tint tool](#).
4. Choose a brush from the Type list box.
5. Type a value in the Amount box. A higher value will result in a more pronounced effect.
6. Click and drag over the areas you wish to tint.

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**`{button ,AL(` PRC Editing your artwork;',0,"Defaultoverview",)}` [Related Topics](#)**

## Using the Undo tools

The Undo tools are available from the flyout on the Toolbox, or as a separate toolbar. The Eraser tool and the Color Replacer tool both allow you to apply the background paper color to your image. The difference is that the Eraser tool replaces anything you drag over with the paper color, while the Color Replacer tool replaces just paint with the paper color.

The Local Undo tool allows you to selectively remove the last change you made with the Paint, Clone, Effect, Fill, Shape, Line, Eraser or Color Replacer tools. As you drag over your image with the Local Undo tool, the pixels you covered over reappear, essentially restoring those parts to the way they looked before your last brush stroke. If your mistake happened several strokes ago, use the Clone From Saved tool. This allows you to restore parts of your image to the way they were when you last saved.

### To restore parts of your image

1. Click the Local [Undo tool](#).
2. Click and drag over the parts of your image that were affected by your last brush stroke or action.

### To restore parts of your image using the Clone from Saved tool

1. Click the [Clone tool](#).
2. On the Property Bar, click the Clone from Saved tool from the clone [tool picker](#).
3. Choose Eraser from the Brush Type list box.
4. Click and drag over the areas you wish to restore to the way they were when you last saved.

### To replace areas with the paper color

1. Click the [Eraser tool](#).
2. Click and drag over the parts of your image that were affected by your last brush stroke or action to replace them with the paper color.

### To replace paint with the paper color

1. Click the [Color Replacer tool](#).
2. Click and drag over the parts of your image that were affected by your last brush stroke to replace them with the paper color.

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**{button ,AL(` PRC Editing your artwork;',0,"Defaultoverview",)} [Related Topics](#)**



# Working with paths

# Introduction to paths

## What are paths?

Paths are line and curve segments connected by square endpoints called nodes. A path that completely encloses an area is closed; a path with start and end nodes that are not connected is open.

Paths exist on a layer above your image and are independent from the image resolution. This means that they are unaffected by changes in image resolution. Paths offer powerful and precise editing tools that allow you to modify isolated segments of the outline you create. You can save the path if you wish to work on it later or use it in another image.

## Why use them?

Paths have one main function which is to define and shape open or closed outlines. Once you enclose a portion of your image within a path, you can turn it into a mask marquee or apply a brush stroke along it. A brush stroke can also be applied to an open path.

The advantage of creating an outline as a path rather than as a mask marquee is that paths are fully editable, and although the editing techniques and tools take some getting used to, they are well worth the effort. You can edit each individual line and curve segments with precision, and you can easily move, add, remove, or transform the connecting nodes.

Paths offer just one more method of perfecting your work. Don't think that because their functions are limited, you will be limited by using them. Paths offer flexibility. Just because you create an outline as a path doesn't mean it has to stay that way: you can easily convert your path to a mask, your mask to an object, your object to a mask, and your mask to a path. So you can perform any operation the program offers on any portion of the image you have enclosed with either a mask marquee or a path.

## Path Node Edit Roll-Up

The Tool Settings Roll-Up and the Property Bar associated with the Path Node Edit tool is the control tower for path manipulation. It provides all the controls you need to create, shape, save, remove, stroke and convert your paths to masks. It is accessed by double-clicking the Path Node Edit tool.

### For more information see the following:

{button ,JI(`,`Creating and saving paths') } [Creating and saving paths](#)

{button ,JI(`,`Selecting and moving parts of a path') } [Selecting and moving parts of a path](#)

{button ,JI(`,`Editing a path') } [Editing a path](#)

{button ,JI(`,`Purpose of paths page 1 of 2') } [Purpose of paths](#)

### For more information see the following:

{button ,JI(`,`Creating and saving paths') } [Creating and saving paths](#)

{button ,JI(`,`Selecting and moving parts of a path') } [Selecting and moving parts of a path](#)

{button ,JI(`,`Editing a path') } [Editing a path](#)

{button ,JI(`,`Purpose of paths page 1 of 2') } [Purpose of paths](#)

## **Creating and saving paths**

## Creating and saving paths

The **Path Node Edit tool** is used to create paths. Its corresponding Property Bar and Tool Settings Roll-Up include options that allow you to edit the shape of the path, convert the path to a mask, stroke the path with color, or save a path to disk, among others.

Paths consist of line or curve segments and the nodes that connect them. Nodes that connect curve segments also have two control points extending from them that determine the angle of the curve you are creating or shaping. Control points look like small nodes and are connected by a dashed line that passes through the node.

### Creating a path from scratch

Creating a path is something like connecting the dots; every time you click, you place a node. A segment, either straight or curved, joins the new node to the last one. If you want to create a straight line, click where you want it to start and click where you want it to end. If you want to create a curved segment, click, drag, and click again at the location you want the path to change direction. As you drag, control points move to indicate the direction of the curve segment and its angle relative to the node. The curve appears when you click to place the next node.

As you create a path, Corel WEB.PhotoPaint determines which type of node to use based on whether you created a straight or curved line segment. However, you are not stuck with the nodes Corel WEB.PhotoPaint assigns: you can add, remove, and transform them as you wish. Creating curves can take some practice, but do take the time to experiment. This can be one of the most versatile and useful tools available to you in Corel WEB.PhotoPaint.

### Creating a path from a mask

If you've defined a mask marquee, but feel it could be improved using the extra editing power of the path tools, you can convert the marquee to a path, do your editing, and convert it back. The Path Node Editing Tool Settings Roll-Up, and Property Bar, each include buttons to instantly convert masks to paths and paths to masks.

### Saving paths

Saving paths can save you a lot of time and work in the future; a saved path can be used time and time again in any image. It also allows you to create new paths in your image without losing the existing path. Any path displayed in the Image Window that has not been saved to disk is called the Workpath. If you want to create a new path and have not saved the current one, a dialog box appears letting you know that the Workpath has changed and asking if you want to save it to disk before proceeding with the creation of a new one.

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**{button ,AL(`OVR Working with paths;',0,"Defaultoverview",)} Related Topics**

## Starting a new path

The [Add Nodes](#) button, which you use to compose paths, is enabled by default when you click the Path Node Edit tool in the Toolbox; however, if you have already used the Property Bar or the Tool Settings Roll-Up during this Corel WEB.PhotoPaint session, you may have to select it again. This is because the Add Nodes and [Node Edit](#) buttons are mutually exclusive (when one is enabled, the other is disabled).

### To erase an existing path before creating a new one

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [New Path](#) button.

If the path displayed has not been saved, or has changed since the last save, a message box displays.

3. Click No to erase the path permanently; Yes to save the path to disk.

### To start a new path

1. Click the Path Node Edit tool, or click the Add Nodes tool in the Property Bar.
2. Click to place the first node of the path.

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**{button ,AL(` PRC Creating and saving paths;',0,"Defaultoverview",)} [Related Topics](#)**

## Drawing straight path segments

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Add Nodes](#) button.
3. Click where you want the path segment to start.
4. Click where you want the path segment to end.
5. Repeat step 4 to create the next segment.
6. Continue until all required segments are created.
7. Click any other button, such as [Node Edit](#) in the Property Bar, to deactivate the Add Nodes button.

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**{button ,AL(`PRC Creating and saving paths';0,"Defaultoverview",)} [Related Topics](#)**

## Drawing curved path segments

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Add Nodes](#) button.
3. Click where you want the path segment to start and drag.  
As you drag, two [control points](#) move in opposite directions from the node. The distance between the control points and the node determines the height or depth of the curve. The angle of the control points determines the slope of the curve.
4. Click where you want the path segment to end and drag to begin drawing the next connected curve segment.  
As you drag, two more control points appear. These allow you to define the shape of the second segment.
5. Repeat step 4 to add more segments to the path.
6. When the path is done, click any other button in the Property Bar, such as [Node Edit](#), to deactivate the Add Nodes button.

– **Note**

- Curve segments have [symmetrical nodes](#).

– **Tip**

- To draw a curve with no change of direction (i.e., a curve with one bump) drag in the direction the curve is moving through the end node. Dragging in the opposite direction creates a curve with a smooth change in direction (i.e., a curve with two bumps).

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`{button ,AL(` PRC Creating and saving paths;'0,"Defaultoverview",)}` [Related Topics](#)

## **Closing a path when creating it**

You must close a path if you intend to use it to create an irregularly shaped bitmap, or if you want to create a physically separated path segment on screen while the first one remains displayed. An open path can be closed at any time; use the following procedure to close the path when you are initially creating it.

### **To close a path when creating it**

1. Draw all path segments except the last one.
2. Move the mouse directly over the first node of the path.
3. Double-click.

The last segment is created; it uses the first node of the path as its end node so the path is closed.

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**{button ,AL(` PRC Creating and saving paths;',0,"Defaultoverview",)} Related Topics**

## Creating a path from a mask

Creating a path from a mask gives you all of the [Path Node Edit tool](#)'s editing power to shape the mask's outline with precision. You can always convert the path back to a mask. There has to be a mask in the Image Window for this to work.

### To create a path from a mask

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Path From Mask](#) button.

The Create Path from Mask dialog box opens.

3. Type a [tightness](#) value between 1 and 10.
4. Type a [threshold](#) value between 1 and 10. Click OK.

The new path is created and is superimposed on the mask. You may have to move the mask to see the path.

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**{button ,AL(` PRC Creating and saving paths;'0,"Defaultoverview",)} [Related Topics](#)**

## Saving and opening paths

Saving a path to disk allows you to remove it from the Image Window to, perhaps, create a new one, without losing the work you've put into the current one. A saved path can be used again and again in any image. Paths are saved with a .PTH file format that makes them easily recognizable.

### To save a path

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Save Path](#) button.
3. Specify a filename and folder.

### To open a saved path

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Open Path](#) button.
3. Find the drive and folder where you have saved paths.
4. Choose a path and click Open.

If an unsaved path, or a saved one to which you have applied changes, is already in the Image Window, a message box displays asking if you want to save the path or the changes made to it.

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**{button ,AL(` PRC Creating and saving paths;',0,"Defaultoverview",)} [Related Topics](#)**

## Removing and deleting paths

Use the Delete Path button to remove a path displayed in the Image Window. This is the only method to delete saved paths from disk from within Corel WEB.PhotoPaint.

### To remove the path displayed in the Image Window

- In the Property Bar, click the [Delete Path](#) button.

The path is permanently deleted. If the path had previously been saved to disk, a dialog box appears asking if you also want to delete the saved version of the path. Choose No if you only want to remove it from the Image Window but keep it on disk.

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**[PRC Creating and saving paths](#); '0, "Defaultoverview", )} Related Topics**

## Selecting and moving parts of a path

## Selecting and moving parts of a path

To change the shape of a path, you can select and move the path segments, nodes, or control points that comprise it. Normally, you move the segments to make coarse adjustments to the path's shape. Finer adjustments are made by moving the nodes then the control points. All adjustments made to the segments, nodes, and control points, must be done using the [Node Edit](#) button found in the Tools Settings Roll-Up, as well as in the Property Bar, associated with the [Path Node Edit](#) tool.

### Click and drag editing

When you click and drag a single node, the segments attached to the node change shape in order to stay connected. When you select two or more adjacent nodes and drag them, the path segments between them retain their shape by default. The Elastic Mode option makes the segments behave like rubber bands, stretching and shrinking according to the direction and extent to which you drag the nodes.

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**{button ,AL(`OVR Working with paths;',0,"Defaultoverview",)} [Related Topics](#)**

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## Selecting and deselecting nodes

You must select a node to move it to another location, delete it, break it up into two nodes, change its node type, or drag its associated control points. Selecting several nodes at once allows you to perform some tasks on all of the nodes.

### To select one node

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Node Edit](#) button.
3. Click the node.

The selected node becomes highlighted in one of two ways: hollow if the associated segment is a line; solid if it's a curve. If the node is on a curve, control points extending from the node and those on either side of it appear.

### To select more than one node

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Node Edit button.
3. Hold down SHIFT and click each node.

– **Tip**

- You may also click and drag a marquee box surrounding all the nodes you want to select.

### To deselect one or more nodes

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Node Edit button.
3. Hold SHIFT and click the nodes to deselect them

– **Note**

- To deselect all the nodes, click any space away from the path.

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{button ,AL(`PRC Selecting and moving parts of a path;',0,"Defaultoverview",)} [Related Topics](#)

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## Shaping a path by moving its segments

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Node Edit](#) button.
3. Click and drag the segment.

– **Note**

- Line segments cannot be moved using this method. You must move their associated nodes.

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**{button ,AL(` PRC Selecting and moving parts of a path;',0,"Defaultoverview",)} [Related Topics](#)**

---

## Shaping a path by moving its nodes

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Node Edit](#) button.
3. Click and drag a node.

As you drag, the segments on either side of the node move. If the node is on a curved segment, the control points also move so that the angles at which the curve enters and leaves the node remain unchanged.

– **Tip**

- To move several nodes at once, hold SHIFT and select each one before dragging.

– **Note**

- When you select and move two adjacent nodes, the path segment between them moves but its shape remains intact, unless you have selected the Elastic Mode option.

---

`{button ,AL(` PRC Selecting and moving parts of a path;',0,"Defaultoverview",)}` [Related Topics](#)

## Shaping a path by moving its control points

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Node Edit](#) button.
3. Click the node you want to manipulate.
4. Click and drag the control points.

– **Tip**

- To select a control point that is directly over a node, hold SHIFT before clicking it.

– **Note**

- Control points only extend from the selected node and those on either side of it if the node is on a curved segment.
- The control points move differently depending on whether the node they are associated with is [smooth](#), [cusped](#), or [symmetrical](#). This, in turn, affects the shape of the curve.

---

**{button ,AL(` PRC Selecting and moving parts of a path;',0,"Defaultoverview",)} [Related Topics](#)**

---

## Moving path segments using the Elastic Mode option

The Elastic Mode option makes path segments attached to nodes behave like rubber bands.

### To use the Elastic Mode option

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Node Edit](#) button.
3. Click the [Elastic Mode](#) button.
4. Select at least two consecutive nodes.
5. Drag the nodes.

The segment(s) located between the selected nodes stretch or shrink according to the direction you move the nodes.

---

**{button ,AL(` PRC Selecting and moving parts of a path;'0,"Defaultoverview",)} [Related Topics](#)**

## **Editing a path**

## Editing a path

Paths can easily be edited. All the path editing tools are located in the Property Bar, and in the Tool Settings Roll-Up which is accessed by double-clicking the [Path Node Edit tool](#) in the Toolbox.

There are many ways of editing a path. You can transform lines into curves, curves into lines, add, remove, and transform nodes, break a path into two, connect and disconnect nodes, manipulate segments, nodes, or control points. This flexibility ensures you can always shape a path the way you want to.

### For more information see the following:

{button ,JI(`,` Adding and deleting nodes on a path')} [Adding and deleting nodes on a path](#)

{button ,JI(`,` Joining nodes and breaking a path')} [Joining nodes and breaking a path](#)

{button ,JI(`,` Changing node and segment type')} [Changing node and segment type](#)

### For more information see the following:

{button ,JI(`,` Adding and deleting nodes on a path')} [Adding and deleting nodes on a path](#)

{button ,JI(`,` Joining nodes and breaking a path')} [Joining nodes and breaking a path](#)

{button ,JI(`,` Changing node and segment type')} [Changing node and segment type](#)

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{button ,AL(` OVR Working with paths;'0,"Defaultoverview",')} [Related Topics](#)

## **Adding and deleting nodes on a path**

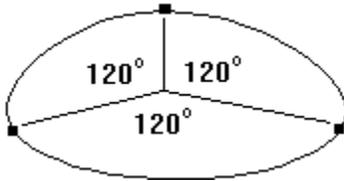
## Adding and deleting nodes on a path

### Adding and deleting nodes

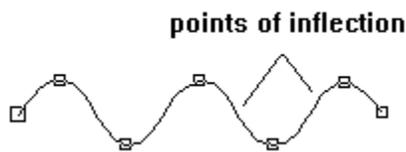
A path requires more nodes if you cannot shape it the way you want by moving the existing nodes. You need to delete nodes to remove unwanted dips or bumps associated with them.

There are three rules of thumb for determining whether you need to add or delete nodes on a path.

For curves moving in one direction, you need a node every 120 degrees.



For curves changing direction smoothly, you need a node for at least every two points at which the curve changes direction.



For curves changing direction at a cusp (pointed corner) you need a node at every cusp.



### Reducing the number of nodes on a path automatically

Corel WEB.PhotoPaint provides an Auto-Reduce feature that automatically removes unnecessary nodes on a path. This feature allows you to have a path that is more easily edited and that is smoother and smaller in size when saved to disk.

---

**{button ,AL(`OVR Editing a path;`,0,"Defaultoverview",)} Related Topics**

---

## Adding a single node to a path

Adding more nodes to a path is useful when you are shaping a path, especially if the existing segments, nodes, and control points are not giving you the results you want.

### To add a node to a path

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Node Edit button.
3. Click the spot along the path where you want the node added.
4. Click the Add button.

#### Note

- If you clicked a node in step 3, the new node appears midway along the adjacent segment.

---

**{button ,AL(` PRC Adding and deleting nodes on a path;',0,"Defaultoverview",)} Related Topics**

## Adding several nodes at once to a path

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Node Edit](#) button.
3. Select the nodes between which you want to add more nodes.
4. Click the [Add](#) button.

A node is added at the midway point of each selected segment. The new nodes are also selected.

5. Click the Add button again to add nodes midway along each segment again.

---

**{button ,AL(` PRC Adding and deleting nodes on a path;',0,"Defaultoverview",)} [Related Topics](#)**

---

## Deleting a node from a path

Deleting closely bunched [nodes](#) and [segments](#) helps to simplify complex [paths](#). You can also delete them to smooth unwanted bumps along a curve.

### To delete a node from a path

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Node Edit](#) button.
3. Click the node.
4. Click the [Delete](#) button.

– **Note**

- The position of the deleted node determines the change in the curve's shape.

– **Tip**

- You can delete several nodes at once by selecting multiple nodes.

---

**{button ,AL(` PRC Adding and deleting nodes on a path;',0,"Defaultoverview",)} [Related Topics](#)**

---

## Reducing the number of nodes automatically

Paths created from masks can sometime have more nodes than are required to maintain the shape of the path. Also, a path shape that has been edited may have unnecessary nodes on it. Paths with many nodes are sometime more difficult to edit. For these reasons, Corel WEB.PhotoPaint provides an Auto-Reduce option; it can be used on the entire path or only on a section of it. The path must be displayed in the Image Window before using this procedure.

### To auto-reduce the number of nodes on a path

1. Click the [Path Node Edit tool](#).
2. Select all the nodes on the path, or the nodes located on the section you want to simplify.
3. In the Property Bar, type a value between 1 and 10 in the [Reduce Tolerance](#) box.
4. Click the [Auto-Reduce](#) button.

All unnecessary nodes on the path, or selected section of the path, are deleted. The shape of the path may change. The extent of the change depends on the Reduce Tolerance value selected.

---

**{button ,AL(` PRC Adding and deleting nodes on a path;',0,"Defaultoverview",)} [Related Topics](#)**

## **Joining nodes and breaking a path**

## Joining nodes and breaking a path

You may want to join nodes to either close an open path or create one path consisting of two physically separated path components.

You break up a path for one of two reasons: to make a closed path open, or to create separate components within a path to, for example, apply a brush stroke to them.

---

**{button ,AL(`OVR Editing a path;',0,"Defaultoverview",)} Related Topics**

## Joining two nodes

Nodes must be at the end of separate path segments to be joined. If you join nodes that are far apart, the join is made in the middle of their original location.

### To join two nodes

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Node Edit button.
3. Select two nodes to join.
4. Click the Join Selected button.

---

**{button ,AL(` PRC Joining nodes and breaking a path;';0,"Defaultoverview",)} Related Topics**

## Breaking up a path

You can only break a path at a node location. If you want to break up the path at a point where there is no node, add a node first, then proceed. Breaking up a path adds a new node to the node location; both nodes are superimposed until you move one or both.

### To break up a path

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Node Edit](#) button.
3. Click the node where you want to break up the path.
4. Click the [Break Selected](#) button.

---

**{button ,AL(` PRC Joining nodes and breaking a path;',0,"Defaultoverview",)} [Related Topics](#)**

## **Changing node and segment type**

## Changing node and segment type

Moving, adding, and deleting nodes may not be enough at times to produce the path shape you need. The Path Node Edit Tool Settings Roll-Up, and Property Bar, each provide additional editing power to change line segments to curves and curve segments to lines, as well as change the node type of any node on a path.

### Node types

There are three types of node: smooth, symmetrical, and cusp.

- Smooth nodes keep the node and its two control points on a straight line but allow the control points to be at different distances from the node. Smooth nodes are used when you need a smooth transition between two path segments. A node joining two line segments cannot be made smooth.
- A symmetrical node also keeps the node and its two control points on a straight line; they are both the same distance from the node. This keeps the curve on either side of the node the same. Use a symmetrical node when you want the curvature on both sides of the node to be identical.
- A cusp node allows you to move the control points and edit the curve on either side of the node independently. Cusp nodes are useful for adding sharp bends.

If you convert a node connecting a curve segment to a line segment into a smooth node, you can only move the control point on the curve side along an imaginary line which follows the extension of the line segment. A smooth node constrains the angle between the two control points to 180 degrees, but allows you to vary the length of the control points independently.

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**{button ,AL(` OVR Editing a path;',0,"Defaultoverview",)} Related Topics**

## Changing the node type

Changing a node's type changes the way the segments attached to it behave when shaping the path. When you first do this, the change may not noticeably affect the shape of the path. When you move the control points, however, you will notice the difference. You can change the type of several nodes in a single operation.

### To change the node type

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Node Edit](#) button.
3. Click the node(s).
4. Click the [Smooth](#), [Cusp](#), or [Symmetrical](#) button in the Property Bar or Tool Settings Roll-Up.

---

{button ,AL(` PRC Changing node and segment type;',0,"Defaultoverview",,)} [Related Topics](#)

## Changing a segment to a curve or line

When you create a path, you make decisions on the type of segments you are drawing; some are lines, others are curves. When shaping a path, you can go back on those decisions and change any segment's type from line to curve and vice versa. This can be done for several segments of the same type in a single operation.

### To change a segment to a curve or a line

1. Click the [Path Node Edit tool](#).
2. In the Property Bar, click the [Node Edit](#) button.
3. Click the node(s) attached to the segment(s) you want to convert.
4. Click the [To Line](#) button or the [To Curve](#) button.

#### – **Note**

- If you chose To Curve, the line segment appears unchanged. However, if you select a node at either end of the segment, [control points](#) appear, indicating that it is now a curve.

---

{button ,AL(` PRC Changing node and segment type;' ,0,"Defaultoverview",)} [Related Topics](#)

## **Purpose of paths**

## Purpose of paths (page 1 of 2)

Now that we've learned how paths are created, moved, and shaped, let's look at what we can do with them in everyday situations. This is where the purpose of paths becomes readily apparent.

### Creating masks from paths

There are a couple of scenarios in which you might decide to create a mask selection from a path. If you need to define a complicated mask marquee, it may be easier to create it as a path and then convert it to a mask marquee than to define it with the Freehand Mask tool or to edit it after using the Lasso or Magic Wand tool.

### Using clipping paths to create non-rectangular bitmaps

A clipping path creates a non-rectangular bitmap by making everything but the selected area transparent when the image is printed or previewed in another application. Unless you use a clipping path, any bitmap you export for use in another application will be encased in a square or rectangular frame. If, for instance, you've created an intricate path around your favorite cat in Corel WEB.PhotoPaint, and you'd like to put her onto the couch you drew for her in CorelDRAW, you really only want to import your cat and nothing else. As long as you are going to use a PostScript printer, a clipping path will let you do that.

When you send a clipping path to another application, you are exporting the contents of the path as an EPS (Encapsulated PostScript) file, which is why your printer must be PostScript.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(`OVR Working with paths;',0,"Defaultoverview",)} [Related Topics](#)

## Purpose of paths (page 2 of 2)

### Stroking the path

The Path Node Edit Tool controls include a button that allows you to apply a stroke to the path outline. Any of Corel WEB.PhotoPaint's [paint](#), [effect](#), [Eraser](#), and [Color Replacer](#) tools can be used and customized to stroke the path and produce precisely shaped strokes on the image.

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**{button ,AL(`OVR Working with paths;',0,"Defaultoverview",)} [Related Topics](#)**

## Painting along a path

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Stroke Path button.  
The Stroke Path dialog box opens.
3. Click one of three tabs in the dialog to choose a tool.
4. On the chosen page, choose a Brush, Effect, or other tool.
5. Click Edit in the dialog box to change the attributes of the tool selected in step 4. To make the stroke adhere closely to the shape of the path, type 0 in the Smoothing box for the tool's attributes. A higher Smoothing value smoothes the brush stroke where there are sharp bends in the path shape.
6. Click OK or Cancel to return to the Stroke Path dialog.
7. Click OK to apply a stroke of the tool along the path.

– **Tip**

- If you only want to paint along a portion of a path, enclose that portion with a mask marquee.



# **Retouching and refining your image**

## Retouching and refining your image

Corel WEB.PhotoPaint includes correction and enhancement tools that can compensate for a great many image problems. You can use these tools to correct damaged images and to generally improve image quality with as much control and precision as you require. In many cases, Corel WEB.PhotoPaint offers both simple and more advanced ways of making the same general type of correction, allowing you to decide how much control you need.

### Instant enhancement: using the Intellihance filter

The Intellihance filter (found under the Effects menu) is a feature that analyzes and corrects your image automatically using default settings, or settings that you define. The Intellihance filter performs four types of correction: tone, saturation, sharpness, and despeckle.

### Don't forget masks

Don't forget that you can select specific areas for correction. In some cases, such as repairing rips and tears, local correction is all that is necessary. Enclosing the areas as a mask [selection](#) helps to protect the rest of your image.

### Corel WEB.PhotoPaint's safety nets

Take advantage of Corel WEB.PhotoPaint's safety nets. If you are going to be making major changes to your image, try working on a duplicate, or ensure that you save or set checkpoints regularly. See [Safety nets](#) for information on Corel WEB.PhotoPaint's safety nets and undo options.

### For more information see the following:

{button ,JI(`',` Changing image dimensions and resolution')} [Changing image dimensions and resolution](#)

{button ,JI(`',` Adding deleting and rearranging animation frames')} [Adding, deleting, and rearranging animation frames](#)

{button ,JI(`',` Changing the orientation of an image')} [Changing the orientation of an image](#)

{button ,JI(`',` Image restoration')} [Image restoration](#)

{button ,JI(`',` Adjusting the focus and grain of your image')} [Adjusting the focus and grain of your image](#)

{button ,JI(`',` Tonal corrections')} [Tonal corrections](#)

# **Changing image dimensions and resolution**

## Changing image dimensions and resolution

Corel WEB.PhotoPaint allows you to change the physical dimensions of your image and its size (i.e., the amount of space the image takes up on your hard drive) in a variety of ways. You can resize or resample your image while the image is open, or while it is in the process of opening. If you want to reduce the size of your image around a specific area, you can use any of the four cropping methods.

### Cropping your image

Cropping an image involves cutting away unwanted areas without affecting the resolution or dimensions of what remains. There are four ways of cropping an image in Corel WEB.PhotoPaint. You can define a cropping area on a thumbnail of the image and crop it as it opens, define a cropping area on an open image with the [Crop tool](#), crop off just the border color from an open image, or you can crop around a masked [selection](#).

### Changing image dimensions

There are two ways of changing image size — you can adjust the dimensions of your image in the Resample dialog box, or you can change the size of the paper behind your image. This latter option changes the printable area, but does not affect the dimensions of the rest of your image.

### Changing an image's resolution

When you ask Corel WEB.PhotoPaint to increase the resolution of your image (i.e., add more pixels per unit of measurement), you are performing an upsample. When you lower it, you are downsampling. Of the two procedures, downsampling provides the best results, because Corel WEB.PhotoPaint more or less discards information in an orderly fashion. Upsampling, however, requires that Corel WEB.PhotoPaint add pixels that weren't there previously, and because it can't add information that doesn't exist, Corel WEB.PhotoPaint does this by averaging and adding intermediary pixels. This process is called interpolation. It is rare that you will need to increase the resolution of your image, but if you need to, you will get much better results by rescanning the original at a higher resolution.

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**{button ,AL(`OVR Retouching and refining your image;'0,"Defaultoverview",)} [Related Topics](#)**

---

## Cropping an image

Cropping an image involves cutting away unwanted areas without affecting the resolution or dimensions of what remains. There are four ways of cropping your image in Corel WEB.PhotoPaint. You can define a cropping area on a thumbnail of the image and crop it as it opens, define a cropping area on an open image with the [Crop tool](#), crop off just the border color from an open image, or crop around a [selection](#).

### To crop an image on opening

1. Click File, Open.
2. Select the file.
3. In the list box to the left of the Options button, choose Crop.
4. Click Open to display the Crop Image dialog box.
5. Click and drag the handles on the bounding box in the preview window to define a cropping area, or specify exact dimensions in the Top, Left, Width, and Height boxes.

### To crop with the Crop tool

1. Click the [Crop tool](#).
2. Click and drag to define the cropping area.
3. Click and drag the handles of the bounding box to fine-tune the cropping area.
4. Double-click inside the bounding box.

### To crop the border color

1. Click Image, Crop, Border Color.
2. Click a button in the Color section of the dialog box.
3. Move the Tolerance slider to set a color tolerance level.

### To crop around a selection

1. Define a mask [selection](#) around the area you wish to crop.
2. Click Image, Crop, To Mask.

— **Note**

- When you crop around a mask selection, the resulting image is rectangular, based on the maximum dimensions of the mask selection. To create an irregularly-shaped bitmap, see [Purpose of paths](#) for information on clipping paths.

---

**[{button ,AL\(` PRC Changing image dimensions and resolution;',0,"Defaultoverview",\)} Related Topics](#)**

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## Changing an image's dimensions

Corel WEB.PhotoPaint allows you to change an image's dimensions in two ways: by increasing or decreasing the dimensions in the Resample dialog box, or by decreasing the size as the image opens. Each option offers the Maintain Aspect Ratio control, which forces the width and height of the image to adjust proportionately.

### To change an image's dimensions

1. Click Image, Resample.
2. Choose a unit of measurement from the Units list box.
3. Type values in the Width and Height boxes. If you have enabled the Maintain Aspect Ratio check box, enter one dimension and the other dimension adjusts automatically.

### To reduce the image dimensions on opening

1. Click File, Open.
2. Select the file.
3. In the list box to the left of the Options button, click Resample.
4. Click Open.  
The Resample Image dialog box opens.
5. Type values in the Width and Height boxes.

---

**[{button ,AL\(` PRC Changing image dimensions and resolution;',0,"Defaultoverview",\)} Related Topics](#)**

## Changing the paper size

Changing the size of the paper behind your image makes your printable area larger or smaller without affecting the dimensions of the actual image. In effect, you are enlarging or reducing the paper-colored border around your image. If you enable the Maintain Aspect Ratio check box, it will force the width and height of the image to adjust proportionately.

### To change the paper size

1. Click Image, Paper Size.
2. Type values in the Width and Height boxes. If you have enabled the Maintain Aspect Ratio check box, enter one dimension and the other dimension adjusts automatically.
3. Choose a position for the image from the Placement list box, or click and drag the image in the thumbnail.
4. If you want to change the paper color, click the arrow beside the paper color swatch and click a new color.

---

**[{button ,AL\(` PRC Changing image dimensions and resolution;',0,"Defaultoverview",\)} Related Topics](#)**

## Changing an image's resolution

Corel WEB.PhotoPaint allows you to change image resolution in two ways: you can increase or decrease the resolution in the Resample dialog box, or you can decrease the resolution as the image opens. Each option offers the Maintain Aspect Ratio control, which resamples the width and height of the image proportionately. Changing the resolution will affect the actual size of the file on disk, unless you enable the Maintain File Size check box. This option keeps the file size the same, but means the dimensions of your image will change.

### To change an image's resolution

1. Click Image, Resample.
2. Type values in the Horizontal and Vertical Resolution boxes. If you have enabled the Maintain Aspect Ratio check box, enter one value and the other value adjusts automatically.
3. Click one of the Process options. Anti-Alias will produce a smoother image than Stretch/Truncate, but takes longer to process.

### To reduce resolution on opening

1. Click File, Open.
2. Select the file.
3. In the list box beside the Options button, choose Resample.
4. Click Open.
5. In the Resample Image dialog box, type values in the Horizontal and Vertical resolution boxes. If you have enabled the Maintain Aspect Ratio check box, enter one value and the other value adjusts automatically.

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**{button ,AL(` PRC Changing image dimensions and resolution;','0,"Defaultoverview",)} Related Topics**

## **Adding, deleting, and rearranging animation frames**

---

## Adding, deleting, and rearranging animation frames

Corel WEB.PhotoPaint's Animation menu contains controls that allow you to manipulate the individual frames of animations in a variety of ways. You can insert new, blank frames, create duplicates of existing frames, splice in frames from another animation, or rearrange frames.

For the procedures on creating new animations, opening existing animations, and navigating through animations, see [Getting started](#).

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**{button ,AL(`OVR Retouching and refining your image;',0,"Defaultoverview",)} [Related Topics](#)**

---

## Adding and deleting animation frames

Corel WEB.PhotoPaint's Animation menu contains controls that allow you to manipulate the individual frames of animations in a variety of ways. Use these procedures to add or delete frames.

### To add new frames

1. Click Animation, Insert Frame.
2. Type the number of frames you wish to insert in the Insert Frames box.
3. In the Frame box, type the frame number before or after which you want to place the new frames.
4. Click a position button.

### Tip

- To create duplicates of the active frame, click the Copy Current Frame button.

### To add frames from an existing animation

1. Click Animation, Insert From File.
2. Double-click the filename of the animation you want to add in the File Name box.
3. In the Frame box, type the number of the frame before or after which you want to place the animation file.
4. Click the Insert button.

### To delete a single frame

1. Click Animation, Delete Frame.
2. In the From Frame box, type the number of the frame you wish to delete.
3. Type the same number in the To Frame box.

### To delete a series of frames

1. Click Animation, Delete Frame.
2. In the From Frame box, type the number of the first frame you wish to delete.
3. In the To Frame box, type the number of the last frame you wish to delete.

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**`{button ,AL(` PRC Adding deleting and rearranging animation frames;',0,"Defaultoverview",)}`**  
**Related Topics**

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## Changing the order of animation frames

Corel WEB.PhotoPaint's Animation menu contains controls that allow you to manipulate the individual frames of animations in a variety of ways. Use these procedures to move individual or series of frames.

### To move a single frame

1. Click Animation, Move Frame.
2. In the Move Frame box, type the number of the frame you wish to move.
3. Type the same number in the To Frame box.
4. Click the Before or After button, and type the number of the frame beside which you want to move the frame.

### To move a series of frames

1. Click Animation, Move Frame.
2. In the Move Frame box, type the number of the first frame you wish to move.
3. In the To Frame box, type the number of the last frame you wish to move.
4. Click the Before or After button, and type the number of the frame beside which you want to move the frames.

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**[{button ,AL\(` PRC Adding deleting and rearranging animation frames;' ,0,"Defaultoverview",\)}](#)**  
**Related Topics**

## **Changing the orientation of an image**

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## Changing the orientation of an image

Maybe you have found the perfect image, but you want it to face the other direction. Or perhaps you scanned your picture in upside down or skewed. Whatever your placement problem, Corel WEB.PhotoPaint allows you to fix it. You can flip or rotate your image by preset or custom amounts, and you can straighten crooked images.

### Custom Rotate dialog box

Corel WEB.PhotoPaint's Custom Rotate dialog box contains options that allow you to choose the angle and direction of rotation, as well as the paper color that becomes visible as a result of the rotation. If you want the image size to remain the same, enable the Maintain Original Size check box. Otherwise, the image will be resized so that the entire image remains visible in the Image Window. Enable the Anti-Aliasing check box to prevent jagged edges.

---

**{button ,AL(`OVR Retouching and refining your image;',0,"Defaultoverview",)} Related Topics**

## Flipping an image

You can flip an image from side to side, or from top to bottom.

### To flip an image horizontally

- Click Image, Flip, Horizontally.

### To flip an image vertically

- Click Image, Flip, Vertically.

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{button ,AL(` PRC Changing the orientation of an image;',0,"Defaultoverview",)} [Related Topics](#)

---

## Rotating an image

Corel WEB.PhotoPaint allows you to rotate your image by a preset amount, or by an amount you specify. The Custom Rotate dialog box contains options that allow you to choose the angle and direction of rotation, as well as the paper color that becomes visible as a result of the rotation. If you want the image size to remain the same, enable the Maintain Original Size check box. Otherwise, the image will be resized so that the entire image remains visible in the Image Window. Enable the Anti-Aliasing check box to prevent jagged edges.

### To rotate an image 90° clockwise

- Click Image, Rotate, 90° Clockwise.

### To rotate an image 90° counterclockwise

- Click Image, Rotate, 90° Counterclockwise.

### To rotate an image 180°

- Click Image, Rotate, 180°.

### To rotate an image by a custom amount

1. Click Image, Rotate, Custom.
2. Type a value in the Angle box.
3. Click a direction button.

---

**{button ,AL(` PRC Changing the orientation of an image;',0,"Defaultoverview",)} Related Topics**

---

## **Straightening a crooked image**

The Deskew command places imperfectly positioned images squarely in the image area. Deskewing works best on four-sided images that have well-defined edges.

### **To deskew an image**

- Click Image, Deskew.

---

{button ,AL(`PRC Changing the orientation of an image;',0,"Defaultoverview",)} [Related Topics](#)

# Image restoration

## Image restoration

Perhaps your scanned or video image came out looking distinctly striped. Or maybe you set a cup of coffee down on the only existing picture of your grandmother. Whatever the mishap, Corel WEB.PhotoPaint contains a number of tools to help you minimize the damage, and in some cases, forget that it happened altogether.

### Clone tool

Corel WEB.PhotoPaint [Clone tool](#) allows you to fill in missing areas of your image with pixel information taken from other areas on the image, or even from a different image altogether. Use the Clone tool to repair rips, tears, and holes, or to perform even more involved editing procedures: just think, with a bit of practice, you can remove your "ex" from all your pictures!

The Clone tool is one of the brush tools, so you can adjust the size, shape, and texture of the brush you use to apply it. See [The basics of brush tools](#) for more information on working with brush tools.

### Dust and Scratch filter

The Dust and Scratch filter reduces the amount of [noise](#) in your image. You can use this filter to eliminate dust and scratch faults by applying it to masked [selections](#).

### Some hints

| To repair...                   | Do this...   |
|--------------------------------|--|
| Dust marks and scratches       | Define a masked selection and use the Scratch and Dust filter<br>Use the <a href="#">Undither tool</a> |
| Holes, creases, rips, or tears | Use the Clone tool to fill in blank areas with information from other areas of the image               |

---

**{button ,AL(` OVR Retouching and refining your image;',0,"Defaultoverview",)} [Related Topics](#)**

## Restoring damaged areas

These procedures allow you to repair damage to your image such as dust marks and scratches, and to fill in holes with information that you take from other areas of the image.

### To fix dust and scratches using the Dust and Scratch filter

1. Enclose the damaged areas as a masked [selection](#).
2. Click Effects, Noise, Dust and Scratch.
3. Move the Threshold slider to reduce image noise. Threshold determines how great a change in value must occur to any pixel before the effect is applied.
4. Move the Radius slider to set the range of pixels the filter uses to produce the effect.

### To fix dust and scratches using the Undither tool

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow to the side of the [tool picker](#).
3. Click the [Undither tool](#).
4. Adjust the brush settings as necessary (for more information, see [The basics of brush tools](#)).
4. Click and drag over the damaged area.

### To fill in tears, creases, rips and holes

1. Click the [Clone tool](#).
2. Adjust the brush settings as necessary (for more information, see [The basics of brush tools](#)).
3. Click to place the source point (the area you wish to copy from).
4. Position the cursor over the area you wish to clone to.
5. Click and drag over the damaged area to replace the pixels.

#### Notes

- Hold down CTRL while dragging to constrain the movement of the source point. Hold down CTRL + SHIFT to change the direction of constraint.
- To keep the source point stationary, hold down S while clicking. You can't keep the source point stationary while clicking and dragging; just while clicking.
- To reset the source point, hold down SHIFT and click where you want to place it.

## **Adjusting the focus and grain of your image**

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## Adjusting the focus and grain of your image

Corel WEB.PhotoPaint's Blur, Sharpen, and Noise filters allow you to control the focus and graininess of your image in a variety of ways ranging from subtle to obvious.

### Gaussian Blur filter

This filter produces a hazy effect, blurring the image according to a [gaussian distribution](#), which spreads the pixel information outward using bell-shaped curves.

### Motion Blur filter

The Motion Blur filter creates the illusion of movement in an image. You can set the direction of motion using the [Direction dial](#). You can also control the intensity of the effect: the higher the value, the more blurring occurs.

### Sharpen filter

Corel WEB.PhotoPaint's Sharpen filter works by increasing the contrast of adjacent pixels to improve the focus and enhance edges.

### The Sharpen and Smear tools

The [Sharpen](#) and [Smear](#) tools allow you to sharpen or soften selected areas of your image by clicking and dragging over them with a brush. You can achieve different effects by changing the size, shape, and texture of the brush you use to apply these effects. See [The basics of brush tools](#) for information on working with brush tools.

### Add Noise filter

The Add Noise filter creates a granular effect that adds a texture to a flat or overly blended image. There are three noise types you can choose from: Gaussian prioritizes colors along a Gaussian curve. Gaussian results in more light and dark pixels than the Uniform Noise option. Spike uses colors that are distributed around a narrow curve. It produces a thin, light colored grain. Uniform provides an overall granular appearance. Use this option to apply colors randomly.

### Remove Noise filter

The Remove Noise filter softens the image and reduces the speckled effect that can occur during the scanning or video capturing process. The Remove Noise filter compares each pixel to surrounding pixels, and calculates an average. Each pixel whose brightness value exceeds that of the threshold you set with the slider are removed. This effect operates similarly to the Jaggy Despeckle effect; however, it also removes random pixel noise in the image.

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{button ,AL(`OVR Retouching and refining your image;`,0,"Defaultoverview",)} [Related Topics](#)

## Softening the focus

The filters in the Blur Effects flyout menu (in the Effects menu) alter the pixels of your image to soften, smooth edges, blend, or create motion effects.

### To soften the focus of the whole image

1. Click Effects, Blur, Gaussian Blur.
2. Move the Radius slider to set the intensity of the effect.

### To soften the focus of a selected part of an image

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow next to the [tool picker](#).
3. Click the [Smear tool](#).
4. Choose a smear or blur brush from the Brush Type list box.
5. Type a value in the Amount box to set the degree of the effect. A higher value will result in a more pronounced effect.
6. Adjust the brush size and shape as desired.
7. Click and drag over the area you wish to soften.

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**[PRC Adjusting the focus and grain of your image](#); 0, "Defaultoverview", )} [Related Topics](#)**

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## Working with the Motion Blur filter

### To give the appearance of speed through blurring

1. Click Effects, Blur, Motion Blur.
2. Click a position on the edge of the Direction dial to set the direction of movement.
3. Move the Speed slider to set the intensity of the effect.
4. Click one of the Off-Image Sampling buttons.

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**Related Topics** [AL` PRC Adjusting the focus and grain of your image;0,"Defaultoverview",,\)](#)

## Sharpening the focus

Corel WEB.PhotoPaint's Sharpen filter works by increasing the contrast of adjacent pixels to improve the focus and enhance edges. The [Sharpen tool](#) allows you to sharpen the focus locally by increasing the contrast where colors or shades intersect.

### To sharpen the focus

1. Click Effects, Sharpen, Sharpen.
2. Move the Edge Level slider to set the intensity of the effect.
3. Move the Background slider to determine how much of the image will remain after edge detection.

### To bring out edge detail

1. Click Effects, Sharpen, Unsharp Mask.
2. Move the Percentage slider to control the amount of the effect.
3. Move the Radius slider to control how many pixels the filter evaluates at a time. A larger radius value results in a more pronounced effect.

### To sharpen selected areas of your image

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow next to the [tool picker](#).
3. Click the [Sharpen tool](#).
4. Choose a sharpening brush from the Brush Type list box.
5. Type a value in the Amount box to control the degree of the effect. A higher value will result in a more pronounced effect.
6. Adjust the brush size and shape as desired.
7. Click and drag over the area you wish to sharpen.

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**[AL\( PRC Adjusting the focus and grain of your image; ,0, "Defaultoverview", \)](#) [Related Topics](#)**

## Adjusting graininess in your image

In bitmap image editing, noise is defined as the random pixels across the image that resemble static on television screens. Use the filters in the Noise flyout menu (Effects menu) to create, adjust, or get rid of noise.

### To add noise to your image

1. Click Effects, Noise, Add Noise.
2. Click a Noise Type button.
  - Gaussian prioritizes colors along a Gaussian curve. Most colors added by the effect either closely resemble the original colors or extend the boundaries of the specified range. This results in more light and dark pixels than the Uniform Noise option, producing a more profound effect.
  - Spike uses colors that are distributed around a narrow curve. It produces a thinner, lighter-colored grain.
  - Uniform provides an overall granular appearance. Use this option to apply noise randomly.
3. Move the Level slider to adjust the intensity and value range affected by the noise.
4. Move the Density slider to set the amount of noise pixels per inch.
5. Enable the Color Noise check box to apply colorful pixels of noise.

### To remove noise from your image

1. Click Effects, Noise, Remove Noise.
2. Move the Threshold slider to determine the brightness level at which noise is removed. Enable the Auto check box if you want Corel WEB.PhotoPaint to set the threshold for you.

### To add graininess locally

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow next to the [tool picker](#).
3. Click the [Smudge tool](#).
4. In the Brush Type list box, Choose a brush.
5. Type a value in the Amount box to set the degree of the effect. A higher value will result in a more pronounced effect.
6. Adjust the brush size and shape as desired.
7. Click and drag over the area you wish to affect.

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**[PRC Adjusting the focus and grain of your image](#); 0, "Defaultoverview", )} [Related Topics](#)**

## **Tonal corrections**

## Tonal corrections

Tonal corrections allow you to control the relationship between the shadows, midtones, and highlights in your image, as well as to adjust the brightness, intensity, lightness, and darkness of your colors. Use tonal corrections to restore detail that is lost in shadows or highlights, to correct under or over-exposure, and to generally improve the tonal quality of your image.

### Brightness-Contrast-Intensity filter

The Brightness-Contrast-Intensity filter adjusts the brightness, contrast, and intensity of the tones in your image. The Brightness control shifts all pixel values up or down the tonal range. When you adjust the brightness, you are lightening or darkening all colors equally. The Contrast slider adjusts the distance between your lightest and darkest pixels. Increasing the intensity brightens the lighter areas of your image without washing out the dark areas. Contrast and intensity usually go hand-in-hand, because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

### Gamma filter

Gamma is a method of tonal correction that takes the human eye's perception of neighboring values into account. For example, if you were to place one 10 per cent gray circle on a black background, and another identical gray circle on a white background, the circle surrounded by black will appear lighter to the human eye than the circle surrounded by white regardless of the fact that the brightness values are identical.

The Gamma filter lets you pick up detail in a low contrast image without significantly affecting the shadows or highlights. It does affect all the values in your image, but is curve-based so that the changes are weighted toward the midtones. You can achieve similar results using the Tone Curve filter, which also includes a gamma option.

### Contrast tool

The [Contrast tool](#) allows you to adjust the contrast of selected areas of your image by clicking and dragging over them with a brush. You can achieve different effects by changing the size, shape, and texture of the brush you use to apply this effect. See [The basics of brush tools](#) for information on working with brush tools.

### Some hints

| To...                         | Do this...  |
|-------------------------------|---|
| Restore shadow detail         | Increase contrast and intensity<br>Adjust midtones using the Gamma filter |
| Change contrast of image      | Adjust contrast and intensity   |
| Brighten only highlights      | Increase intensity  |
| Lighten or darken whole image | Adjust brightness   |

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**{button ,AL(`OVR Retouching and refining your image;`,0,"Defaultoverview",)} [Related Topics](#)**

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## Adjusting the brightness, contrast, and intensity

The Brightness-Contrast-Intensity filter allows you to adjust the brightness, contrast, and intensity of the tones in your image. The Contrast brush increases or decreases the distinction between light and dark areas in selected areas.

### To adjust brightness, contrast, and intensity

1. Click Image, Adjust, Brightness-Contrast-Intensity.
2. Move the sliders to adjust the levels of brightness, contrast, and intensity.

### To brighten or darken locally

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow at the side of the [tool picker](#).
3. Click the [Smudge tool](#).
4. Choose a brighten or darken brush in the Brush Type list box.
5. Adjust the value in the Amount box to control the degree of the effect. A higher value will result in a more pronounced effect.
6. Adjust the brush size and shape as desired.
7. Click and drag over the area you wish to affect.

### To adjust the contrast locally

1. Click the [Effect tool](#).
2. On the Property Bar, click the arrow at the side of the [tool picker](#).
3. Click the [Contrast tool](#).
4. Choose a brush in the Brush Type list box.
5. Adjust the value in the Amount box to control the degree of the effect. A higher value will result in a more pronounced effect.
6. Adjust the brush size and shape as desired.
7. Click and drag over the area you wish to affect.

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`{button ,AL( PRC Tonal corrections;'0,"Defaultoverview",)}` [Related Topics](#)

## Adjusting midtones

Adjusting the midtones allows you to pick up detail in a low contrast image without affecting the shadows or highlights. The Gamma filter affects all the values in the image, but in a non-linear fashion, so that the most pronounced changes occur in the midtones.

### To adjust midtones using the Gamma filter

1. Click Image, Adjust, Gamma.
2. Move the Value slider to set a gamma curve value. Higher values brighten midtones, while lower values darken them.

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**{button ,AL(` PRC Tonal corrections;',0,"Defaultoverview",)} Related Topics**



# **Working with text and objects**

## Introduction to text and objects (page 1 of 2)

An object is an independent bitmap that floats above the image. Think of it as a sticker that you can place on your image, move to a different position, color, or rotate, all without changing the base pixels in your image. When you're satisfied with the position and appearance of an object, you can merge it into the background, where it is no longer editable as a separate component. You don't have to combine objects; they are saved with the image when you use the .CPT file format.

You can create objects with the Shape tools, the Text tool, the image pixels you paste from the clipboard, or existing masks or paths in your image. You can also create a transparent layer that covers the entire image and add object elements to it using almost any tool in Corel WEB.PhotoPaint's Toolbox, e.g., the Shape, Paint, or Effect tools. The Undo tools used on a layer, erase sections of the new object.

Click an object with the Object Picker tool to select it and to display handles that you can drag to size the object. Double-click inside the marquee to display arrows for rotating and skewing and a circular icon that you can move to change the center of rotation. Click a third and fourth time to display other handles that are used to apply distortion and perspective respectively.

There are a variety of object-editing commands to remove stray pixels from an object's edge and to feather the edges of an object to make it blend gradually into the image background that surrounds it. There are also commands in the Object Roll-Up to adjust an object's opacity and to select a merge mode.

### Object marquee

The object marquee is the boundary of the object. It is represented by a dashed outline that looks like marching ants. You choose the marquee color and its position relative to the object on the Marquee tab of the Options dialog box, which you can access from the Tools menu. The pixels inside the marquee make up the object and float above the image until you decide to merge them with the image background or cut them to the clipboard.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(`OVR1 Working with text and objects';0,"Defaultoverview",)} [Related Topics](#)

## Introduction to text and objects (page 2 of 2)

### Text

By default, text created using Corel WEB.PhotoPaint's [Text tool](#) is an object. If you select text after typing it, the object marquee appears along each character's boundary as do eight sizing and scaling handles on the text string's [highlighting box](#). You can move the text, apply transformations to it, even change its font or style while it remains an object floating above the image. The image pixels located underneath the text remain unaffected.

### What are objects used for?

Because objects are independent bitmaps that float above the image, you can apply many transformations to them without affecting the other pixels in the image. In that regard, you can use objects to limit the application of color and other modifications to a specific, defined area. They also give you flexibility to experiment with elements you want to add, move, or copy within an image.

When you create Web pages for use on the Internet, you can use objects to define areas as hot links to bring the user to another page or site. People viewing your site simply click the object to access a different page or site.

Objects can be used to create mask [selections](#). If an object has the shape you want for a mask, this saves you a lot of time. The resulting mask can be used to create a path. Paths provide amazing editing power to precisely enclose an area. You can go from an object to a mask to a path, or from a path to a mask to an object.

### For more information see the following:

{button ,JI(`,`Creating objects page 1 of 2')}} [Creating objects](#)

{button ,JI(`,`Selecting objects')}} [Selecting objects](#)

{button ,JI(`,`Moving duplicating and deleting objects')}} [Moving, duplicating, and deleting objects](#)

{button ,JI(`,`Viewing ordering and aligning objects')}} [Viewing, ordering, and aligning objects](#)

{button ,JI(`,`Grouping and combining objects')}} [Grouping and combining objects](#)

{button ,JI(`,`Transforming objects page 1 of 2')}} [Transforming objects](#)

{button ,JI(`,`Editing objects')}} [Editing objects](#)

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**{button ,AL(`OVR1 Working with text and objects';,0,"Defaultoverview",)} [Related Topics](#)**

## Object-editing modes (page 1 of 2)

Corel WEB.PhotoPaint provides three object-editing modes: Multi mode, Single mode, and Layer mode. These three editing modes are used to add areas to objects, remove areas from them, and choose how tools and commands affect objects when you edit them. Each mode offers several benefits depending on the situation and your image type. For step-by-step instructions on object editing see [Editing objects](#).

### Multi mode

Multi mode is the default object-editing mode. Most tools, when used in an area that includes objects, will affect all pixels you touch with them — whether they are part of an object or the image background. The action of the tools is not interrupted because the tool reaches an object or the background. The Objects Roll-Up provides controls to lock the image background or the objects you want to protect, while using some of these tools in Multi mode. This lock functionality allows you to control which element of the image is modified by a tool.

The lock functionality can also be used when applying special effects. To limit the application of a special effect to one object, the image background and all other objects must be locked. The shape of the object, represented by the marquee, is not altered by effects in Multi mode. The pixels inside the object marquee may change position to produce the effect, but none get moved outside the object marquee. This can result in paper-colored pixels appearing inside the object marquee. For example, if you apply the Wet Paint effect to an object, its various colors drip; the color of the pixels inside the object shifts down to simulate wetness; the pixels at the very top of the object will take the current paper color as a result.

An alternative to locking image elements to isolate an object or the background for editing, is to use masks. You create a mask by selecting the area you want to edit with a mask tool; the rest of the image is protected. Masks are discussed in «Unveiling the Magic of Masks» chapter.

Multi mode also allows you to edit, in one operation, all objects that have been grouped.

### Single mode

This mode locks all image elements except the selected object. This protects the image and objects you are not working on currently. You can choose to select a different object directly in the Image Window, or in the Objects Roll-Up, and still remain in the Single mode. All other objects become locked automatically. The lock icons in the Objects Roll-Up are replaced by a single pencil icon that is used to identify and choose the object that can currently be edited.

Just as in Multi mode, if you apply special effects to an object in Single mode, they do not affect the object's overall shape, which is represented by the object marquee.

If you return to Multi mode after you have worked in Single mode, all objects that were not selected, and the image background, are automatically locked. If you want to edit these objects, you must unlock them using the Objects Roll-Up.

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{button ,AL(`OVR1 Working with text and objects';0,"Defaultoverview",)} [Related Topics](#)

## Object-editing modes (page 2 of 2)

### Layer mode

Layer mode converts the object located on the top of the stacking order into a layer and makes that layer the only object that can be edited in the image. This object is identified by the pencil icon in the Objects Roll-Up. In the Roll-Up, you click to place the pencil icon next to the object you want to edit in this mode. Layer mode creates the layer by adding transparent areas around the object, all the way to the edges of the image. It ensures that any work you perform, only affects the new layer, and that the underlying image is protected.

If you apply effects to an object layer, you might change the shape of the object; for example, if you apply the Swirl effect, the shape of the object, and its marquee, are modified because of the nature of this effect.

If you select a group of objects in Layer mode you can individually edit the objects in the group without having to first ungroup them.

Layer mode is also used to create objects; it is the only mode where the New Object command found in the Object menu is available. This command creates an empty transparent layer to which you can add object elements, one at a time, using the Paint, Effect, Clone, Rectangle, Ellipse, Polygon, Line, Curve, and Color Replacer tools. The Paste command found in the Edit menu can also be used to add data to the new object. The Eraser and Local Undo tools can be used to remove unwanted areas created with other tools.

If you return to Multi mode after working in Layer mode, all objects that were not selected before exiting, and the image background, are automatically locked. If you want to edit these objects, you must once again unlock them by using the controls in the Objects Roll-Up.

### For more information see the following:

{button ,JI(`,`Creating objects page 1 of 2') } [Creating objects](#)

{button ,JI(`,`Selecting objects')} } [Selecting objects](#)

{button ,JI(`,`Moving duplicating and deleting objects')} } [Moving, duplicating, and deleting objects](#)

{button ,JI(`,`Viewing ordering and aligning objects')} } [Viewing, ordering, and aligning objects](#)

{button ,JI(`,`Grouping and combining objects')} } [Grouping and combining objects](#)

{button ,JI(`,`Transforming objects page 1 of 2')} } [Transforming objects](#)

{button ,JI(`,`Editing objects')} } [Editing objects](#)

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{button ,AL(`OVR1 Working with text and objects';0,"Defaultoverview",)} } [Related Topics](#)

## **Creating objects**

## Creating objects (page 1 of 2)

Corel WEB.PhotoPaint provides several methods to create objects. This makes it very easy to take advantage of the multiple benefits that objects offer when you edit an image.

### From masks

The content of a mask selection can easily be converted to an object. This means that the pixels enclosed within the mask marquee become the object and float above the image. The Preserve Image command, found in the Image menu, is enabled by default. It copies the pixels enclosed by the mask marquee to create the object. Therefore, the image underneath the object is unaffected when you move the object. If you disable Preserve Image and move the object, a paper-colored hole appears where the pixels used to be located.

When you work in Single mode, only one object can be edited at a time; all other image components — objects and the image background, are locked. If you create a mask selection and convert it to an object, the object only includes the pixels from the editable object that were inside the mask selection. If you work in Layer mode, the editable object is placed on a transparent layer that covers the entire image; the rest of the image components are locked. To create an object from a mask selection in this mode, you must make sure that some of the editable object's pixels are included in the mask selection you create.

If you try to create an object from a mask and get the «Selection is empty» message, you are probably working in Single or Layer mode and the mask selection does not include any pixels from the object currently editable in the mode.

### From clipboard data

The Paste As New Object command found in the Edit menu allows you to paste data from the clipboard and automatically make it an object in any editing mode.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} [Related Topics](#)

## Creating objects (page 2 of 2)

### From shapes, text, and paths

Rectangles, ellipses, polygons, and lines that you create using the Shape tools can automatically be made into objects. By default, text typed with the [Text tool](#) is an object.

The Path Node Edit tool provides extensive editing capabilities that you can use to create an object. After you create the [path](#) to enclose the area you want to make into an object, you can create a mask from the path using the Tool Settings Roll-Up or Property Bar for the Path Node Edit tool, then you can create an object from the mask.

### Exclusive to Layer mode

Layer mode gives you access to the New Object command found in the Object menu. This creates a new empty layer that covers the entire image. On this layer you can create an object using a combination of tools, e.g., Shape, Effects, Paint, and Undo tools. The underlying pixels are not affected by any tool operation when you create a new object on this layer. The object marquee expands to include all new elements in the object and shrinks to exclude the areas glided over with the Eraser tool. This allows you to experiment when you create the object without any risk of damaging the underlying image.

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**{button ,AL(' OVR Working with text and objects;',0,"Defaultoverview",)} [Related Topics](#)**

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## Creating an object using the clipboard

1. Open the Mask Tools flyout and choose a mask tool.
2. In the Image Window, define the area you wish to make an object.
3. Click Edit, Cut or Copy.

The pixels inside the marquee are placed on the clipboard. If you cut the mask selection to create the object, the pixels are removed, leaving a paper-colored area on the image. If you copied the mask selection, the pixels inside the marquee are cloned and the original image remains intact.

4. Click Edit, Paste As New Object.

The pixels are pasted into the current document as an object that floats above the image background. The object marquee is blue by default; the color can be changed by using the Options command found in the Tools menu.

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**{button ,AL(` PRC Creating objects;',0,"Defaultoverview",)} Related Topics**

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## Creating an object and opening it into a new document

1. Open the Mask Tools flyout and choose a mask tool.
2. In the Image Window, define the area you wish to make an object.
3. Click Edit, Cut or Copy.

The pixels inside the marquee are placed on the clipboard. If you cut the mask selection to create the object, the pixels are removed, leaving a paper-colored area on the image. If you copied the mask selection, the pixels inside the marquee are cloned and the original image remains intact.

4. Click Edit, Paste As New Document.

A new Image Window opens and displays an object floating above the new image's background, which is the current paper color.

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**{button ,AL(` PRC Creating objects;' ,0,"Defaultoverview",)} Related Topics**

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## Creating an object from a mask

Creating an object from a mask means that the image pixels included in the mask's selection become the object. When working in Single or Layer modes, only the colored, unlocked pixels that are in the editable object, and within the mask selection, are included in the new object.

### To create an object from a mask

1. Open the Mask Tools flyout and choose a mask tool.
2. In the Image Window, define the area you wish to make an object.
3. Enable or disable the Preserve Image command in the Image menu.

Enabling the command copies the mask selection's contents to create the object; disabling the command cuts the selection's contents to create the object. Remember that cutting leaves a paper-colored hole in the image where the selection used to be.

4. Click Object, Create From Mask.

The new object floats above the image and is surrounded by a marquee and selection handles. The mask marquee disappears.

### – Note

If you get the "Selection is empty" error message, you have created the mask selection on an area that is:

- locked in the Objects Roll-Up when working in Multi mode;
- not selected in the Objects Roll-Up when working in Single mode and is therefore locked; or
- completely transparent when working in Layer mode and therefore does not include any pixel data because it has no color.

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**{button ,AL(` PRC Creating objects;',0,"Defaultoverview",,)} Related Topics**

## Creating objects when drawing shapes and segments

This procedure can be used in any object-editing mode to create a new object.

### To create objects automatically when drawing shapes and segments

1. Open the Shape Tools flyout and choose the [Rectangle](#), [Ellipse](#), [Polygon](#), or [Line](#) tool.
2. On the Property Bar, click the Render To Objects button.
3. Draw a shape in the Image Window.

The new shape is rendered as an object. If the Marquee Visible command in the Object menu is enabled, a marquee surrounds the new shape. If you are working in Single or Layer mode, the new object is selected and is editable as indicated by the pencil icon beside its name in the Objects Roll-Up.

#### Note

- The Render To Objects option remains active for the selected Shape tool until you turn it off. All shapes of that type that you draw afterwards are rendered as objects. Shapes created using a different Shape tool however, are not rendered as objects unless you enable the option for that tool.
- In Layer mode, the Render To Objects option also makes a new object with the shape you draw. Disabling the option makes any shape you draw become part of the currently editable object, i.e., the shape is added to the current object.

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{button ,AL(` PRC Creating objects;' ,0,"Defaultoverview" ,)} [Related Topics](#)

## Creating objects from scratch

The New Object command creates an empty transparent layer that covers the entire image : this layer is an object that is invisible. You can add elements to the layer to create visible elements in the new object. When you create an object using these instructions, the underlying image is not affected by any of the tools you use.

### To create objects using the painting and editing tools

1. Click View, Roll-Ups, Objects.
2. Click the Layer button
3. Click Object, New Object.

A new transparent layer is added to the Image Window. It is listed as a new object in the Object Roll-Up.

4. Choose a tool in the Toolbox.

You can use any Shape, Effect, or Paint tools.

5. Choose the tool attributes using the Property Bar.
6. In the Image Window, use the selected tool to create the object.

All elements applied to the image are enclosed by the object marquee. The object's thumbnail in the Objects Roll-Up is updated each time you modify the object.

7. Repeat steps 4 to 6 with another tool to add more elements to the object.

Because the object now has areas that are not transparent, you can use the [Eraser](#), [Color Replacer](#), [Clone](#), [Object Transparency tool](#), or [Object Transparency Brush](#) tools to edit the new object.

The object's marquee extends to include all new elements in the object. If you use the Eraser tool, the marquee shrinks because you are removing pixels from the object.

When the object is completed and you want to perform other operations, you can click the Object Picker tool which selects the new object, make another object editable by placing the pencil icon next to it in the Objects Roll-Up or change object-editing modes.

#### – **Note**

- Using the Text tool does not add text to the new transparent layer, it creates a separate text object. Using any of the Shape tools with the Render To Object option enabled, also makes the shapes separate from the new layer. To add shapes to the layer, make sure Render To Object is off on the Property Bar or in the Tool Settings Roll-Up.
- If you choose the New Object command and immediately switch to another object-editing mode, you will get a message advising you that the layer is empty and will be deleted if you proceed.

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`{button ,AL(` PRC Creating objects;' ,0,"Defaultoverview",)} Related Topics`

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## Adding text to an image

The current paint color is applied to text you add to an image.

### To add text to an image

1. Click a color for the text in the on-screen Color Palette or in the Color Roll-Up.
2. Click the Text tool.
3. Point and click where you want to place the text.  
If you want to reposition the text cursor, move the mouse to the new location and click again.
4. On the Property Bar, choose the text attributes you want.
5. Type the text in the Image Window. Use the arrow keys to move the cursor to the left of the characters you want to overwrite as you type.
6. Click away from the text box.

The letters are converted into a single, editable object.

### – **Note**

- If you transform a text object, for example rotate it 90 degrees, and then edit the text itself, the transformations will be lost.

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**{button ,AL(` PRC Creating objects;' ,0,"Defaultoverview",)} Related Topics**

## Assigning names to objects

Corel WEB.PhotoPaint assigns a default name to each object in an image. Graphic objects are assigned the name «Object» and a number. The first few characters of a text object are used as the object's name. You can assign a more descriptive name to each object in an image. This is very useful when editing images that have many objects.

### To assign a name to an object

1. Click View, Roll-Ups, Objects.
2. In the Roll-Up, look at the thumbnails to find the object you want to name or rename.
3. Click the object's current name in the Roll-Up. The name is enclosed by a rectangle and a blinking cursor appears at the end of the name.
4. Press BACKSPACE to delete the current name.
5. Type a new name.
6. Press ENTER to set the name.

---

`{button ,AL(` PRC Creating objects;' ,0,"Defaultoverview",)} Related Topics`

## Selecting objects

## Selecting objects

An object must be selected before any kind of transformation can be applied to it. You can select several objects at the same time to perform operations on all of them at once. Selected objects have eight handles surrounding them. The handles define an invisible box, called the highlighting box, that surrounds the object. If you select several objects, only eight handles appear, but in this case the highlighting box will be larger because it completely encloses all selected objects.

Object selection is done using the Object Picker tool. Text objects can also be selected with that tool. However, you must use the Text tool to select text you want to edit or format. The Objects Roll-Up can also be used to select objects. The thumbnails of the selected objects in the Objects Roll-Up are surrounded by a highlighting rectangle.

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**{button ,AL(` OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics**

## Selecting an object

### To select an object

1. Click the [Object Picker tool](#).
2. Click anywhere inside the object's [marquee](#).  
Eight handles surround the object along its [highlighting box](#).

### To select an object using the Objects Roll-Up

1. Click View, Roll-Ups, Objects.
2. In the Roll-Up, click the thumbnail associated with the object you want to select.  
A border surrounds the thumbnail in the Roll-Up and if the Object Picker tool is selected, selection handles appear along the object's highlighting box in the Image Window.  
If another object was already selected, both objects are now selected.

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**{button ,AL(` PRC Selecting objects;',0,"Defaultoverview",)} [Related Topics](#)**

## Selecting multiple objects

When you select multiple objects, you can move, size, rotate, skew, distort, and apply perspective to all the objects at one time. Clicking away from the objects deselects them.

### To select multiple objects

1. Click the [Object Picker tool](#).
2. Hold down SHIFT and click each object you want to select.

### To select multiple objects by dragging

1. Click the Object Picker tool.
2. Click and drag to enclose all objects you want to select.
3. Release the mouse button.

Only the objects you completely enclose in step 2 are selected. Objects that are only partially enclosed are not selected.

#### – Tip

- Hold down ALT while you drag, to ensure that all objects that intersect with the marquee selection box are selected, even the ones that are not completely enclosed by it. Release the mouse button before releasing ALT.

### To select multiple objects using the Objects Roll-Up

1. Click View, Roll-Ups, Objects.
2. In the Roll-Up, click each thumbnail associated with the objects you want to select.

A border surrounds the thumbnails in the Roll-Up and selection handles appear along the highlighting box that encloses all selected objects in the Image Window.

#### – Note

- When working in Layer or Single mode, you can select several objects at once using these procedures, and transformations like rotation, skewing, scaling, distorting, mirroring, and perspective can be applied to all of them. However, only the object that has the pencil icon next to its name in the Objects Roll-Up can be edited with the tools in the Toolbox, and the commands in the Image and Effects menu.

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**{button ,AL(` PRC Selecting objects;','0,"Defaultoverview",)} [Related Topics](#)**

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## Selecting all the objects in an image

- Click Object, Select All.  
A single highlighting box surrounds all objects in the image.

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**{button ,AL(` PRC Selecting objects;',0,"Defaultoverview",)} Related Topics**

## Deselecting objects

### To deselect an object

- Click anywhere outside the object's marquee.

### To deselect one of several selected objects

- Hold down SHIFT and click inside the object's marquee to deselect it.  
The highlighting box shrinks to enclose the remaining selected object(s).

### To deselect an object using the Objects Roll-Up

1. Click View, Roll-Ups, Objects.
2. In the Roll-Up, click the thumbnail associated with the object you want to deselect.  
The thumbnail's highlighting rectangle disappears to indicate that the object is no longer selected.

---

**{button ,AL(` PRC Selecting objects;',0,"Defaultoverview",)} Related Topics**

# **Moving, duplicating, and deleting objects**

## Moving, duplicating, and deleting objects

### Moving

One significant advantage to using objects is the ease with which they can be moved anywhere in the Image Window.

The quickest way to move an object is to drag it directly in the Image Window. The Tools menu provides several commands to set up guidelines and grid lines to make it easy to precisely place an object. You can even make the guidelines and the grid magnetic by enabling the Snap to commands, also in the Tools menu; when you use these commands objects that you move, automatically jump to the next guideline or grid line.

You can use the Position tab in the Tool Settings Roll-Up, or the Position mode button on the Property Bar, to move an object with precision using the Object Picker Tool. These options each provide controls to let you set the object's vertical (V) and horizontal (H) coordinates on the page. Coordinates can be relative to the current object position or to the image.

Fine adjustments to an object's position can be made by repeatedly pressing the arrow keys on your keyboard. This feature is called nudge. The nudge distance, applied each time you press an arrow key, is set using the Options command found in the Tools menu.

### Duplicates and drop shadows

You can create an exact copy of an object with the Duplicate command found in the Objects menu. The duplicate superimposed on the original is a separate object; it has its own thumbnail in the Objects Roll-Up. The Drop Shadow command creates an object that has the same shape as the selected object and places it behind the original. The Drop Shadow dialog box offers additional controls for choosing the color of the shadow object and its precise location relative to the original.

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**{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics**

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## Moving an object using the mouse

Use the Snap To Grid and Snap To Guidelines commands found in the Tools menu if you want to align the object to a grid line or guideline.

### To move an object using the mouse

1. Click the [Object Picker](#) tool.
2. Click inside the object and drag to a different position on the page. Hold CTRL before moving the object to constrain the movement to a horizontal or vertical direction.

### – Tips

- If you use the right mouse button to move the object, a menu is displayed when you release the mouse to allow you to cancel, move, or copy the object.
- As you are moving an object, an outline representing the object's shape is displayed under the cursor. To view a replica of the object as you are moving it, click the object and hold the position for several seconds before dragging the object to the new location.

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**{button ,AL(` PRC Moving duplicating and deleting objects;',0,"Defaultoverview",)} [Related Topics](#)**

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## Moving an object a precise amount

1. Select the object.
2. On the Property Bar, click the [Position mode](#).
3. Do one of the following:
  - Type the horizontal — and vertical
    - absolute coordinates of the location where you want the top left of the object's [highlighting box](#) to be located.
  - Click the [Relative Position](#) button. The coordinates become zero. In the horizontal and vertical boxes, type the distance you want the object to move from its current location.
4. Click Apply.

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**{button ,AL(` PRC Moving duplicating and deleting objects;' ,0,"Defaultoverview",)} [Related Topics](#)**

## Moving an object in preset increments

The Options command found in the Tools menu allows you to set a distance increment you can use to nudge objects. You can move an object in increments of the specified nudge distance as many times as you want. You can also set a second nudge distance as a multiple of the first one, to allow you to move the object by a longer distance in a single operation.

### To move an object in preset increments

1. Click Tools, Options.
2. Click the General tab, in the Options dialog box.
3. Type the desired distance increments in the Nudge box.
4. Type the number of repetitions of the nudge distance you want in the Super Nudge box. Click OK.
5. Select the object(s).
6. Do one or both of the following:
  - Press an arrow key beside the numeric keypad to move the object in the arrow's direction by the nudge distance
  - Press SHIFT and the arrow key simultaneously to move the object by the Super-nudge distance.
7. Repeat step 6 as many times as necessary.

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{button ,AL(`PRC Moving duplicating and deleting objects';,0,"Defaultoverview",)} Related Topics

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## Deleting objects

You can use any object-editing mode to delete one or several objects.

### To delete objects

1. Select one or more object(s).
2. Click Object, Delete.

– **Tip**

- A quick way to delete objects is to select them and press DELETE on the keyboard.

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**{button ,AL(` PRC Moving duplicating and deleting objects;' ,0,"Defaultoverview",)} Related Topics**

## Duplicating an object

Selecting two or more objects in this procedure creates one duplicate of each object. All duplicates are separate objects that can be selected and edited individually.

### To duplicate objects

1. Select one or more object(s).
2. Click Object, Duplicate.

A copy of the object is created and is superimposed over the original.

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**{button ,AL(` PRC Moving duplicating and deleting objects;'0,"Defaultoverview",)} Related Topics**

## Creating a drop shadow

A drop shadow is a copy of an object's shape, that is placed behind the original, but is slightly offset from it and colored differently. You can apply a drop shadow to several objects at once in any object-editing mode.

Keep in mind that the original object's transparency and feathered or soft edge is duplicated in the shadow object. The feathering and opacity options you choose in the Drop Shadow dialog box are added to the attributes already found in the original.

### To create a drop shadow

1. Select the object(s).
2. Click Object, Drop Shadow.
3. Click the lock icon in the Drop Shadow dialog box to continually update the preview of the result of your selections.
4. In the Offset section, choose the position for the drop shadow relative to the original object.
5. Type the distance required for the offset in the horizontal and vertical boxes. Click Identical Values to make both distances the same.
6. In the Shape section, type the number of pixels you want feathered in the drop shadow and choose a direction for the feathered pixels in the Direction list box.  
Type zero if you do not want any feathering.
7. Type an Opacity value for the drop shadow in the Opacity box.  
Zero is completely transparent, 100 is completely opaque.
8. In the color section, click the Black Shadow, White Shadow or Use Custom Color button.  
If you selected custom color, click the color button to choose a color from the palette.
9. If you are satisfied, click OK.

The drop shadow is created; it is grouped with the original object. To manipulate either object individually, choose the Ungroup command in the Object menu.

### Note

- In the Objects Roll-Up, the shadow object is given the original object's name with the word «shadow» appended.

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**{button ,AL(` PRC Moving duplicating and deleting objects';,0,"Defaultoverview",)} Related Topics**

## **Viewing, ordering, and aligning objects**

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## Viewing, ordering, and aligning objects

You can see a list of all objects included in the active image in the Objects Roll-Up which is accessed from the View menu or by double-clicking the [Object Picker](#) tool. In the Roll-Up each object and the image background are represented by thumbnails. You can change the size the Objects Roll-Up if there is not enough room in the list to see all objects.

### Hiding and displaying objects in the Image Window

The Objects Roll-Up makes it easy to manage the objects in your image. It provides controls for selecting, displaying, hiding, and making objects editable. Hiding objects does not delete them; they simply become invisible. This frees up space in the Image Window for you to edit the image background or other objects that usually overlap with the hidden ones. Hidden objects are automatically locked, i.e., they cannot be modified.

### Changing the order of objects

When there are multiple objects in an image, the objects stack on top of one another in the order in which they were created. The most recently created object is at the top of the stack. However, an object's position in the stack might not be readily apparent just by looking at the image. Two objects might be placed beside each other.

The Objects Roll-Up shows you precisely where each object is in the stacking order and allows you to change the order. Each object in the image is listed in the Objects Roll-Up. The first object in the stacking order is positioned at the top of the list, followed by the second object and so on. To move an object to a different position in the stack, just click and drag its name in the Roll-Up. You can also reorder objects using the Order commands in the Object menu.

### Aligning

Objects can be aligned to each other, to the center of the page, to guidelines, or to the grid. Aligning to guidelines is done manually by moving the objects to the desired location. The Snap To commands found in the Tools menu make the grid or the guidelines magnetic and force the selected object to move to the next guideline or grid line. The object's edge is what snaps to the guideline or grid line. To center objects on a guideline, you must disable Snap To.

The Align command lets you align objects precisely to each other, to the center of the image, or to a grid. Objects can be aligned horizontally or vertically in many combinations. When you align objects to each other, the top-most selected object keeps its position, and all other objects are aligned to it according to the horizontal and vertical options that are chosen.

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`{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)}` [Related Topics](#)

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## Sizing the Objects Roll-Up

When there are many objects in the active image, the Objects Roll-Up's list may not be long enough to display all thumbnails associated with them. You can make the Objects Roll-Up longer.

### To size the Objects Roll-Up

1. Double-click the [Object Picker](#) tool.

The Objects Roll-Up opens.

2. Place the cursor over the Objects Roll-Up bottom border until it becomes a double-headed arrow.
3. Drag to size the object list.

#### **Note**

- If you regroup the Objects Roll-Up with any other Roll-Up after sizing it, the current size is kept. If you switch between Roll-Ups in the group, the Objects Roll-Up is always displayed at the size you selected using this procedure until you change it.

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**{button ,AL(` PRC Viewing ordering and aligning objects';,0,"Defaultoverview",)} [Related Topics](#)**

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## Hiding and displaying objects

If you are working in Multi mode, hiding an object ensures that changes made to the image do not affect that object. In other editing modes, all objects other than the one you are currently editing are protected automatically. Objects are most often hidden when you want to work on areas close to, or surrounding the objects.

You can also use this procedure to hide the image background. A non printable transparency grid is then displayed in the Image Window. This grid occupies every space where the image background was visible. You can choose the transparency grid colors in the Options dialog box accessed from the Tools menu.

### To hide an object

1. Click View, Roll-Ups, Objects.
2. Click the eye icon that is located to the right of the object's thumbnail.

The eye icon becomes gray and the object is hidden from view.

### To display a hidden object

- Click the eye icon again.
- The eye icon becomes black and the object is once again visible in the image.

– **Note**

- Multi mode allows you to hide all image components. When you work in Layer or Single modes, the editable object, i.e., the object that has the pencil icon associated with it in the Objects Roll-Up, cannot be hidden.

---

**{button ,AL(` PRC Viewing ordering and aligning objects;',0,"Defaultoverview",)} Related Topics**

## Changing the order of objects

The image background is considered an object and has a thumbnail in the Objects Roll-Up. It is always placed at the bottom of the list of objects in the Roll-Up because no object can be placed behind it.

### To change the order of objects using the Order command

1. Select one or more object(s).
2. Click Object, Order, and choose an option.
  - To Front — places the selected object in front of all objects in the image.
  - To Back — places the selected object behind all objects in the image.
  - Forward One — places the selected object in front of the object it was behind.
  - Back One — places the selected object behind the object it was in front of.

#### — Note

- To see the current order of the objects in your image or to change the order of objects interactively, open the Objects Roll-Up from the View menu.
- When objects are grouped, they are considered to be at the same level in the stacking order. Therefore, you cannot, place another object between individual objects in a group.

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{button ,AL(` PRC Viewing ordering and aligning objects;',0,"Defaultoverview",)} [Related Topics](#)

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## Changing the order of objects interactively

An object's position in the list in the Objects Roll-Up relates to its level in the stacking order within the image. If an object is second in the list, then you know that it is second in the stacking order, or below one other object in the image. The order of objects is only obvious when they overlap.

### To change the order of objects interactively

1. Click View, Roll-Ups, Objects.
2. Click the object's name and hold down the mouse button.
3. Drag the cursor in the direction you want to move the object in the stacking order.
4. When the dashed horizontal bar is located where you wish to position the object, release the mouse button.

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{button ,AL(` PRC Viewing ordering and aligning objects;',0,"Defaultoverview",,)} [Related Topics](#)

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## Reversing the order of objects

1. Click the [Object Picker](#) tool.
2. Hold down SHIFT and click to select two or more objects.
3. Click Objects, Order, Reverse Order.

The order of the selected objects is reversed.

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**{button ,AL(` PRC Viewing ordering and aligning objects;',0,"Defaultoverview",)} [Related Topics](#)**

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## Aligning objects

### To align objects to each other

1. Click View, Roll-Ups, Objects.
2. Ensure that the object with which you want to align the other objects is higher than the other objects in the list in the Objects Roll-Up. If it isn't, click and drag the object's name ahead of the other names in the list.
3. Hold down SHIFT and click to select the objects you want to align.
4. Click Object, Align.
5. Click the options you want.

### Note

- The objects align to the handles on their highlighting boxes.

### To align objects to the center of the page or to the nearest grid point

1. Select the objects to align.
2. Click Object, Align.
3. Click the Align to Center of Page checkbox.
4. Do one of the following:
  - Click OK to align the object to the center of the page.
  - Click the Align to Grid checkbox and choose the horizontal and vertical alignment options you want.

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**{button ,AL(' PRC Viewing ordering and aligning objects;',0,"Defaultoverview",)} Related Topics**

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## Aligning an object in the Image Window

1. Select the object you want to reposition.
2. Click Object, Align.
3. Select a position for the object in the Image Window. For example, select Top Left, by choosing from the vertical and horizontal options.

– **Tip**

- To align the object to the center of the page or to the nearest grid point, click that option first, then specify the options you want.

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{button ,AL(` PRC Viewing ordering and aligning objects;',0,"Defaultoverview",)} Related Topics

## **Grouping and combining objects**

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## Grouping and combining objects

### Grouping

Grouping objects allows you to select and transform them as a single object. When an object in a group is selected, a single highlighting box appears around the entire group. In the Objects Roll-Up, the thumbnails of objects in a group are linked by a thick black line.

After objects have been grouped, any command or operation applied to the group affects all objects in the group. You can cut or copy the group to the clipboard, or scale, skew, rotate, mirror, distort or apply perspective to the group.

Editing all objects in a group with the painting, undo, or effect tools, or applying special effects to them, can only be done in Multi mode. Working in one of the other object-editing modes only affects the object within the group that is currently editable as indicated by the pencil icon in the Objects Roll-Up.

Grouped objects can easily be ungrouped to allow you to select and edit them individually.

The Layer and Single modes allow you to edit individual objects within a group without having to ungroup them. Step by step instructions are provided in the [Editing Objects](#) section.

### Combining

Objects can be merged, or combined, with the image background or with each other. If you merge the object with the image, the object no longer floats; it becomes part of the image at its current location. The object can no longer be selected and edited as a separate object. You usually combine objects when they are in the state you want, or when you have pasted data from the clipboard and want to integrate it with the image.

Merging two or more object together makes them become a single object. The new object is still enclosed by an object marquee but the original objects that were used to create it can no longer be selected individually. The image's file size is reduced.

You can choose any [merge mode](#) to combine objects with the background or with other objects. Merge modes determine how the color of the object pixels are combined together or with the color of the image pixels underneath them in the image background.

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**{button ,AL( OVR Working with text and objects;',0,"Defaultoverview",)} [Related Topics](#)**

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## Grouping objects

Grouped objects can be moved, sized, or deleted as a single entity. You can also apply transformations such as rotation and skewing to all objects in the group in one operation. Grouping objects that represent a complete element (e.g., the elements of a logo) prevents them from being accidentally separated.

### To group objects

1. Click the [Object Picker](#) tool.
2. Hold down SHIFT and click each object you want to select.
3. Click Object, Group.

The objects are now grouped. In the Objects Roll-Up, the thumbnails of each object within the group are attached by a thick black line.

### To add an object to an existing group

1. Select the group of objects.
2. Hold down SHIFT and click the object you want to add to the group.
3. Click Object, Group.

– **Note**

- You can group two or more existing groups to create a single entity.

---

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} [Related Topics](#)

## Moving only one object within a group

Moving one object within a group allows you to adjust its position precisely without having to first ungroup.

### To move only one object within a group

1. Click the [Object Picker](#) tool.
2. If the group of objects is selected, click anywhere in the Image Window to deselect it.
3. Do one of the following:
  - Click and drag to enclose the object in a selection marquee.
  - Hold down ALT and click and drag to touch a section of the object with a selection marquee.Only the object that is enclosed or touched is selected; handles appear along its highlighting box.
4. Click and drag the object to the new location.

#### – **Note**

- If you click away from the object, it is deselected. If you click it again the entire group is selected.

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**[PRC Grouping and combining objects](#); ,0,"Defaultoverview",)} Related Topics**

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## Ungrouping objects

1. Click the Object Picker tool.

2. Click one of the objects in the group.

The group is selected.

3. Click Object, Ungroup.

The objects are ungrouped but all remain selected. Click away from the group to remove the handles. Individual objects can now be selected and edited.

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**{button ,AL(` PRC Grouping and combining objects;' ,0,"Defaultoverview" ,)} Related Topics**

—

## Selecting multiple groups of objects

- Hold down SHIFT and click an object from each group. A single highlighting box surrounds the groups.

— **Tip**

- You can also select multiple groups by clicking and dragging a marquee around them.

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**{button ,AL(` PRC Grouping and combining objects;',0,"Defaultoverview",)} Related Topics**

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## Merging objects with the background image

You merge objects with the background image when they are exactly the way you want them to look in the final output. This eliminates the risk of moving them accidentally. You can affect the way the combined objects and the background image will look by using any of Corel WEB.PhotoPaint's [merge modes](#). The merge modes are not available for black and white and paletted images.

### To select a merge mode

1. Click View, Roll-Ups, Objects.
2. Select an object by clicking its thumbnail.
3. Click a merge mode from the Merge list box.

In the Image Window, the colors in the object change to show you the effect of the selected merge mode. This is only a preview. The object is not merged at this point; the object [marquee](#) is still visible along its outline and its thumbnail is still present in the Objects Roll-Up.

### To merge an object with the background

1. Select the object.
  - To merge several objects at once, select them by holding down SHIFT.
2. Click View, Roll-Ups, Objects.
3. If you have not done so, choose a merge mode in the Merge list box in the Roll-Up.
4. Move the Opacity slider if you want to change the transparency level of the objects.
  - The object in the Image Window displays the opacity level selected.
5. Click Object, Combine, Objects With Background.

The object becomes part of the image using the merge mode and opacity level selected in the Objects Roll-Up.

### To merge all objects in the image

- Click Object, Combine, All Objects With Background.

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**{button ,AL(` PRC Grouping and combining objects;',0,"Defaultoverview",,)} [Related Topics](#)**

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## Combining objects together

Combining objects is a permanent operation that can only be reversed using Corel WEB.PhotoPaint's undo capabilities.

### To combine objects together

1. Click the [Object Picker tool](#), hold down SHIFT, and click each object you want to combine.
2. Click View, Roll-Ups, Objects.
3. Click the [eye icon](#) next to the image background to make it invisible. If the selected objects do not have overlapping areas, go to step 5.
4. Choose a [merge mode](#) in the Merge list box.  
The merge mode you choose will be applied to the overlapping sections of the objects you are merging together.
5. Move the Opacity slider if you want to change the transparency of the objects.  
The objects in the Image Window display the opacity level selected.
6. Click Objects, Combine, Objects Together.  
The selected objects are permanently combined into a single object.

### Note

- Like all objects, the combined object can be moved, sized, and transformed using the commands in the Object menu, or the controls in the Object Picker tool's Property Bar.

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**{button ,AL(` PRC Grouping and combining objects;',0,"Defaultoverview",)} [Related Topics](#)**

# Transforming objects

## Transforming objects (page 1 of 2)

Objects can be sized, scaled, rotated, skewed, distorted, flipped, and have perspective applied to them. Most of the transformations can be performed using the tabs of the Tool Settings Roll-Up, or the modes of the Property Bar associated with the **Object Picker tool**. The Tool Settings Roll-Up tabs, and the Property Bar modes, let you make very precise adjustments to the object. The object distortion and perspective transformations cannot be applied using the Roll-Up or the Property Bar; they are applied directly to the object by using the handles that appear along the object's highlighting box when it is selected.

You can also perform all other transformations directly in the Image Window by using the handles of the highlighting box. Transformations can be applied to one object, to several selected objects, or to a group of objects in all object-editing modes.

### Tool Settings Roll-Up and Property Bar

The following is a description of the Tool Settings Roll-Up transformation tabs and Property Bar modes, displayed when the Object Picker tool is selected.

The Object Position tab provides controls for placing the object at precise coordinates in the Image Window. Instructions are provided in the "Moving, duplicating, and deleting objects" section earlier in this chapter.

The same controls are found in the Object Picker tool's Property Bar when you choose — .

The Object Rotate tab provides controls for rotating the object on the page. Controls include vertical (V) and horizontal (H) coordinates for the center of rotation, and rotation angle. Settings can be displayed relative to either the current object position or to the image.

The same controls are found in the Object Picker tool's Property Bar when you choose — .

The Object Scale tab provides controls for scaling the object. Controls include vertical (V) and horizontal (H) scaling percentage settings, plus controls for creating mirrored versions of the objects along either the vertical or horizontal axis. You can maintain the object's aspect ratio as you change the scale settings.

The same controls are found in the Object Picker tool's Property Bar when you choose — .

The Object Size tab provides controls for sizing the object. Controls include horizontal (H) and vertical (V) size settings. You can maintain the object's aspect ratio or size it on each axis independently.

The same controls are found in the Object Picker tool's Property Bar when you choose — .

The Object Skew tab provides controls for skewing, or slanting, the object. Controls include vertical (V) and horizontal (H) settings. Vertical settings greater than zero skew the object by moving its right side; negative settings, by moving its left side. Horizontal settings greater than zero skew the object by moving its bottom; negative settings, by moving its top.

The same controls are found in the Object Picker tool's Property Bar when you choose — .

### Apply To Duplicate

The Apply To Duplicate option is used to apply the transformations to a copy of the object. When you are satisfied with the results of the transformation, you can delete the original object.

### Units of measurement

Sizes used in the Tool settings Roll-Up and on the Property Bar are the dimensions of the object in the current units of measurement. You can change the units in the Options dialog box accessed from the Tools menu.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(' OVR Working with text and objects;',0,"Defaultoverview",)} [Related Topics](#)

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## Transforming objects (page 2 of 2)

### Anti-aliasing

All pixels in any given image or object are little squares that are aligned horizontally and vertically to produce a grid-like structure. To produce a curved or diagonal edge for an object, pixels that are diagonal to each other are selected to be part of the edge. This can produce a jagged edge. Anti-aliasing fills the pixels that are located in the gap between the pixels in the object's edge with an intermediate or semi transparent color. This smooths the edges of the object and makes the object blend more easily with the background without losing any detail included in the object.

The jagged edges are usually not visible at first glance. When you scale, skew, or rotate an object, however, they can become painfully obvious. For that reason, the Tool Settings Roll-Up and the Property Bar for the [Object Picker](#) tool both provide an [Anti-aliasing](#) option. It is enabled by default. Even if you use an object's handles to apply transformations, the Anti-aliasing option is functional. Disabling the Anti-alias option makes the object edges appear quite jagged, especially when multiple transformations are applied to it in different sessions.

### Previewing and applying transformations

Whenever you drag a transformation handle or use a control in the Tool Settings Roll-Up or Property Bar, the selected object changes in the Image Window; this is only a preview of your choices. You can press ESC or double-click outside the object to cancel the transformation. This enables you to experiment with transformations before making a commitment.

Regardless of the method you use, transformations are applied to the object only when you press ENTER, double-click inside the object, click the Apply button on the Property Bar or in the Tool Settings Roll-Up, or choose another tool.

### Maintaining the quality of objects

Applying successive separate transformations to an object, i.e., applying one, then another, etc., eventually erodes the quality of the object. If you want to perform several transformations, for example scaling, skewing and rotating, you will achieve better results if these operations are done in preview mode as a series of operations that end with a single use of the Apply button, ENTER key, or double mouse click inside the object.

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**{button ,AL('OVR Working with text and objects;',0,"Defaultoverview",)} [Related Topics](#)**

## Sizing and scaling objects precisely

Sizing allows you to set the width and height for the object. Scaling an object adjusts its size to a percentage of the starting size.

### To size an object

1. Select the object with the [Object Picker](#) tool.
2. On the Property Bar, choose the [Size mode](#).
3. Type the horizontal — and vertical — dimensions. Click the [Maintain Aspect](#) button to keep the object's current height to width ratio.

If Maintain Aspect is enabled, type only one dimension; the other dimension is calculated automatically. If you type both dimensions before choosing Maintain Aspect, the last dimension you typed in kept and the other is modified to maintain the aspect ratio.

4. Do one or both of the following:
  - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
  - Click Apply.

### To scale an object

1. Select the object.
2. On the Property Bar, choose the [Scale mode](#).
3. Type the scaling factor in percentage, in the horizontal — and vertical — boxes.
4. Click the [Maintain Aspect](#) button to keep the object's current aspect ratio (optional).
5. Do one or both of the following:
  - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
  - Click Apply.

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**{button ,AL(` PRC Transforming objects;','0,"Defaultoverview",)} [Related Topics](#)**

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## Sizing an object interactively in the Image Window

Sizing handles allow you to change only one dimension of the object and, therefore, to change its aspect ratio, or to change both dimensions at the same time to preserve the object's aspect ratio.

### To change only one dimension of the object

1. Select the object.
2. Drag a center handle on any side of the highlighting box.
3. Release the mouse button.
4. Repeat steps 2 and 3 until the desired size has been achieved.
5. Double-click inside the object to apply the transformation, outside the object to cancel.

### To size an object proportionately

1. Select the object.
2. Drag a corner handle on the highlighting box.
3. Release the mouse button.
4. Repeat steps 2 and 3 until the desired size has been achieved.
5. Double-click inside the object to apply the transformation, outside the object to cancel.

### – Tips

- For both procedures, hold down the CTRL key to increase or decrease the size of the object in 100% increments.
- Hold down SHIFT to size the object from the center, i.e., the object's center does not move; the change in size occurs in opposite directions if you drag a center handle, and in all four directions if you drag a corner handle.
- You can use both CTRL and SHIFT at the same time to size in 100% increments without moving the center.
- You must hold down the keys before you start to drag, and you must release them only after you have released the mouse button.

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**{button ,AL(` PRC Transforming objects;','0,"Defaultoverview",)} Related Topics**

## Rotating an object

Objects can be rotated around a pivot point called the center of rotation. By default, the center of rotation is located in the middle of the object's [highlighting box](#). It is represented by a bull's-eye icon in the Image Window. You can change the location of this icon.

### To rotate using the Property Bar

1. Select the object.
2. On the Property Bar, choose the [Rotate mode](#).
3. Type the horizontal and vertical coordinates to define the position of the Center of rotation. (optional).
4. Type an angle in the Rotation Angle box.
5. Do one or both of the following:
  - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
  - Click Apply.

### To rotate directly in the Image Window

1. Select the object.  
Sizing handles appear on the object's highlighting box.
2. Click inside the object.  
Rotation handles appear in the four corners of the highlighting box.
3. Drag the center of rotation to the desired location (optional).
4. Drag a corner handle and release the mouse button.
5. Repeat step 4 until you've rotated the object to the desired angle.
6. Double-click inside the object to apply the transformation, outside the object to cancel.

#### – Tip

- Click the [Relative Center](#) button to move the center of rotation based on its current position. The Horizontal and Vertical values are changed to 0. Type the distance (horizontal and/or vertical) by which you want to move the center of rotation.

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**{button ,AL(` PRC Transforming objects;',0,"Defaultoverview",)} [Related Topics](#)**

## Creating a mirror image of an object

Mirroring an object is essentially the same thing as flipping it horizontally, vertically, or both. The Flip command found in the Object menu produces the same result.

### To mirror an object using the Property Bar

1. Select the object.
2. On the Property Bar, choose the Scale mode.
3. Do one or both of the following:
  - Enable the Flip Horizontal button to mirror the object along its vertical axis.
  - Enable the Flip Vertical button to mirror the object along its horizontal axis.
4. Do one or both of the following:
  - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
  - Click Apply.

#### – Note

- When you use the Property Bar, the object is flipped around an invisible line that goes through the exact center of either the object's height or width, depending if you are mirroring it vertically or horizontally.

### To mirror directly in the Image Window

1. Select the object.  
Sizing handles appear along the object's highlighting box.
2. Drag a middle handle over the object past the middle node on the other side of the highlighting box.  
Hold down CTRL while you drag to make the object the same size as it was before the transformation.
3. Double-click inside the object to apply the transformation, outside the object to cancel.

#### – Tip

- If you do not use the CTRL key to constrain the object, you can enable the Snap To Grid option under the Tools menu to help control sizing.

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{button ,AL(` PRC Transforming objects;',0,"Defaultoverview",)} Related Topics

## Skewing an object

You use this procedure to slant the object.

### To skew an object using the Property Bar

1. Select the object.
2. On the Property Bar, choose the Skew mode.
3. Adjust the horizontal — and vertical — settings to skew along that axis.

Horizontal settings greater than zero skew the object by moving its bottom; negative settings, by moving its top. Vertical settings greater than zero skew the object by moving its right side; negative settings, by moving its left side.

4. Do one or both of the following:
  - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
  - Click Apply.

### To skew an object directly in the Image Window

1. Select the object.

Sizing handles appear on the object's highlighting box.
2. Click inside the object.

The skewing handles are the straight double-headed arrows located in the center of each side of the highlighting box.
3. Drag a skewing handle and release the mouse button.
4. Repeat step 3 until you've achieved the desired effect.
5. Double-click inside the object to apply the transformation, outside the object to cancel.

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**{button ,AL(` PRC Transforming objects;',0,"Defaultoverview",)} Related Topics**

## **Distorting an object**

1. Select the object.
2. Click twice inside the object.  
Diagonal outlined arrows appear at each corner of the object's highlighting box.
3. Drag the arrows and release the mouse button.
4. Repeat step 3 until you've achieved the desired effect.
5. Double-click inside the object to apply the distortion, outside the object to cancel.

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**{button ,AL(` PRC Transforming objects;'0,"Defaultoverview",)} Related Topics**

## Applying perspective to an object

Perspective is the symmetrical distortion of an object that gives it a sense of depth and makes it look three-dimensional. This is achieved by moving two handles away from each other. This makes that side of the object longer, and it appears to be closer to you than the other side. You could also move the handles closer to one another to make a side of the object appear further away.

### To apply perspective to an object

1. Select the object.
2. Click inside the object marquee three times.  
Circular perspective handles appear in each corner of the object's highlighting box.
3. Drag one handle.  
The handle on the side opposite to the direction you are dragging moves away from the handle you are dragging.
4. Release the mouse button.  
The object redraws and to give the illusion of depth.
5. Adjust the perspective until you've achieved the desired effect.
6. Double-click inside the object to apply the perspective, outside the object to cancel.

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**{button ,AL(` PRC Transforming objects;',0,"Defaultoverview",)} Related Topics**

## **Editing objects**

## Editing objects

Editing an object means many things. You can change an object's color or shape, make it fade into the image background, erase part of it, alter the appearance of its edges, apply special effects to it, and more. Objects must be selected before they can be edited.

### Object-editing modes

Each object-editing mode in Corel WEB.PhotoPaint provides different options to protect the integrity of various areas of an image while you edit objects, and to limit the use of various features to a specific object. You can use these options to ensure that you don't accidentally edit the wrong object or modify the image background instead of the object.

The tools or commands you select affect the object in different ways depending on the object-editing mode currently in use. For example, Multi is the only editing mode that allows you to use tools on several objects at once, or on a group of objects. The other modes, Single and Layer, only allow you to edit one object at a time, even if the object is included in a group.

### For more information see the following:

{button ,JI(`,` Protecting your work')} [Protecting your work](#)

{button ,JI(`,` Altering object edges')} [Altering object edges](#)

{button ,JI(`,` Editing the shape and color of objects')} [Editing the shape and color of objects](#)

{button ,JI(`,` Editing text objects')} [Editing text objects](#)

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{button ,AL(` OVR Working with text and objects;',0,"Defaultoverview",)} [Related Topics](#)

## **Protecting your work**

## Protecting your work

Many tools, as well as Image and Effects menu commands, can be applied to all areas of an image or be limited to one or several objects. Some special effects, when applied to objects only, can alter the overall shape of the object. For example, the Wet Paint effect alters the boundary of the object to include the dripping paint; therefore, some pixels that were outside the object before the effect was applied, are changed and become part of the object. This may be exactly the result you want. However, there may be times when you want to apply the effect but keep the object's shape intact.

The Objects Roll-Up is used to choose the extent to which commands or tools affect the objects in an image. The Roll-Up provides access to the Multi, Single, and Layer modes and includes controls to protect both the objects and the image background.

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**{button ,AL(` OVR Editing objects;' ,0,"Defaultoverview",,)} Related Topics**

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## Protecting an object from editing changes

In Multi mode, you can lock objects to protect them from change. Single and Layer modes allow you to edit only one object, or the image background, at a time and automatically lock all other elements. A locked object remains visible in the Image Window.

### To lock an object in Multi mode

1. Click View, Roll-Ups, Objects.

The Objects Roll-Up opens.

2. Identify the thumbnail associated with the object you want to protect.
3. Click the [lock icon](#) to the left of the object's number.

An object is protected when the lock icon in the Roll-Up is in the closed position. The locked object cannot be moved or otherwise edited.

### To unlock an object in Multi mode

- Click the lock icon again.

The lock icon opens to indicate that the object is once more editable.

#### – Tip

- If the lock icons do not appear in the Objects Roll-Up, you are working in either Layer or Single mode. Both modes automatically lock all objects that are not selected for editing.

#### – Note

- If all objects and the background are locked, you cannot switch from Multi to another object-editing mode.

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**{button ,AL(` PRC Protecting your work;',0,"Defaultoverview",)} [Related Topics](#)**

## Maintaining an object's shape when editing

This procedure assumes you are using commands in the Effects menu to edit an object.

### To maintain an object's shape when editing

1. Select the object you want to apply an effect to with the [Object Picker tool](#).
2. Click View, Roll-Ups, Objects
3. In the Objects Roll-Up, do one of the following:
  - Click the Multi button and lock all objects except the one you want to edit by clicking their respective [lock icons](#).
  - Click the Single button and click the third column in the Objects Roll-Up to place the Pencil icon next to the object you want to edit.
4. In the Effects menu, choose the effect you want and its attributes, and apply the effect to the object.  
The data inside the object marquee changes according to the effect you applied but its overall shape remains unchanged.

### Note

- Layer mode is the only object-editing mode in which you can change the overall shape of the object when applying special effects such as Swirl, Wet Paint and others.

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**{button ,AL(` PRC Protecting your work;',0,"Defaultoverview",)} [Related Topics](#)**

## Protecting the rest of an image when editing an object

1. In the Image Window, select the object you want to edit.
2. Click View, Roll-Ups, Objects.
3. In the Roll-Up, click Single.

All areas of the image, except the selected object, are locked. They cannot accidentally be modified.

### – **Note**

- If you return to Multi mode after editing an object in Single mode, all other objects and the image background, are automatically locked in the Objects Roll-Up. Click their respective [Lock icons](#) to unlock them.

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**{button ,AL(` PRC Protecting your work;',0,"Defaultoverview",)} [Related Topics](#)**

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## Editing individual objects within a group

Grouped objects can be ungrouped when you need to edit them individually. This procedure is an alternative which does not require the objects to be ungrouped.

### To edit individual objects within a group

1. Select the group by clicking one of its objects.

Selection handles surround the entire group of objects.

2. Click View, Roll-Ups, Objects.

All objects included in the group have their respective thumbnails in the Objects Roll-Up attached by a thick black line to their left.

3. Click Single or Layer in the Objects Roll-Up.

Only one of the objects in the group can be edited at a time. A pencil icon is placed to the left of the name of the object that is currently editable. That object is also enclosed by the object marquee in the Image Window. However, the selection handles remain located around the entire group.

4. In the Objects Roll-Up, choose the object to edit within the group by clicking to place the pencil icon to the left of its name.

The other objects in the group cannot be edited.

5. Make the changes to the selected object using the tools and commands of your choice.

6. Repeat steps 4 and 5 as many times as necessary.

#### – Note

- If you return to Multi mode after editing an object in Single or Layer mode, the image background and all objects in the image that were not selected before you switched modes, whether they are part of the group or not, are automatically locked in the Objects Roll-Up. Click their respective [Lock icons](#) to unlock them.

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**{button ,AL(` PRC Protecting your work;',0,"Defaultoverview",)} [Related Topics](#)**

## **Altering object edges**

## Altering object edges

Object edges must often be modified to make the object blend in with the rest of the image, or to make it stand out. For example, you might want to make an object stand out when it is in an image used in a web page on which users can click to access another site.

Corel WEB.PhotoPaint offers several features that allow you to alter the object edges in one operation rather than having to edit the edge pixels individually.

The object marquee is very useful to identify the boundary of the object, but it can be in the way when you are editing object edges. You can adjust the position of the object marquees for objects that have soft edges, i.e., edges that have been feathered or anti-aliased that include pixels that are semi-transparent.

### Feathering

Feathering softens and smoothes the edges of an object. This is done by gradually increasing the transparency of the pixels located along the object's edge. You specify the width of the feathered section of the object, and the transparency gradient you want to use. The gradient, called edge type, can have either a linear or a curved progression. Feathering reduces the sharpness of the object edges and will cause some loss of detail. You can use feathering to simulate [Anti-aliasing](#) on a hard-edged object, or to improve it when an anti-aliased object's edges don't appear smooth enough. Feathering affects more pixels than anti-aliasing.

### Sharpening

Sharpening is the opposite of feathering; it makes the object edges stand out from the rest of the image by increasing their sharpness. This is done by choosing the grayscale or transparency value of the pixels located along the object's edges and on which you want the marquee located. The transparency of pixels located on either side of this new marquee location changes, as to exclude or include them in the object.

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**[OVR Editing objects](#)**; **[Defaultoverview](#)** **[Related Topics](#)**

## Feathering the edges of an object

1. Select the object.
2. Click Object, Feather.
3. Type a value, in pixels, in the Width box.
4. Click an edge type in the Edges box. The options are Linear and Curved.

Edge type refers to the type of gradient used to gradually increase the transparency of the pixels in the feathering process. The choices are a linear or a curved progression. Linear makes the gradient progress in even increments of added transparency from the beginning to the end of the feathered section. Curved makes the gradient follow a slanted «S» shaped curve; this results in small transparency increments at the beginning of the feathered edge, larger ones in the middle, and small ones at the end. This makes the feathering look more concentrated.

5. Click OK.

### – **Tips**

- Click the Preview button in the Feather dialog box to see the effect before applying it to your image.
- Click inside the preview window to zoom in on the image, and right-click to zoom out. You can reposition the image within the preview window by clicking on the image and dragging.

## **Editing the shape and color of objects**

## Editing the shape and color of objects

Almost all of Corel WEB.PhotoPaint's tools, effects, and image commands can be used to change the shape of an object, the color of all or some of the pixels it includes, or the transparency of those pixels. The changes you make to an object can be very discreet or quite dramatic. Experimentation is the key. Many tools and commands offer previews so you don't have to commit to a change if you are not completely satisfied with it.

### Objects Roll-Up

The Objects Roll-Up provides an opacity control that affects the transparency of all pixels in the selected object.

### Tools

Some tools, such as the [Object Transparency tool](#) and the [Object Transparency Brush](#), were designed specifically with object editing in mind. Other general purpose tools such as the [Paint](#) or [Eraser](#) tools, can be used to edit objects, but they also affect the image background. However, those general purpose tools can be limited to only affect selected objects. This is done by using the lock feature included in the Objects Roll-Up, or choosing an [editing mode](#) that protects all image components except the object you want to edit.

### Effects

You can use the special effects found in the Effects menu to edit an object, the entire image, or a section of the image made editable with the use of a [mask](#). The Objects Roll-Up controls are used to lock some objects and the image background so that only the object you want to change is affected by the effect you select. For additional information about effects, see [Applying effects to your image](#).

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**{button ,AL(' OVR Editing objects;',0,"Defaultoverview",)} [Related Topics](#)**

## Filling an object with a different color or pattern

The Fill tool allows you to fill objects with a solid color, fountain fill, bitmap fill, or texture fill, in any object-editing mode. In Multi mode, only the portion of the object you see is filled; if you fill an object that is partially behind another object, only the section of the object that is visible is affected by the fill. In Single or Layer mode, the object you are editing is completely filled even if it is behind another object.

All pixels filled with the selected color or pattern maintain their respective transparency value, i.e., if you fill a pixel that was 50% transparent with a dark green, it will still be 50% transparent but it will be dark green in color.

### To fill an object

1. Select the object.
2. Click the Fill tool.
3. On the Property Bar, click the Fill button.
4. In the Select Fill dialog box, choose a fill type. Click the Edit button to choose attributes for the fill.
5. Click OK.
6. On the Property Bar, type the tolerance value in the box(es).
7. In the Image Window, click a pixel in the object whose color you want to change to the fill you have chosen.

The fill is applied to all pixels whose previous color fell within the Fill tool tolerance range specified in step 6, that are adjacent to the pixel you clicked with the Fill tool. A tolerance value of 100 fills all of the object's pixels; a tolerance of 0 fills only the adjacent pixels that have the same color as the pixel you clicked.

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**{button ,AL(`PRC Editing the shape and color of objects';,0,"Defaultoverview",)} Related Topics**

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## Adjusting an object's overall transparency

You can change the transparency level of all pixels included within an object. If some pixels in the object have already been made somewhat transparent by processes such as feathering, their existing transparency will be affected by this procedure. They will become more transparent as a result of this operation.

You can change the transparency of several objects at a time by selecting them before using this procedure. This is valid for all object-editing modes.

### To adjust an object's transparency

1. Click View, Roll-Ups, Objects.
2. In the Objects Roll-Up, select one or more objects by clicking their associated thumbnails.  
A border surrounds the thumbnails indicating that the objects have been selected.
3. Move the Opacity slider at the bottom of the Roll-Up.  
Moving the slider to the left increases the level of transparency; the object becomes less opaque.

– **Note**

- The Opacity slider is not available for black and white, or paletted images.

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{button ,AL(` PRC Editing the shape and color of objects;',0,"Defaultoverview",)} [Related Topics](#)

## Adjusting the transparency of some pixels in an object

You can use a brush to apply various degrees of transparency to some of the pixels in an object. Each brush stroke applied to the object changes the transparency of the pixels touched by the brush. Brushing over the same pixels more than once increases the transparency until the maximum level has been reached.

### To adjust the transparency of some pixels in an object

1. Select an object.

In Multi mode, you can select more than one object when using these instructions. Single and Layer mode allow you to alter only the editable object.

2. Open the Object Tools flyout and click the [Object Transparency Brush tool](#).

3. On the Property Bar, type a value in the Transparency box.

The transparency value you choose is applied to all pixels touched with a single stroke of the brush tool's nib.

4. Move the opacity slider to set the maximum opacity level for pixels touched by several brush strokes.

5. Click the [Use Original Transparency](#) button (optional).

When this option is enabled, the transparency value you apply is added to the existing transparency value of the pixels you brush. When the option is disabled, the transparency value you apply replaces the existing transparency value of the pixels.

6. Set other brush attributes such as its shape, size, flatten, rotation, and soft edge values.

7. In the Image Window, drag over the pixels you want to make more transparent in the object.

The pixels touched by a single brush stroke take on the transparency value set in step 3. The underlying image begins to show through these pixels. Pixels touched more than once become increasingly transparent until they reach the limit set in step 4.

#### — **Note**

- If you set the maximum Opacity slider to zero and set a low Transparency value, one for example, brushing over the object removes the pixels from the object entirely and the object marquee is reshaped to exclude those pixels. This occurs because you are allowing a maximum of no opacity at all; the tool responds by making the object pixels you touch non-existent.

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**{button ,AL(` PRC Editing the shape and color of objects;',0,"Defaultoverview",,)} [Related Topics](#)**

## Fading an object into the background

You can use a transparency blend to make an object fade into the background or into another object. It can be applied to several objects at once. Fading is applied progressively through all the selected objects, according to their respective locations relative to the start and end points you select. Various shapes of transparency blends are available; for example, linear, radial, conical, and texture.

### To fade an object into the background

1. Select one or more objects.
2. Open the Object Tools flyout and click the [Object Transparency tool](#).
3. On the Property Bar, choose a blend shape in the Transparency Fill Type list box. This fill type will be applied to the object to make it fade.  
The blend path with its start and end points appears over the object(s). The start point is the square and the end point is the arrow.
4. Set the transparency level for the start and end points of the fill by moving the Start Transparency and End Transparency sliders respectively.  
By default, the start point is set to zero which is opaque, and the end point is set to 100, which is completely transparent.
5. Adjust the transparency blend by doing one or both of the following:
  - Drag the current start and end points to other locations. The transparency blend updates after each move.
  - Click and hold the mouse button anywhere in the image to reposition the start point and drag to the location where you want the end point to be. The blend updates.
6. When you are satisfied, click Apply on the Property Bar or choose any other tool.  
If you choose another tool without clicking Apply, a message box advises you that the Object Transparency tool has been used to modify the image, and asking if you want to apply the changes. Click Yes to apply them, No to discard them.

#### – Note

- The start and end points can be anywhere in the image, not necessarily on the object; in all cases, the actual change in transparency, however, is visible only within the object's boundary.

#### – Tip

- Click the [Use Original Transparency](#) button on the Property Bar to apply an additional transparency blend to an object you've already faded without canceling the first operation.

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{button ,AL(` PRC Editing the shape and color of objects;',0,"Defaultoverview",)} [Related Topics](#)

## Editing the shape of an object using a mask tool

You can use this procedure in any object-editing mode. It deletes all object pixels that are not included in the mask selection. Make sure the object you want to edit is selected. If you define a mask over an object that is not selected and perform this procedure, the selected object will be deleted completely because none of its pixels are included in the selection.

### To edit the shape of an object using a mask tool

1. Open the Mask Tools flyout and click a mask tool.
2. Use the mask tool to define an area on the object.

Anything inside the mask marquee will remain part of the object; whereas, any part of the object outside the marquee will be removed.

3. Click Object, Clip Object To Mask.

The object is cut to fit the shape of the mask selection.

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**{button ,AL(` PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics**

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## Erasing color in an object

You can erase the color inside an object without altering the marquee; in this case, the erased sections display the image's paper color. In Multi and Single modes, the [Eraser tool](#) is a paintbrush limited to painting with the current paper color.

### To erase color in an object

1. Select the object.
2. Click View, Roll-Ups, Objects.
3. Click either the Multi or the Single button.
4. Click the Eraser tool.
5. On the Property Bar, change the attributes of the Eraser tool such as its size.
6. Drag over the object to erase the color.

The paper color shows in the sections you have erased. The object marquee remains intact. The paper-colored sections are copied to the object so that if you move the object, they still display the paper color.

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**{button ,AL(`PRC Editing the shape and color of objects';,0,"Defaultoverview",)} [Related Topics](#)**

## Removing sections of an object

Use this procedure to make fine adjustments to an object's shape. The [Eraser tool](#) or any of the Mask tools can be used to achieve the desired result. In Layer mode, the Eraser tool is a paintbrush that paints with transparency making the areas you pass over with it, transparent.

### To remove sections of an object with the eraser tool

1. Click View, Roll-Ups, Objects.
2. Click the Layer button.
3. Make the object editable by placing the pencil icon next to its name.  
The object is enclosed by a marquee in the Image Window.
4. Click the Eraser tool.
5. On the Property Bar, change the attributes of the Eraser tool such as its size.
6. In the Image Window, drag on the object to erase sections.

The object marquee shrinks to fit the new shape of the object as you drag. The pixels you erase are deleted, and the pixels in the underlying image or object appear in those sections. If the background or underlying object are hidden, the transparency grid appears where the pixels were deleted.

### To remove sections of an object with Mask tools

1. Click View, Roll-Ups, Objects.
2. Click the Layer button.
3. Make the object editable by placing the pencil icon next to its name.
4. Choose a mask tool in the Toolbox.
5. Click and drag over the object to define the area to remove from it.
6. Click Edit, Cut.

The [selection](#) defined with the mask tool is removed from the object; the object marquee changes shape accordingly.

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{button ,AL(` PRC Editing the shape and color of objects;',0,"Defaultoverview",)} [Related Topics](#)

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## Adding to an existing object using tools

Layer mode can be used to add elements to an existing object. When the Layer mode is enabled, it places the object that is at the top of the stacking order on a transparent layer that covers the entire image. Any tool you use to add brush strokes, shapes, lines to the object, or to smear or smudge its existing pixels, does not affect the underlying image but only the object itself.

### To add to an existing object using tools

1. Select the object.
2. Click Object, Order, To Front.
3. Click View, Roll-Ups, Objects.
4. Click the Layer button.
5. Choose a tool and set its attributes on the Property Bar.
6. In the Image Window, use the tool to create new object elements.
7. Repeat as necessary.

The object marquee grows to include all new elements you add to the object.

#### – Tip

- The elements you add do not have to be physically attached to the original object; they can be placed anywhere in the Image Window while you remain in Layer mode. Regardless of their location, they are all part of the object. The object thumbnail is updated in the Objects Roll-Up.

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**{button ,AL(` PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics**

## **Editing text objects**

## Editing text objects

By default, text created using Corel WEB.PhotoPaint's Text tool is an object until you merge it with the background. That said, it is logical that any object transformation, such as change in transparency and size, can also be applied to text using the methods described in previous sections.

However, other text-specific modifications are possible such as changing the font, font size, style, alignment, character and line spacing. To perform these changes, you must select the text with the Text tool.

It is important at this time to know that changing text attributes of text that has been rotated, skewed, scaled, or sized cancels these transformations. Changes made to text with a special effect or an Image menu command are also canceled if you change text attributes. It is therefore preferable to make the font, font size, style, and spacing changes before you apply other transformations.

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**{button ,AL(` OVR Editing objects;' ,0,"Defaultoverview" ,)} Related Topics**

## Sizing text

If you size text using the handles or the [Object Picker](#) Tool Settings Roll-Up, text quality is lost because the edges of the text can become jagged. It is better to change the font size which preserves the sharpness of the text's edges.

### To size text

1. Click the text with the [Text tool](#) until it is enclosed by a solid rectangle.  
If the text object has been transformed with the Object Picker tool or with an Effect or Image menu command, a message box appears, to let you know that the transformations will be lost if you proceed.
2. Click OK to proceed.  
The transformations are cleared, a box surrounds the text, and a blinking cursor appears in the text.
3. On the Property Bar, type a size in the Font Size box.  
The text size changes in the Image Window.
4. Double-click outside the text, or choose another tool to apply the change.

---

**{button ,AL(`PRC Editing text objects;',0,"Defaultoverview",)} [Related Topics](#)**

## Aligning text

You can change the justification for a text object. This procedure uses the precise location you clicked to create the text as the reference point for the alignment.

You can select the text with the [Object Picker tool](#) and use the Align command found in the Object menu to reposition the text in the Image Window in relation to other objects.

### To align text

1. Click the text object with the [Text tool](#).

If the text object has been transformed with the Object Picker tool, or with an Effect or Image menu command, a message box appears, to let you know that the transformations will be lost if you proceed.

2. Click OK to proceed.

The transformations are cleared, a box surrounds the text, and a blinking cursor appears in the text.

3. On the Property Bar, click the Left, Center, or Right alignment button to align the text within the box.
4. Double-click outside the text, or choose another tool to apply the change.

---

**{button ,AL(`PRC Editing text objects;',0,"Defaultoverview",)} [Related Topics](#)**

## Formatting text

1. Click the text object with the [Text tool](#).

If the text object has been transformed with the Object Picker tool, or with an Effect or Image menu command, a message box appears, to let you know that the transformations will be lost if you proceed.

2. Click OK to proceed.

The transformations are cleared, a box surrounds the text, and a blinking cursor appears in the text.

3. On the Property Bar, choose the text attributes (font, font size, alignment, type style, character spacing, and line spacing). The text automatically reformats as options are selected.

4. Double-click outside the text, or choose another tool to apply the change.

### – Tip

- You can also format text using the Tool Settings Roll-Up accessed from the View menu.

---

**{button ,AL(` PRC Editing text objects;',0,"Defaultoverview",)} [Related Topics](#)**

## Editing text

1. Click the text object with the Text tool.

If the text object has been transformed with the Object Picker tool, or with an Effect or Image menu command, a message box appears, to let you know that the transformations will be lost if you proceed.

2. Click OK to proceed.

The transformations are cleared, a box surrounds the text, and a blinking cursor appears in the text.

3. Use the arrow keys to scroll to the area you wish to edit and either type additional text or use BACKSPACE or DELETE to delete text.

---

**{button ,AL(` PRC Editing text objects;',0,"Defaultoverview",)} Related Topics**



# **Adding images to Web pages**

## Adding images to Web pages

The saying "a picture is worth a thousand words" is particularly appropriate in reference to the Internet's World Wide Web. With the growth in popularity of the Web, it is rare to see a Web site that does not contain graphic images. Graphics add richness to your page; they set the tone, explain concepts visually, and add a look of professionalism.

Corel WEB.PhotoPaint gives you the tools to create professional-looking Web images, image maps, backgrounds, and even animation. The only limit is your imagination.

### **For more information see the following:**

{button ,JI(`,`Moving between Corel WEBPhotoPaint and Corel WEBDESIGNER') } [Moving between Corel WEB.PhotoPaint and Corel WEB.DESIGNER](#)

{button ,JI(`,`Choosing a file format for the Web page 1 of 2') } [Choosing a file format for the Web](#)

{button ,JI(`,`Creating image maps and backgrounds') } [Creating image maps and backgrounds](#)

{button ,JI(`,`Simple animation for the Web') } [Simple animation for the Web](#)

{button ,JI(`,`Adding HTML tags') } [Adding HTML tags](#)

# **Placing images in Corel WEB.DESIGNER**

## Moving between Corel WEB.PhotoPaint and Corel WEB.DESIGNER

There are two ways of placing images in Corel WEB.DESIGNER from Corel WEB.PhotoPaint. If you launched Corel WEB.PhotoPaint from within Corel WEB.DESIGNER, you can use the Publish to Web.DESIGNER command (found in the File menu) to insert the image at the cursor point. If you did not access Corel WEB.PhotoPaint from within Corel WEB.DESIGNER, you can edit, save, and close your image, and then place it in Web.DESIGNER using the Image command (found in WEB.DESIGNER's Insert menu).

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**{button ,AL(`OVR Adding images to Web pages;',0,"Defaultoverview",)} Related Topics**

## Placing images in Corel WEB.DESIGNER

The Publish to WEB.DESIGNER command (in the File menu) lets you place your image in WEB.DESIGNER at the cursor point. If you did not access Corel WEB.PhotoPaint from within Corel WEB.DESIGNER, save and close your image, launch Corel WEB.DESIGNER, and place the image using the Image command (found in WEB.DESIGNER's Insert menu).

### To publish a .JPG image to Corel WEB.DESIGNER

1. Click File, Publish to WEB.DESIGNER.
2. Click the down arrow next to the Save In list box, and choose a location for the image.
3. Type a name for the image in the File Name box.
4. Click Save.

The JPEG Export dialog box opens.

5. If you wish to use progressive loading, enable the Progressive Loading checkbox.
6. Move the Quality slider to determine the size and quality of the image.
7. Click OK.

### To publish a .GIF image to Corel WEB.DESIGNER

1. Click File, Publish to WEB.DESIGNER.
2. Click the down arrow next to the Save In list box, and choose a location for the image.
3. Type a name for the image in the File Name box.
4. Click Save.

The GIF89 Options Export dialog box opens.

5. If you wish to use interlacing, enable the Interlace checkbox.
6. If you wish to make part of the image transparent, click the Image Color button, and then select the transparent color by clicking it on the Preview window, clicking it on the Color Palette, or by entering its index number in the Index box.
7. Click OK.

## **Choosing a file format for the Web**

## Choosing a file format for the Web (page 1 of 2)

The two most common image file formats for the Web are Graphics Interchange Format (.GIF) and Joint Photographic Experts Group (.JPG or .JPEG). A new graphics file format, Portable Network Graphics (.PNG) is also used as an alternative to .GIF files.

How do you know which format to use for your graphic? There are several things you should consider before you decide which format to use:

- the type of image you are creating
- the file size
- the image quality you want
- the display time

Generally, the .GIF format is considered the best choice for line drawings and graphics with few colors or sharp edges. JPEG is the preferred choice when saving images with broad tonal ranges, such as photographs or scanned images. Read the following descriptions of both formats, then determine the best format for your graphic by asking the question "Which format provides me with the best image quality in the smallest file size and displays best onscreen?"

### GIF file format

GIF was developed as a cross-platform graphic standard and is supported by all graphical Internet [browsers](#). GIF supports up to 8-bit color (256 possible colors), and you can store custom palettes with your image. GIF offers several advanced graphic options, including transparent backgrounds and image [interlacing](#).

GIF files provide [lossless](#) compression, which means that when you convert to .GIF, all the file information is stored with the image, and the .GIF file looks exactly like the graphic you created. Because there is limited decompression required, .GIFs display fairly quickly onscreen.

### PNG file format

PNG is a relatively new format developed as an alternative to .GIF files and should soon be supported by Internet browsers and graphics software packages such as Corel WEB.PhotoPaint.

PNG supports [true color](#) as well as paletted-based graphics. It uses an advanced lossless compression system and also supports full transparency.

{button ,Next()} [Click here to see the next page.](#)

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{button ,AL(`OVR Adding images to Web pages;',0,"Defaultoverview",)} [Related Topics](#)

## Choosing a file format for the Web (page 2 of 2)

### JPEG file format

JPEG was developed as a compression scheme specifically for computer graphics. JPEG supports up to 32-bit color (16.7 million colors), and is an excellent option for photographs and scanned images.

JPEG files support [lossy](#) compression (loses unnecessary information that does not impede visual perception), providing high quality images with a high level of compression. You can choose the display quality, from high quality to very low quality reproductions. The higher the image quality, the larger the file size. JPEG images do require some decompression time when displaying on screen, but can be displayed progressively.

### JPEG compression example

The original image size is 1,890 KB



400 KB using high quality (lowest compression)      12 KB using low quality (highest compression)

---

**[Related Topics](#)**

## Converting an image to .GIF file format

An image's color mode must be 8-bit (256 colors) or less when converting to a .GIF format. If you choose to save your image as a .GIF and you don't see the option in the File Format list box of the Save dialog box, verify the color mode that you're working in.

### To check the image's color mode

- Click Image, Info.

The image's color mode information appears in the Type area.

### To save an image as a .GIF file

1. Click File, Save As.
2. Choose CompuServe Bitmap (GIF) from the Save As Type list box.
3. Choose a folder in which to save the image in the Save In list box.
4. Type a name for the file in the File Name box and click OK.
5. In the Transparent Color dialog box, enable either 89a Format or 87a Format (the Transparent Color [check box](#) is disabled when using 87a Format).
6. Enable the [Interlaced](#) button, if desired.
7. Enable the Transparent Color button to make the image's background color invisible.
8. Click a color from the palette.

Choose the color that matches your Web page background, and ensure that the color does not appear in your image (otherwise that color will display as a transparent area).

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**{button ,AL(` PRC Choosing a file format for the Web;',0,"Defaultoverview",)} [Related Topics](#)**

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## Converting an image to .JPEG file format

Your image's color mode should be 24-bit RGB or less when converting to .JPEG format. If you choose to save your image as a .JPEG and you don't see the option in the File Format list box, verify the color mode that you're working in.

### To check the image's color mode

- Click Image, Info.

The image's color mode information appears in the Type area.

### To save an image as a .JPEG file

1. Click File, Save As.
2. Choose .JPEG Bitmaps (.JPG) from the Save As Type list box.
3. Choose a folder to save the image to in the Save In list box.
4. Type a name for the image in the File Name box.
5. Click OK.
6. In the JPEG Export dialog box, enable the [Progressive check box](#), if desired.
7. Move the Quality Factor slider to the left to select a high quality image resolution, or to the right to lower the image resolution quality.

– **Note**

- The lower the image quality, the smaller the file.

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**{button ,AL(' PRC Choosing a file format for the Web;',0,"Defaultoverview",)} [Related Topics](#)**

# **Creating image maps and backgrounds**

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## Creating image maps and backgrounds

Two new [HTML](#) features in Corel WEB.PhotoPaint are tags that allow you to add image maps and backgrounds in Web pages.

### Image maps

Image maps are graphics with clickable areas that link the user to another Web page. The user clicks on the clickable area within the graphic, and is automatically linked to the designated page.

Image maps provide a variety of sophisticated navigation routes for users. You can create a toolbar as a single image, and create an image map that links each button to a different page. You can have a map of Europe and link to overview pages of each country. Any graphic can become an image map, but there are a few things to consider before you decide that you have the perfect graphic to create a map from.

There are two kinds of image maps: [client-side](#) and [server-side](#). You select the kind of map to create, or you can create client and server maps, which provide the best of both worlds.

To use an image map in your Web page, you need to do the following:

- create the image as either a [.GIF](#) or [.JPEG](#) file
- determine whether to create a client-side, server-side, or client/server image map
- create a map file that contains the coordinates of the clickable areas, and the associated links for each area
- add the [HTML](#) codes in the main Web page to specify the image as an image map
- have a Common Gateway Interface ([.CGI](#)) on the server that responds to the image map (required if you create a server-side image map)

Corel WEB.PhotoPaint provides click and drag coordinate definition, which allows you to use the application's tools to specify the clickable areas of the image. Corel WEB.PhotoPaint also automatically generates a map file for you.

### Backgrounds

Backgrounds are a new HTML feature that add visual appeal to Web pages. You can create solid colored backgrounds, or tile any image across the page.

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`{button ,AL(` OVR Adding images to Web pages;',0,"Defaultoverview",)} Related Topics`

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## Defining clickable areas for the image map

Corel WEB.PhotoPaint uses objects to define the clickable areas of the [image map](#). When you save the image, the map coordinates are stored in a separate map file, and an [HTML](#) file is created with the code referencing the image map.

### To define clickable areas for an image map

1. Create an object. For more information on creating objects, see [Creating objects from scratch](#).
2. Click the [Object Picker](#) and click the object to make sure that the object is selected.  
The object is surrounded by square handles when selected.
3. Click Object, Tag WWW URL.
4. Choose the object to make a clickable area from the Objects list box, if you have more than one object in the image.
5. Type the Universal Resource Locator you wish to link to in the URL box.
6. Type any relevant notes in the Comments box.  
These notes are for your information only. They do not affect the image map.
7. Choose a clickable area shape from the Define Area As list box.

#### Note

- The WWW Clickable Region Attributes area provides information about the clickable area's coordinates in relation to the image as a whole, as well as the width and height of the clickable area. All measurements are listed in pixels.
- The map and HTML files are not created until you save the image.

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**{button ,AL(`PRC Creating image maps and backgrounds;' ,0,"Defaultoverview",)} [Related Topics](#)**

## Saving the image map file

Once you have defined the clickable areas for the image, you need to save the image as an [image map](#) file. When you save the image the following files are automatically generated by Corel WEB.PhotoPaint:

- an [HTML](#) page (with the file extension .HTM)
- a map file (with the extension .MAP) for Client/Server-side [NCSA](#), Client/Server-side [CERN](#), [Server-side NCSA](#), and Server-side CERN images. [Client-side](#) image maps contain the HTML map tags directly in the HTML page.

### To save the map file:

1. Type the name to give the .HTM file in the File Name box.

When you save the image, the HTML file is automatically generated with the name you assign.

2. Choose the map type from the Save As Type list box:

- Client-side
- Client/Server-side NCSA
- Client/Server-side CERN
- Server-side NCSA
- Server-side CERN

3. Type the name to give to the .MAP file in the Map Name box.

When you save the image, the .MAP file is automatically generated with the name you assign. You can remove the check option if you do not want to generate the map when saving as a server-side image.

4. Enable the Default [URL](#) check box and type a URL address in the box to make any part of the image that is not clickable link to that URL's Web page.

5. Enable the Include File Header Information check box to include information about the image in the .HTM file. It is very useful for maintenance purposes.

This information is not displayed on your Web page, but is embedded in the HTML code.

6. Include the following file information, if desired:

- the name of the author in the Created By box
- a description of the image file in the Description box
- server information, if applicable
- the name and type of image created, by enabling the Image File Type and Name check box
- the date that the image was saved, by enabling the Date check box
- the type of map file generated, by enabling the Map File Type check box

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**{button ,AL(` PRC Creating image maps and backgrounds;',0,"Defaultoverview",,)} [Related Topics](#)**

## Creating a solid background

You can use a solid color for the background of your Web page. In many ways, solid backgrounds are preferable to graphics backgrounds: they load faster, text is easier to read, and they add a clean, professional look.

There are two ways of creating a solid background: you can use an [HTML](#) page creation package such as Core! WEB.DESIGNER and simply choose a color from the Color Palette, or you can include the background tag and a hexadecimal number to make the color appear in an HTML document.

### To assign a background color

- Type `<BODY BGCOLOR="#XXXXXX">` where **XXXXXX** equals the hexadecimal number in your HTML document.

Example: `<BODY BGCOLOR="#FF0000">` would create a bright red background for the page.

The following list provides some sample colors to use as backgrounds.

| Color          | Hexadecimal number to use |
|----------------|---------------------------|
| ■ black        | 000000                    |
| □ white        | FFFFFF                    |
| · medium gray  | 808080                    |
| · bright red   | FF0000                    |
| · pink         | FF8888                    |
| · magenta      | FF00FF                    |
| · bright green | 88FF88                    |
| · deep green   | 008080                    |
| · bright blue  | 0000FF                    |
| · light blue   | 8888FF                    |

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{button ,AL(` PRC Creating image maps and backgrounds;',0,"Defaultoverview",)} [Related Topics](#)

# Simple animation for the Web

## Simple animation for the Web

Corel WEB.PhotoPaint's animation commands allow you to load existing animation or create new animation that you can easily save to a Web format as an .AVI, .MPG, .MOV, or animated .GIF file. An animation is a single file that contains multiple frames. Each frame contains a different image: showing the frames one after the other in rapid sequence simulates motion.

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**{button ,AL(`OVR Adding images to Web pages;',0,"Defaultoverview",)} Related Topics**

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## Creating animations

When creating a new animation, start by determining the number of frames you'll need. Each frame is its own container for an image; you can choose to create your own images, or incorporate existing images into the frames.

### To create an animation

1. Click File, New.
2. Choose a color mode from the Color Mode list box.
3. Click the arrow at the side of the paper color swatch to open the Paper color palette. If you wish to choose from a wider variety of colors, click Others to open the Select Color dialog box.
4. Click a color swatch to select it.
5. Type values in the Width and Height boxes to set the dimensions of the image. If you want to use a different unit of measurement, click the down arrow in the units box and choose a different measurement unit.
6. Type values in the Horizontal and Vertical boxes to set the resolution.
7. Enable the Create an Animation check box.
8. In the Number of Frames box, type the number of frames you want in the animation.

### Note

- Each frame appears as a separate, blank page. You can use Corel WEB.PhotoPaint's powerful painting tools to create original artwork in the frames.

### To add an existing image to an animation frame

1. Ensure that all of the existing images you want to incorporate are the same size (see [Changing an image's dimensions](#)).
2. Ensure that all of the images use the same color palette (see [Converting your image to paletted image mode](#)). The best color palette options for Web pages are either Netscape Navigator — Colors or Microsoft Internet Explorer Colors.
3. Click Edit, Copy in the image to copy from.  
Make sure that the image does not have any masked areas, and that no objects are selected.
4. Click anywhere on the animation file to make it the [active window](#).
5. Click Edit, Paste, As New Object.
6. Click Object, Combine, Objects with Background.  
You must complete this step if you do not want the pasted object to appear in all of the frames.

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**{button ,AL( PRC Simple animation for the Web;',0,"Defaultoverview",)} [Related Topics](#)**

## Saving an animation

You can use any of four different file formats for animations you want to add to your Web page. The color mode of animations must be 8-bit or less (256 colors) to use the animated .GIF format. See [Converting your image to paletted image mode](#) for information on converting an image to paletted image mode.

### To save an animation in .GIF format

1. Click File, Save As.
2. Choose CompuServe Bitmap (.GIF) from the Save As Type list box.
3. Choose a folder in which to save the image in the Save In list box.
4. Type a name for the file in the File Name box and click OK.
5. In the Transparent Color dialog box, enable either 89a Format or 87a Format (the Transparent Color [check box](#) is disabled when using 87a Format).
6. Enable the [Interlaced](#) button, if desired.
7. Enable the Transparent Color button to make the image's background color invisible.
8. Click a color from the palette.  
Choose the color that matches your Web page background, and ensure that the color does not appear in your image (otherwise that color will display as a transparent area).

### To save an animation in .MPG format

1. Click File, Save As.
2. Choose a drive in which to store the file in the Save In list box.
3. Double-click the folder where you want the file saved.
4. Type a name in the File Name box.
5. Click the arrow beside the Save As Type list box, and choose .MPG.
6. Click Save.
7. Move the Compression slider to set the level of compression you wish to use.
8. Move the Emphasis slider to set the loading speed and image quality.
9. Click OK.

### To save an animation in .AVI format

1. Click File, Save As.
2. Choose a drive in which to store the file in the Save In list box.
3. Double-click the folder where you want the file saved.
4. Type a name in the File Name box.
5. Click the arrow beside the Save As Type list box, and choose .AVI.
6. Click Save.

### To save an animation in .MOV format

1. Click File, Save As.
2. Choose a drive in which to store the file in the Save In list box.
3. Double-click the folder where you want the file saved.
4. Type a name in the File Name box.
5. Click the arrow beside the Save As Type list box, and choose .MOV.
6. Click Save.

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`{button ,AL(' PRC Simple animation for the Web';0,"Defaultoverview",)}` [Related Topics](#)

## Viewing and navigating through animation frames

You can use the controls in the Animation menu to view your animation, and to navigate through its frames. You can fast forward or rewind to the beginning or end, or move through the animation frame-by-frame.

### To play the animation

- Click Animation, Control, Play Animation.

### To stop the animation

- Click Animation, Control, Stop Animation.

### To rewind to the beginning of the animation

- Click Animation, Rewind To Beginning.

### To fast forward to the end of the animation

- Click Animation, Fast Forward To End.

### To move to a specific frame

1. Click Animation, Go To Frame.
2. Type the number of the frame in the Frame box.

### To move forward one frame

- Click Animation, Control, Step Forward One Frame.

### To move back one frame

- Click Animation, Control, Step Back One Frame.

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`{button ,AL(`PRC Simple animation for the Web;',0,"Defaultoverview",)}` [Related Topics](#)

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## Adding and deleting frames

Corel WEB.PhotoPaint's Animation menu contains controls that allow you to manipulate the individual frames of animations in a variety of ways. Use these procedures to add or delete frames.

### To add new frames

1. Click Animation, Insert Frame.
2. Type the number of frames you wish to insert in the Insert Frames box.
3. In the Frame box, type the frame number before or after which you want to place the new frames.
4. Click a position button.

### Tip

- To create duplicates of the active frame, click the Copy Current Frame button.

### To add frames from another animation

1. Click Animation, Insert From File.
2. Double-click the file name of the animation you want to add in the File Name box.
3. In the Frame box, type the number of the frame before or after which you want to place the animation file.
4. Click the Insert button.

### To delete a single frame

1. Click Animation, Delete Frame.
2. In the From Frame box, type the number of the frame you wish to delete.
3. Type the same number in the To Frame box.

### To delete a series of frames

1. Click Animation, Delete Frame.
2. In the From Frame box, type the number of the first frame you wish to delete.
3. In the To Frame box, type the number of the last frame you wish to delete.

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{button ,AL(` PRC Simple animation for the Web;',0,"Defaultoverview",,)} [Related Topics](#)

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## Changing the order of frames

Corel WEB.PhotoPaint's Animation menu contains controls that allow you to manipulate the individual frames of animations in a variety of ways. Use these procedures to move individual or series of frames.

### To move a single frame

1. Click Animation, Move Frame.
2. In the Move Frame box, type the number of the frame you wish to move.
3. Type the same number in the To Frame box.
4. Click the Before or After button, and type the number of the frame beside which you want to move the frame.

### To move a series of frames

1. Click Animation, Move Frame.
2. In the Move Frame box, type the number of the first frame you wish to move.
3. In the To Frame box, type the number of the last frame you wish to move.
4. Click the Before or After button, and type the number of the frame beside which you want to move the frames.

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**{button ,AL(` PRC Simple animation for the Web;' ,0,"Defaultoverview",)} Related Topics**

## **Adding HTML tags**

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## Adding HTML tags

In order for your images to appear in Web pages, you must save the image in a file format that is readable by Web [browsers](#) (.GIF and .JPG are the most common file formats), and make a reference to the image in an HTML page.

HTML (Hypertext Markup Language) is the World Wide Web authoring standard. HTML is made up of markup tags. You use the tags to code text and integrated resources (such as images, sound, video, and animation) to create a Web page.

HTML has changed radically over the last few years. The number of HTML tags has grown, allowing Web authors to greatly enhance the design of pages. This section provides you with some of the codes that you can use to reference images in an HTML document. The section does not provide information on completing HTML pages, and you will not be able to produce a complete HTML page using these codes.

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**{button ,AL(`OVR Adding images to Web pages;',0,"Defaultoverview",)} Related Topics**

## HTML example codes

Use the following HTML codes to reference graphical elements to your Web page. It is not an exhaustive list, nor does it provide all the codes necessary to create a Web page.

- Basic image tag to add an image to the page:

`<IMG SRC="file name.file extension">`

Example: `<IMG SRC="family.gif">`

- link to a graphic located in another Web site:

`<IMG SRC="URL address/directory/file name.file extension">`

Example: `<IMG SRC="HTTP://www.website.com/mystuff/family.gif">`

- Use the image as a hypertext link:

`<A HREF="html page to link to.html"><IMG SRC="graphic file name.file extension"></A>`

Example: `<A HREF="family.html"><IMG SRC="family.gif"></A>`

- Create a solid background:

`<BODY BGCOLOR="#XXXXXX">`

Example: `<BODY BGCOLOR="#FF00FF">`



# Shortcuts

## General keyboard shortcuts

Corel WEB.PhotoPaint allows you to use the CTRL, SHIFT, and ALT keys on your keyboard in conjunction with many of its painting and masking tools to quickly perform specific functions. For certain tasks, you'll need to use a combination of these keys with the appropriate tool. When used with the appropriate tool, these keys allow you to create perfectly square or circular objects and masks, constrain the movement of various tools either horizontally or vertically, size objects from their center, and connect brush stroke segments.

### Shortcuts using the CTRL, SHIFT and ALT keys

| <b>Press...</b> | <b>To...</b>  |
|-----------------|---|
| CTRL            | <p>Create perfect squares when using the Rectangle tool, perfectly square masks when using the Rectangle mask tool, and square cropping areas with the Crop tool</p> <p>Create perfect circles when using the Ellipse tool and perfectly circular masks when using the Circle Mask tool</p> <p>Constrain the line tool to create horizontal, vertical and 45 degree angle segments.</p> <p>Constrain the brush to horizontal or vertical movements when using the Paint tools.</p> <p>Constrain the movements of the Eraser, Color Replacer, Local Undo, Clone, and Effect tools to horizontal or vertical strokes.</p> |
| SHIFT           | <p>Change the constrain direction from horizontal to vertical or vice versa when using the Paint, Effect, Clone, Eraser, Color Replacer, and Local Undo tools; SHIFT must be held down at the same time as CTRL to change direction; release SHIFT to return to the other direction</p> <p>Make rectangles and ellipses expand and shrink from their center when created or resized. Also valid when resizing a cropping area created with the Crop tool.</p>   |
| ALT             | <p>Connect all brush strokes when using the Paint, Effect, and Clone tools.</p>   |

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**{button ,AL(`OVR1 Shortcuts;'0,"Defaultoverview",)} Related Topics**

## Shortcuts for basic commands

Corel® WEB.PhotoPaint offers a number of ways of saving you a few clicks. You can access many of the dialog boxes through keystrokes or by clicking buttons on toolbars.

### Shortcuts for opening, saving, and closing down

| To...                                   | Click...  |
|---|---|
| Open the Create a New Image dialog box  |  on the Standard toolbar |
| Open the Open an Image dialog box       |  on the Standard toolbar |
| Open the Save Image to Disk dialog box  |  on the Standard toolbar |
| Open the Select Partial area dialog box |  on the Property Bar     |
| Maximize work area                      |  on the Property Bar     |

### Shortcuts for playing animations

| To...   | Click...   |
|---|--|
| Play a animation                              |  on the Animation toolbar   |
| Stop a animation                              |  on the Animation toolbar   |
| Rewind to the first frame of a animation      |  on the Animation toolbar  |
| Fast forward to the last frame of a animation |  on the Animation toolbar |
| To move forward one frame                     |  on the Animation toolbar |
| To move back one frame                        |  on the Animation toolbar |

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**`{button ,AL( `OVR1 Shortcuts;' ,0,"Defaultoverview",)} Related Topics`**

## Shortcuts for retouching and refining your image

PHOTO-PAINT offers a number of ways of saving you a few clicks. You can access many of the dialog boxes through keystrokes or by clicking buttons on toolbars. Don't forget you can add your own shortcuts by customizing the toolbars to include buttons that access the dialog boxes or commands you use the most.

### Shortcuts for selecting Effect tools

**To select the...**

**Click...**

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Smear tool



on the Effect Tools toolbar

Smudge tool



on the Effect Tools toolbar

Brighten tool



on the Effect Tools toolbar

Contrast tool



on the Effect Tools toolbar

Hue tool



on the Effect Tools toolbar

Hue Replacer tool



on the Effect Tools toolbar

Sponge tool



on the Effect Tools toolbar

Tint tool



on the Effect Tools toolbar

Blend tool



on the Effect Tools toolbar

Sharpen tool



on the Effect Tools toolbar

Undither tool



on the Effect Tools toolbar

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{button ,AL(`OVR1 Shortcuts;',0,"Defaultoverview",)} [Related Topics](#)

## Shortcuts for painting, filling, and editing

PHOTO-PAINT offers a number of ways of saving you a few clicks. You can access many of the dialog boxes through keystrokes or by clicking buttons on toolbars. Don't forget you can add your own shortcuts by customizing the toolbars to include buttons that access the dialog boxes or commands you use the most.

### Shortcuts for selecting Paint tools

| To select the...      | Click...  |
|-----------------------|---|
| Art Brush tool        |  on the Paint Tools toolbar, or press F5 |
| Airbrush tool         |  on the Paint Tools toolbar              |
| Spray Can tool        |  on the Paint Tools toolbar              |
| Pencil tool           |  on the Paint Tools toolbar              |
| Ball Point Pen tool   |  on the Paint Tools toolbar              |
| Calligraphic Pen tool |  on the Paint Tools toolbar              |
| Felt Pen tool         |  on the Paint Tools toolbar              |
| Marker tool           |  on the Paint Tools toolbar              |
| Highlighter tool      |  on the Paint Tools toolbar              |
| Chalk tool            |  on the Paint Tools toolbar              |
| Crayon tool           |  on the Paint Tools toolbar            |
| Charcoal tool         |  on the Paint Tools toolbar            |
| Pastel tool           |  on the Paint Tools toolbar            |
| Watery Brush tool     |  on the Paint Tools toolbar            |
| Artistic Brush tool   |  on the Paint Tools toolbar            |

### Shortcuts for selecting editing tools

| To select the...         | Click...                      |
|--------------------------|-------------------------------|
| <u>Blend tool</u>        | — on the Effect Tools toolbar |
| <u>Smear tool</u>        | — on the Effect Tools toolbar |
| <u>Smudge tool</u>       | — on the Effect Tools toolbar |
| <u>Hue tool</u>          | — on the Effect Tools toolbar |
| <u>Hue Replacer tool</u> | — on the Effect Tools toolbar |
| <u>Sponge tool</u>       | — on the Effect Tools toolbar |

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{button ,AL(^ OVR1 Shortcuts;'0,"Defaultoverview",)} [Related Topics](#)

## Shortcuts for objects

There are many shortcuts available when you are working with objects. These shortcuts speed up your work.

### Object Toolbar buttons

| Click...  | To activate...             |
|---|----------------------------|
|  | Create From Mask           |
|  | Multi object-editing mode  |
|  | Single object-editing mode |
|  | Layer object-editing mode  |
|  | Marquee Visible            |

### Other shortcuts

| Do this...     | To...                    |
|----------------|--------------------------|
| Double-click — | Open the Objects Roll-Up |

| Press...                | To...  |
|-------------------------|--|
| SPACEBAR                | Activate Object Picker tool (does not work when Text tool is selected) |
| SHIFT + click object(s) | Select multiple objects  |

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{button ,AL(`OVR1 Shortcuts;' ,0,"Defaultoverview",)} [Related Topics](#)

## Shortcuts for masks

Many shortcuts are provided to help you speed up your work when working with masks. Accelerator keys and toolbar buttons are used to activate menu commands. Toolbox shortcuts constrain the behavior of mask tools or are used as alternatives to commands.

### Mask Toolbar buttons

| Click...  | To activate...        |
|---|-----------------------|
|  | Create From Object    |
| —   | Normal mask mode      |
| —   | Additive mask mode    |
| —   | Subtractive mask mode |
| —   | XOR mask mode         |
|  | Select All            |
|  | Remove                |
|  | Invert                |
|  | Mask Overlay          |
|  | Marquee Visible       |

| Double-click...           | To...   |
|---------------------------|---|
| Rectangle/Circle/Freehand | Create a mask covering the entire image               |
| Any other mask tool       | Open the Tools Settings roll-up for the clicked tool. |

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{button ,AL(` OVR1 Shortcuts;' ,0,"Defaultoverview",)} Related Topics



