

Welcome to LView® Pro



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<http://www.lview.com>

Thank you for choosing LView Pro.

The Evaluation Version of LView Pro allows you to try the software for a period of up to 21 days, before ordering the Full Version.

LView Pro is protected under United States and International Copyright laws, and its use is conditioned to observance of the terms stated in the [LView Pro License Agreement](#).

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Installing and Starting LView

When **LView Pro evaluation version** is executed, it displays the evaluation information screen.

When **LView Pro full version** is executed for the first time, it opens the dialog *Customer Information* and prompts for:

- **Licensed User/Site Name**
- **License ID #**
- **Number of Authorized Copies**

Licensed User/Site Name

Type the name of the user (person or organization) who is authorized to use LView Pro.

The **License ID number** and the **Number of Authorized Copies** are provided with the documentation of the software.

After this information is entered, the program is activated.

When LView Pro (both evaluation and full version) is executed for the first time, it displays the **Create Taskbar Start Menu dialog**.

You can open the **Create Taskbar Start Menu dialog** at anytime using the menu command [File | Preferences | Taskbar Start Menu](#).

To make LView Pro your default Image Processor, see the topic [Associating LView Pro with image files](#).

For more information, see :
[Associating LView Pro with image files](#)

Associating LView Pro with image files

Use the menu command [File | Preferences | File Type Associations](#) to open the **File Type Association dialog** and associate LView Pro with the file type extensions listed on the dialog.

For more details, see [Purpose of establishing file type associations with LView Pro](#).

System requirements

Minimum system requirements:

- PC compatible platform
- Pentium® or faster Intel® processor
- Microsoft Windows® 95, 98, 2000, Me, NT® 4.0 or newer operating system
- 32 MB of RAM (64 MB recommended)
- 100 MB of available disk space
- 256-color display adapter (24 bit color adapter, or better, recommended)
- CD-ROM drive

Additional recommended settings and peripherals:

- Pressure sensitive tablet
- Photo printer
- Large video monitor (17 inch or larger)
- Internet connection
- TWAIN compatible Digital cameras and/or scanners

LView Pro Web Site

Please visit the LView Pro Web Site to obtain the latest Evaluation Version, order the software, or to obtain other up to date information about LView software.

The LView Pro Web Site is located at <http://www.lview.com>

Summary of features - LView Pro Winter/2001

The following paragraphs summarize the main features of LView Pro:

Vector objects

- Unlimited number of objects on each layer
- Create objects from shapes, lines, text, and paths
- Create custom shape objects using the *Shape Editor*
- No mandatory specific layer for objects
- Right click on the object or use the object tab on the *Layer palette* to quickly edit object properties'
- Identify objects using an individual name description
- *Layer palette* provides a tree-like structure to control objects
- Each object can have its own visibility, opacity, and blending mode
- Multiple options for object rendering (stroke outline only, interior only, fill first, inverted contour)
- Precise position input options; size information
- Distinct settings for each object outline and object interior (opacity, color, texture, gradient)
- Distinct brush used to stroke the object outline
- Adjustable feather for filling each object's interior
- Individual adjustments for each object (brightness, contrast)
- Buttonize command for objects
- Independent control over shadow effect for each object
- Options for selecting and grouping objects
- Options for arranging (stacking)
- Multiple layout resources (alignment, position in image, resizing, spacing)
- Convert objects to paths
- Save and read objects as clip art on / from disk
- Duplicate, merge, clear, and delete operations
- Multiple resources for editing text fitted to curve
- Objects are saved and preserved when using the LVP file format
- Free transform vector objects
- Deform objects with the Node Edit option

Enhanced text tool

- Create text as a vector object, group of sub-paths, or as a selection
- Edit and change text object settings using the text tab of the *Objects* dialog
- Full control over text font, size, style (color, gradient, texture), properties (bold, italic), alignment (justified, aligned left/right), anti-aliasing, and character spacing using the *text* dialog
- Fit text object to any curve object, with multiple settings for orientation and positioning
- Free transform text with the free transformation interactive tool
- Free deform text objects with the Node Edit option

Enhanced crop-tool

- Define and adjust crop areas, with intuitive graphical and precise numeric interface.
- Option to preserve aspect ratio while cropping
- Rotate and crop on the same operation

Enhanced Color Selection dialog

- Individual support for foreground and background styles and textures
- Select paint colors for palette based and True Color images
- Change color specifications, styles and texture using the *Color Selection* dialog
- Quick selection between solid, gradient, or pattern styles
- Each tool have its own set of color, gradient, pattern, and texture or use the Lock check box to allow all painting tools to share the same settings
- Display colors attributes in Red/Green/Blue or Hue/Saturation/Luminance, in decimal or hexadecimal base

Enhanced painting options

- An array of new painting options is available for brushes and other tools
- Wet edge effects, available for painting tools, selection tools, and selection operations
- Opacity control
- Anti-aliasing
- Optional ink build to simulate successive strokes
- Automatic ink fading (to background color or to transparency, in a user selectable number of steps)

Blending modes

- Multiple blending modes are available for all painting tools and some image editing operations
- Blending modes: Normal, Dissolve, Multiply, Screen, Overlay, Soft Light, Hard Light, Color Dodge, Color Burn, Darken, Lighten, RGB Darken, RGB Lighten, Difference, Exclusion, Hue, Saturation, Color, Luminosity, Saturate, De-Saturate, Emboss, Sharpen, Soften, Blur, and Smudge
- Some image editing dialogs also offer a choice of blending mode, such as Image Filters (both pre and user defined), image operations, and effects, among others

Color gradients

- A variety of pre-defined color gradients (smooth color transitions) is included
- Create your own gradients, from scratch or by copying from pre-defined gradients
- Import/export gradients to exchange with friends and within user groups
- *Color Gradient Editor* used in a variety of tools and image operations using the *Color Selection* dialog

Enhanced brushes

- The *Brush Palette* maintains unlimited sets of brushes, each set capable of containing an unlimited number of brushes
- Three basic types of brushes are supported: *Elliptical brushes* (with configurable diameter, angle, roundness, density, and spacing), *Bitmap brushes* (created from arbitrary image selections, for maximum brush shape flexibility), and *Picture brushes*
- Each brush paints in one of three user selectable modes: *Normal*, *Threshold*, and *Outline*
- Paint brushes can use the Gradient mode (G button): paints with color gradient, using the *Global Color gradient*
- Paint with mouse pointers that reflect the currently selected brush shape. Select from brush Image, brush Outline, or brush Threshold. Optionally, use precise mouse pointers for non-brush tools

Picture Brushes

- Get started with the initial set of picture brushes included with the software, and then create your own brushes from any image
- Use picture brushes to quickly decorate artwork
- Achieve unique effects by stroking text created as path with picture brushes

- Use picture brushes anywhere a regular brush is used, with the same painting options

Clone brush

- Paint an image over another image, choosing between aligned, non-aligned, or stationary mode

Pencil tool

- With optional Color Replacing mode

Advanced Fill tool

- Uses gradients with opacity/transparency settings
- Has number of repetitions for gradient use
- Multiple gradient styles, including the new grayscale and shape
- Localized fill for selections using the **Alt** key
- Fill with solid colors, Patterns, or Gradients.
- Use Advanced Color Matching to limit the filling area
- Fill within selections

Advanced Color Matching

- Match colors by Red/Green/Blue components, by Hue/Saturation/Value attributes, or by Brightness
- User defined tolerance factor, matches similar colors
- Color matching is used in several operations, such as Color Fill, Selection Fill, Transparent Pixel removal, etc

Shape and Line tools

- Create lines and shapes as objects
- Full support for custom shapes

Improved Patterns and paper texture handling

- Easy creation of custom patterns and textures using built-in editors
- Patterns and textures are available to for all painting tools, brushes, fill tool, even for the selection fill tool

Wide variety of image deformation tools

- Rotating Mirrors
- CurlyQs
- Ripple
- Spiky Halo
- Twirl, Warp, Wave, Whirl, Spinning Wheel
- Cylinder (Concave/Convex, Horizontal/Vertical Cylinder)
- Perspective - Horizontal, Perspective - Vertical
- Pinch, Punch
- Skew - Horizontal, Skew - Vertical
- Ellipse, Triangle, Lozenge, Pentagon, Hexagon

New and improved image processing effects

- Blinds
- Buttonize
- Edge Fill
- Edge Glow
- Feedback
- Gradient Colorize
- Mosaic Antique
- Mosaic Glass
- Motion Blur
- Seamless pattern
- Symmetric pattern
- Sketch
- Weave

Photo Package builder

- Create a photo package sheet for any image
- Select among popular photo package formats
- Optionally use display effects like Crop, Buttonize, and enlarge
- Configurable resolution to match output device optimal resolution

Calendars

- Overlay images with calendars
- Select color, text, and size

- Choose from single month or full year (with selectable number of columns) calendar
- Calendars are created as floating selections that can be moved, sized, free transformed/deformed, or even promoted to layer status

Image Filters

- Pre-defined image filters with opacity and blending mode
- Edge enhancement
- Find edges
- Trace contour
- Blur
- Soften
- Sharpen
- Emboss
- Despeckle
- Median
- Erode
- Dilate
- Noise
- Support for User defined filters

Multiple color adjustments

- Pre-defined color adjustments
- Negative
- Grayscale
- Contrast
- Brightness
- Red/Green/Blue
- Gamma Correction
- Exponential De-contrast
- Logarithmic brightness
- Hyperbolic Sine
- HSV/YUV
- Support for User defined color adjustments

Intuitive automated graphical image adjustments using Histograms and Curves dialogs

- Adjust images with a click of a button, by using either Histograms or Curves graphical interfaces, or both
- Three automatic adjustment types are supported, for normal, low, and high-key images
- Histogram and Curve parameters can also be fine-tuned with slider controls or by using numeric input, for precision

Enhanced Buttonize effect

- Horizontal and vertical percentages for the button edges
- Splits edges
- Uses color gradients
- New buttonize features are available, through *Global Buttonize Settings*, available from all commands using the Buttonize check box

Plug-in filters

- LView Pro now hosts Adobe Photoshop® compatible plug-in filters, the standard for external image processing filters
- Available Plug-in filters are listed in a floating palette, divided by category, for quick access
- Plug-in filters are automatically located by searching folders of your choice

Image File Browser

- Use a Windows Explorer like interface to browse image files
- Full support for drag & drop operations
- Complete file and folder management implementing copy, move, delete, and rename operations
- Fast incremental image preview

Full screen previews

- Accessible from the *Image File Browser* and any *Multiple Open Document*
- Zoom in/out, fit image to screen, display in original size, fit to screen, and scroll
- Enhance zoomed areas of the image for smoother display
- Optionally display file names, with or without path
- Navigation commands, next/previous/first/last image
- Keyboard and mouse commands, context menus

Pen tool and Paths

- Use Paths for precise and reusable drawing, and selection area definition. Paths, especially with the Magnetic Pen, are essential for efficient creation of image cutouts. Use Path tools to:
- Interactively draw and edit lines and bezier curves
- Create selections from polygons enclosed in paths or sub-paths
- Create selections from path (or sub-path) boundaries
- Stroke paths with the brush or line tools
- Fill paths (sub-paths) with the fill tool
- Free transform and Free deform paths, sub-paths, or path points
- Fill all sub-paths button: individually fills each sub-path
- Localized fill path using the **Alt** key

Full Support for multi-layer (frame) images (animation)

- Unlimited number of layers per image
- Full control using the *Layer Palette*
- Layer opacity, blending mode, blend curves, grouping, etc
- Adjustment layers capable of performing multiple adjustment operations
- Vector objects belonging to that layer are also available from the *Layer Palette*
- All layer management commands readily available through the *Layer Palette*
- Layer transparency masks
- Free transform/deform operations on layers
- Use of layers as animation frames
- Layer background color and eraser mode option for painting tools
- Use one editor for both single frame images and multi-frame animations. Preview animations without leaving the editor
- Clone frames, insert frames from disk files, change frame order, choose image replacement methods, and inter-frame delays
- Full transparency support; create a single global color palette based on colors from all frames.
- Interactive frame relative positioning

Enhanced work area

- Select image position between centered on the work area or at the left top corner
- Rulers are available to help position artwork items. Rulers measure in pixels,

inches, or centimeters

- Use the grid to guide drawing and positioning, with variable spacing (pixels, inches, or centimeters). Optionally snap mouse commands to the visible grid
- Adjustable image resolution for precise print size
- Functional zoom, scaling from 1:32 to 32:1; zoom factor modification using the mouse or keyboard shortcut. All editing operations are available in all zoom levels
- Open multiple windows for the same Image or Catalog: view the image in its normal size in one window, while editing a zoomed part of it in another window
- Browse the catalog images in one window, while viewing the original image files in another window
- New mouse pointers, reflecting the state and shape of the tool
- Use defined layer background color

Enhanced Multiple Open documents

- Automate lengthy, time-consuming tasks over multiple image files
- Accept drag & drop from LView Image browser and/or the Windows Explorer
- This version offers three multiple open documents: Slide Show, Contact Sheet, and Web Gallery
- The list of files from one multiple open document can be saved and retrieved from disk for further use with other multiple open documents
- Full Screen Image Preview of the images on the list
- Multiple Open operations can be processed in background, with user selectable background priority level, allowing full use of the other editors, including the *Image Editor*

Contact Sheet Builder

- Create contact sheets of sets of images
- Select images from different folders and automatically scan sub-folders
- Full control over all contact sheet settings
- Optionally use Buttonize effect
- Optionally include file names, with selectable text font, and adjustable text height
- Optimize thumbnail display by optionally rotating and/or cropping pictures, adjusting thumbnail area and spacing
- Select thumbnail order, paper size, orientation, and resolution
- Save individual settings for later use

Slide Show Viewer

- Select images from different folders and automatically scan sub-folders
- Optionally display file names
- Sequential or random slide frame advancement
- Selectable slide time interval
- Save individual slide show settings for later use

Web Gallery Builder

- The fastest, easiest, most configurable way to automate the process of exhibiting pictures on the Web
- Create Web Gallery sites complete with index page and individual image pages
- Default settings allow a quick start to create a Web Gallery
- Configurable HTML or image related options allowing the creation of a uniquely customized Web Gallery
- Point and click interface makes it easy to configure individual areas of the Web Gallery
- Full control over HTML page and table generation
- Automatically generated background images, based on the image being displayed
- Optional use of display effects, such as Buttonize, seamless pattern, and variable opacity
- Include a textual description for the index page, and use individual descriptions for each image
- Textual descriptions are embedded “as is” in HTML pages, allowing any HTML content
- Save individual Web Gallery settings for later use

Image Catalogs

- Manage large number of image files, copy/move/rename/delete image files
- Optionally store thumbnails (miniatures of the original images) and text descriptions
- Make slide shows with the original images, featuring interactive or timed slide advancement.
- Browse original images in Full Screen mode.
- Batch-convert image files

Semi-transparent selections

- Image selections allow partial selection, ranging from full opacity to full transparency. Numerous selection operations are offered, such as: feather (with wet edges), anti-aliasing, expand/contract (preserving transparency similar to original selection), change opacity (threshold, scale), soften, grow similar, all-similar, boundary
- Use of selections as masks for transparency weighted application of painting and image manipulation (color adjustments, histograms, curves, filters, etc)
- Send/retrieve selections to/from editor
- Free Transformation and Free Deformation for floating and non-floating selection areas
- Precise selection and cutout definition from Paths
- Select rectangles, ovals, circles, squares, or custom shapes
- Free selection tool
- Selection Fill tool
- Combine selections by adding or subtracting from selected areas
- Save selections to the disk for later use
- Copy and paste selections to/from the image or clipboard
- Paste from the clipboard into new or existing selections or create new layers.
- Move or clone selected areas
- Use selections to clip painting operations
- Drop Shadows from selected areas
- Change the selection transparency and increase its feather
- Colorize selected areas.
- Crop image to selected area.

Improved Shape Selection tool

- New *Custom selection shape*
- Edit or create new shapes using the **Selection Shape Editor**
- Custom shapes can be resized/rotated by dragging the mouse
- Creates custom shapes from paths
- Import/export custom shapes to exchange with friends and within user groups

Free transformations

- Interactively transform objects, selections (floating or non-floating) and paths (whole, selected sub-paths or path points)
- Move, rotate, skew, symmetric skew (for perspective),

- Preview operations with fast draft mode
- Confirm operations with precise mode
- Undo/redo free transformation operations before confirming
- Preserve aspect ratio, constrain movement to angle (operation dependant 45 and 15 degree options)

Free deformations

- Similar to free transformation operations, but not constrained to straight bounding segments
- Deform selections and paths by freely distorting its bounding segments. Create new anchor points and curves
- Use one of the pre-defined bounding shapes, and graphically define interior distances
- Use the same convenient editing options available for free transformations (undo/redo, preview, confirm)

Undo/Redo

- Unlimited levels of Undo and Redo operations are easily accessible at the floating Undo/Redo History Palette
- Reaching undo/redo states is a single mouse click away

Pressure pad support

- Support for pressure sensitive tablet is available for painting tools, and tablet control options are accessible at all times
- Pen pressure sensitivity can be used to dictate opacity, color, or size
- Use of tablet pressure achieves realistic paintbrush emulation

Support for ICC previewing

- Uses color profiles to simulate color rendering in output devices

Improved Numeric Parameter Input

- Frequently used numeric parameters are input with a choice of up/down controls, precise slider controls, and coarse slider/indicator controls, for easy and fast access while maintaining precision

“Menumonic” icons and Flat toolbar buttons

- User selectable display of icons in menus and use of flat toolbar buttons

Color Channel Separation and Merging

- RGB and YUV color models.

Image Color Depth

- Change the number of colors on an image, creating adequate palettes or using user-supplied palettes. Optionally include Windows colors
- User defined number of palette entries

Palette operations

- Full support for palette based images: sort palette entries, delete unused entries, swap palette entries, save, and open palette specifications to/from disk files, create gray-scale palettes, create global palette for multi-frame images, set transparency entry

Common Image Operations

- Quickly Flip Horizontal/Vertical, Rotate left, right, or select a user defined angle, Resize, with resample option for True Color images

Advanced Image Operations

- Combine images with Add, Subtract, Multiply, Difference, Darker, and Lighter pixels, with optional divisor and bias parameters

TWAIN Support

- Use LView Pro to interface with your digital camera or scanner TWAIN compliant device
- Images are transferred directly into LView Pro, to be edited and saved to the disk.

OLE2

- Use LView Pro to embed images into Word Processor documents, Database records, etc.

Printing

- Page Setup and Print Preview
- Print images with precise size
- Associate with graphics file types, and activate LView Pro from the Explorer to view, edit, or print files

New file format

- New LView Pro loss less proprietary file format for multi layer images (LVP)
- Saves all editing elements: layers, masks, adjustment settings, path, transparency, animation, objects
- Includes JPG compressed copy of merged image, for quick previewing and multiple open operation

Graphics File Formats

- LView Pro supports the formats most commonly found on the Internet and in Microsoft Windows environments:

BMP

Windows and OS/2 Bitmap

GIF

CompuServe's Graphics Interchange Format, including sub-formats GIF87a and GIF89a: Support for transparency, interlacing, and animation.

JPG

Joint Photographer's Experts Group compression, JFIF format. Support for progressive encoding and decoding

PBM

Jef Poskanzer's Portable Bitmap

TGA

Truevision TARGA

PCX

ZSoft's PCX

TIFF

Aldu's Tagged Image File Format

What is LView Pro?

LView Pro is the optimal, cost-efficient, solution for most users' image processing needs.

Many powerful applications in one

- Image Editor, with integrated support for multi-frame images and Animation, automatic image adjustments, multiple
- Image File Browser with Preview Full Screen
- Slide Show Viewer
- Contact Sheet Builder
- Web Gallery Builder
- Image Catalog

This version of LView Pro continues the trend set by its predecessors. It is custom made to take advantage of features found in the latest Microsoft Windows operating systems.

A complete image processor, LView Pro allows you to create images from scratch and/or from pre-existing image files. TWAIN compatible devices are supported, such as digital cameras, scanners, and frame grabber cards, enabling smooth transfer of images into your computer.

LView Pro's image editing resources take photo editing to the next level.

LView software was first published in early 1993, as a standalone utility for viewing and editing image files. From its first version, LView became well known for its essential characteristics: ease of use, reliability, and performance. LView software, downloadable from the Internet, quickly became the preferred tool for images viewing and editing.

By the time when Web publishing became popular, LView had already been upgraded to LView Pro. LView Pro included support for the creation of images with transparent colors, and other features specific to Web graphics. Maintaining its characteristic of providing state-of-the-art software quality, the first 32-bit versions of LView Pro were available one year before the release of Microsoft Windows 95.

Whether you are an expert or novice in digital image processing, use graphics at work or for the pleasure of viewing and building image libraries, you will find an invaluable tool in LView Pro.

For more details, please visit our web page at

<http://www.lview.com>

LView Pro License Agreement

The **End User License Agreement (EULA)** that was accepted during the installation of LView Pro software is also available in the *License Agreement* dialog that can be accessed using the menu command **Help | About**, clicking on the **About** tab, and then clicking on the button **Read the End User License Agreement**.

Ordering LView Pro and Price Information

The Evaluation Version allows you to evaluate the software for a period of up to 21 days. Purchase of the Full Version is mandatory for use extending beyond the evaluation period.

Pricing

Please visit the LView Pro web site for current pricing information at <http://www.lview.com>

Ordering Methods

- Secure on-line Credit Card orders made at the LView Pro Web site <http://www.lview.com>
- Mail orders: Must be accompanied by the [Order Form](#), mail to address listed on the form.
- Fax orders: Must be accompanied by the [Order Form](#), fax to number listed on the form.
- Email orders: Email the [Order Form](#) to email address listed on the form.

Accepted Payment Options

- Credit Cards (VISA, MasterCard, American Express, Discover, and Diners)
- Checks or Money Orders in US currency drawn on a US bank
- Purchase Orders: Available for corporate or governmental purchasers; for a maximum payment term of 30 days, option restricted to mail or fax ordering methods.

Description

The Full Version of LView Pro is available in CD-ROM format. The CD-ROM contains the LView Pro and Setup software, and documentation files. Included in the CD-ROM is a collection of +800 high-resolution images scanned from photographs taken from various sites in the Greater Miami Area.

Order Form

The Order Form for LView Pro is available for download.

[Click here to download the order form](#), then print it using the *Print* command of your web browser.

The Order Form may also be requested via email to mmedia@lview.com.

For detailed information on how to purchase LView Pro, please visit our web site at <http://www.lview.com>

How to use LView Pro

If you are new to image editing or to LView Pro, read the following topics:

[LView Pro User Interface](#)

[How to use the online help](#)

[Editor Window](#)

[Viewing documents](#)

[Importing images using a TWAIN interface](#)

[Adjusting the Image color](#)

[Selections](#)

[Working with multiple image files](#)

[Editing and Retouching](#)

[Layers and Masks](#)

[Picture Brushes](#)

[Painting, Drawing, and Text](#)

[Image Frames and Animation](#)

[Objects](#)

[Saving Images](#)

[Printing](#)

Setting preferences

LView Pro allows you to set some global options also know as preferences. Some of the settings become effective immediately while others only take place on the next session. For a detailed list of the preferences that can be set in LView Pro, see [Settings for LView Pro \(Preferences\)](#),

Closing LView

Use the menu command **File | Exit**, or the keyboard shortcut **Alt + F4**.

Use this command to end your LView Pro session. You can also use the **Close** command on the application Control menu. LView Pro prompts you to save documents with unsaved changes.

All settings of the current session are preserved (menu positions, etc)

How to use the online help

The help window is composed by three tabs:

- Contents
- Index
- Find

The *Contents* tab displays the table of contents, with a tree-like structure.

The *Index* tab displays all help topics sorted alphabetically.

The *Find* tab is used to search for specific words in the help topics.

You can also obtain help accessing our web page or contacting us via email (mmedia@lview.com).

When using the web page, you can always try to locate the topic you want help using the *Search* link on the web. To access our web page, use the link:

<http://www.lview.com>

For more information, see :

[Getting help on Menu items](#)

[Using the Contents Tab](#)

[Using the Find Tab](#)

[Using the Index Tab](#)

[Help Window](#)

Getting help on Menu items

The best way to obtain help on a menu item is to select the menu entry, and while the entry is displayed, press the **F1** key. This will open a help page with specific information about that menu entry.

When a dialog window is displayed, you can also obtain help by pressing the **F1** key, or clicking on the **Help** button.

Using the Contents Tab

The *Contents* tab displays a tree like structure. Each upper level entry is a book, about a main subject, and each book unfolds in other books and pages, with specific topic entries.

To open a book double click on it or click on the **Open** button. The books and pages under this main book will be displayed. When you reach a page, double click on it and the associated help topic will be displayed.

Using the Find Tab

When you click on the *Find* tab for the first time, a dialog prompts for the search capabilities of the list of words to be created. Select the option *Maximize Search Capabilities* and click on the **Next** key.

A new dialog is displayed, click on the **Finish** button to create the word list. After that, the *Find* tab will be displayed.

The *Find* tab is composed by three areas:

- (1) The input box to type the searched word
- (2) The matching words area
- (3) The resulting topics found area

To use the *Find* tab, enter the word you are searching for on the input area (the area labeled *Type the words you want to find*).

As you type the word, the area (2) displays the matching words and offers you the option to click on one of these matching words to narrow the search.

As you narrow the search, the area (3) displays the resulting topics found. Select the one you consider more appropriate and do one of the following:

- Check the box on the topic or topics, and click on the button **Find Similar**.
- Double click on the topic to open it.

When you click on the button **Find Similar**, a new dialog is displayed, with a list of similar topics. Double click on the topic to open it.

Using the Index Tab

The *Index* tab is composed by the following items:

- (1) Input area where you type the word or first letters of the word you are looking for
- (2) Results area that displays the index entries that start with the word or letters you are typing

When the index entry you are looking for is displayed on the results area double click on the entry or click on the **Display** button. This will open the associated topic.

Help Window

When you click on an index entry or contents page to open it, or when you access the topic using the **F1** key, or the **Help** button, the help window is displayed with that specific help topic

The help window is composed by:

- Help menu line
- Help toolbar
- The help topic contents area

Help topics are organized as pages in a book, according to the table of contents on the *Contents* tab.

For more information, see :

[Help menu line](#)

[Help Toolbar](#)

[Help topic area](#)

Help menu line

The menu line is composed by the following options:

File

- **Open** – open another help file
- **Print topic** – prints the current topic. You can also print the topic by clicking on the **Print** button on the toolbar
- **Exit** – exits the online help

Edit

- **Copy** – copies the text of the current topic to the clipboard
- **Annotate** – use this option to write a note and leave it on the current topic. The note is represented by a green paper clip

Bookmark

- **Define** – use this option to create a bookmark. All created bookmarks appear on this same menu, and can be used to jump directly to the bookmark from anywhere in the help file

Options

- **Keep on top** – use these options to move the Help window to the front or behind the LView Pro window
- **Display History Window** – use this list to go directly to any previously visited topic
- **Font** – use this option to specify the font size for the help (small, normal, large)
- **Use System Colors** – reduces the number of colors used by the help to the 16 basic system colors

Help Toolbar

The help toolbar is composed by the following buttons:

Contents

Click on this button to open the *Contents* tab

Index

Click on this button to open the *Index* tab

Back

Click on this button to return to the topic that jumped to this page. If this button is disabled, is because it is the first page to be visited

Print

Click on this button to print the current help topic

Web

Click on this button to access LView Pro's web page (www.lview.com)

>>

Click on this button to browse to the next help topic in the sequence

<<

Click on this button to browse to the previous help topic. This is not the same as the **Back** button

Help topic area

The help topic area displays the help topic you selected using one of the different methods.

Any blue highlighted text you see is a hypertext link, or jump, to a related topic. Click on the highlighted text to go to the related topic, and when done, click on the **Back** button to return to the originating topic.

LView Pro User Interface

The LView Pro user interface combines window elements commonly found in other Microsoft Windows applications with a few proprietary interface items.

LView Pro uses menu commands, toolbars, dialog boxes, and floating palettes to perform tasks, such as view, edit, paint, select colors, select painting tools, select images, and many other functions.

For more information, see :

[Menu Bar](#)

[Status Bar](#)

[Toolbars](#)

[Floating Palettes](#)

[Keyboard and mouse](#)

[Editor Window](#)

[Window control and positioning](#)

[Viewing documents](#)

[The Work area](#)

[Multiple levels of Undo and Redo](#)

[Creating new LView Pro documents](#)

Menu Bar

The menu bar, located below the *Main Window caption*, lists the top menu items used to access commands available to the active editor window. For details on the *Main Window*, see [Window caption](#).

For more information, see :

[Menu items](#)

[Selecting and executing menu items](#)

Menu items

When no documents are open, the menu bar displays the following top menu items:

File Edit View Help

When the active editor is the **Image Editor**, the menu bar is:

File Edit View Image Color Layer Object Selection Mask Window Help

When the **Image File Browser** is used, the menu bar is:

File Edit View Window Help

When the active editor is the **Contact Sheet Builder**, the menu bar is:

File Edit View Window Help

When the active editor is the **Slide Show Viewer**, the menu bar is:

File Edit View Window Help

When the active editor is the **Web Gallery Builder**, the menu bar is:

File Edit View Site Window Help

When the active editor is the **Catalog Editor**, the menu bar is:

File Edit View Catalog Window Help

Selecting and executing menu items

To open a menu, click on it. To execute the command associated with the menu item, click on it. Alternatively, you can use a keyboard shortcut by pressing the **Alt** key while simultaneously pressing the letter underlined in the top menu name. Once a menu is open, you can navigate through its list of items by either pressing the keyboard arrow keys, or by pointing and clicking the mouse at the desired item. Their shortcut letters can also activate menu items. Press the **Enter** key to execute the currently selected menu item (the one displayed with a highlighted color). Press the **F1** key to obtain help information about the currently selected menu item.

For more information, see :

[Hiding the menu bar](#)

[Menu preferences](#)

Hiding the menu bar

You can hide the menu bar by placing LView Pro in the Full Screen mode, using the menu command **View | Full Screen**, or its keyboard shortcut **Ctrl + Shift + F**.

NOTE

If your intention is view or browse images in full screen, without any other toolbar, use the [Preview Full Screen](#) mode, available from the *Image File Browser* (menu command **File | Browse**) and from the Multiple Open documents. For details, see [Preview Full Screen](#).

Related items:

[Menu preferences](#)

Menu preferences

To show/hide “menumonic” icons with the menu items, use the menu command [File | Preferences | ToolBars & Menu Icons](#).

Related items:

[Hiding the menu bar](#)

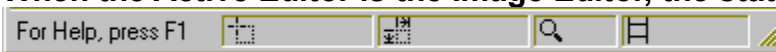
Status Bar

The status bar is displayed at the bottom of the Main Window.





The **left area** of the status bar describes actions of menu items as you use the arrow keys to navigate through menus. This area similarly shows messages describing the actions of toolbar buttons as you move the mouse pointer over them. The information displayed on the Status Bar is usually a complement to the message displayed by the tool-tip. It also displays information about the numeric fields and drop down lists available on the Draw Options toolbar.

The **right area** of the status bar provide information about the active image or catalog:

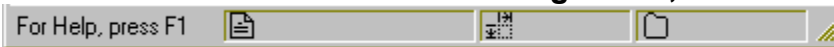
When the Active Editor is the Image Editor, the status bar information is:






Where:

-  Displays the mouse pointer position, from the upper left corner of the image
-  Displays the size of the image or current operation
-  Displays the current zoom level
-  Displays the layer number in a multi-layer image

When the Active Editor is the Catalog Editor, the status bar information is:



Where:

-  Displays the filename corresponding to a catalog record
-  Displays the original size of the image in a catalog record
-  Displays the position of a record and the number of records in the catalog

To display or hide the status bar, use the menu command **View | Dockable ToolBars | Status Bar** (or the keyboard shortcut **Ctrl + Shift + S**).

Toolbars

LView Pro implements the following toolbars:

- Main toolbar
- Draw Options toolbar
- Draw toolbar
- Color Selection dialog bar

LView Pro toolbars are dockable and floatable, and can be dragged from its default docked positions to any area of the desktop. When they are not docked (floating), they display a Toolbar caption. Some of them, while floating, can be resized by dragging its frames. You can dock any resizable toolbar on any of the four sides of the Main Window frame, while the non-resizable toolbars (such as the Color Selection dialog bar) can only be docked on specific sides (vertical).

For more information, see :

[Main toolbar](#)

[Draw Options toolbar](#)

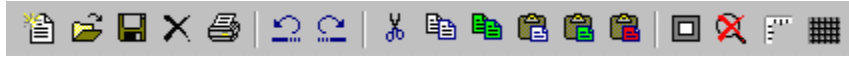
[Draw toolbar](#)

[Color Selection dialog bar](#)

[Working with toolbars](#)

[Showing and hiding the Toolbars](#)

Main toolbar



The Main toolbar is initially displayed across the upper portion of the Main Window, below the menu bar. This toolbar provides quick mouse access to frequently used commands. It can be resized while floating and docked at any of the four sides of the Main Window.

To hide or display the Main toolbar, use the menu command **View | Dockable ToolBars | Main Toolbar** (or its keyboard shortcut **Ctrl + Shift + T**).

The name of each toolbar button is displayed in a small window (called tool-tip) when the mouse pointer moves over it.

Draw Options toolbar

The Draw Options toolbar is initially displayed across the bottom side of the Main Window. This toolbar provides access to configuration options for the tools available in the LView Pro [Draw toolbar](#), and its content change depending on the selected tool in the Draw toolbar. For detailed information on its content, see each tool for its Draw Options toolbar commands and options.

It can be docked at the top or at the bottom of the Main window, and while not docked, can be moved (but not re-sized).

To hide or display the Draw Options toolbar, use the menu command **View | Dockable ToolBars | Draw Options** (or its keyboard shortcut **Ctrl + Shift + O**).

Draw toolbar

The Draw toolbar is initially displayed across the left side of the Main Window. This toolbar provides quick mouse access to painting, drawing, and other image related commands used in LView Pro. It can be resized while floating and docked at any of the four sides of the Main Window.

To hide or display the Draw toolbar, use the menu command **View | Dockable ToolBars | Draw Toolbar** (or its keyboard shortcut **Ctrl + Shift + D**).



Object Selector: [Selecting objects](#)



Zoom: [Changing the zoom level](#)



Layer Mover: [Using the Layer Mover](#)



Hand Scroller: [Scrolling an image](#)



Grid: [Using a grid with the image](#)



Free Transformation: see [Using the Free Transformation tool](#)



Free Deformation: see [Using the Free Deformation tool](#)



Crop: [Cropping images](#)



Path: see [Paths](#)



Shape Selection: see [Shape Selection tool](#).



Free Selection: see [Free Selection tool](#).



Selection Fill: see [Selection Fill tool](#).



Color Dropper: [Specifying the painting colors with the color dropper](#).



Pencil: [Using the Pencil tool](#)



Paintbrush: [Using the Paintbrush tool](#)



Airbrush: [Using the Airbrush tool](#)



Clone brush: see [The Clone brush tool](#).



Fill: [Using the Fill tool](#)



Text: see [Working with text](#).



Line: see [Drawing with the Line tool](#).



Shape: see [Drawing with the Shape tool](#).

Color Selection dialog bar

The Color Selection dialog bar is initially displayed across the right side of the Main Window. It allows quick access to the painting colors, styles (solid color, gradient, and patterns), textures, and color information. For palette-based images, the Color Selection dialog bar provides access to palette entry colors. For details, see [Choosing the style, paint colors, and texture](#).

It can be docked at the left or at the right frames of the Main Window, and while not docked, can be moved (but not re-sized). To hide or display the Color Selection dialog bar, use the menu command **View | Dockable ToolBars | Color Selection** (or its keyboard shortcut **Ctrl + Shift + C**).

For more information, see :

[Color Selection dialog bar for a true color image](#)

[Color Selection dialog bar for a palette based image](#)

[Elements of the Color Selection dialog bar](#)

Color Selection dialog bar for a true color image



Paint Colors and color swapper arrow



Color palette area (true color image)

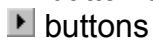


Foreground and Background styles and



Style Swapper

↔ button and **Style Selector**



Foreground and Background textures and

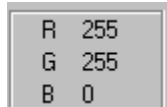


Texture Swapper

↔ button and **texture selector**



Lock check box



Color Information



Current color



HSL/RGB button and **DEC/HEX** button


For a detailed description, see [Elements of the Color Selection dialog bar](#).

Related items:

[Color Selection dialog bar for a palette based image](#)

[Elements of the Color Selection dialog bar](#)


Color Selection dialog bar for a palette based image


 **Paint Colors** and color swapper arrow



Color palette area (for palette based images)

 **Foreground and Background styles** and

 **Style Swapper**

 button and **Style Selector**

 buttons



Foreground and Background textures and



Texture Swapper

 button and **texture selector**

 buttons

Lock **Lock check box**

R 255
G 255
B 0 **Color Information**

 **Current color**

  **HSL/RGB** button and **DEC/HEX** button

For a detailed description, see [Elements of the Color Selection dialog bar](#).

Related items:

[Color Selection dialog bar for a true color image](#)


[Elements of the Color Selection dialog bar](#)

Elements of the Color Selection dialog bar

Paint Colors

Two boxes located on the upper part of the Color Selection dialog bar. The box on the left contains the current foreground color, and the box on the right contains the current background color. For details, see [Defining the paint colors](#).


Color Swapper

Located between the foreground and background colors, click on the  button to swap the foreground and background colors


Color Palette Area

Located at bottom part of the Color Selection dialog bar, it provides the possible color options for the Foreground and Background colors among the colors displayed here. When the active image is in True Color format, it contains 24-bit colors. When the active image is in Palette Based format, it contains the color palette entries with the number of colors for the palette.


Foreground and Background Styles

Located on the **Styles** area of the Color Selection dialog, it displays the current **foreground** or **background** style. To select a style, click on the **Style Selector**  button, and select one of the available styles ((solid color, color gradient, or pattern). To select and change the style, click on the background or foreground style box to open the *Styles* dialog.


Style Swapper

Located between the foreground and background styles, click on the  button to swap the foreground and background styles

Foreground and Background Textures

Located on the **Textures** area of the Color Selection dialog, it displays the current **foreground** or **background** textures. To use a texture, click on the **Texture Selector**  button, and select between using or not using textures. To select and change the texture, click on the background or foreground texture box to open the *Styles* dialog.

Texture Swapper

Located between the foreground and background textures, click on the  button to swap the foreground and background textures

Lock check box

Check this box to make the current texture and styles common to the painting tools. If not checked, each tool will have its own style and texture

Color Information

Three numeric fields displaying the color components of the Current Color as *Red, Green, and Blue* or as *Hue, Saturation, and Luminosity*

Current Color

Color rectangle below the **Color Information** area. It displays the color under the dropper mouse pointer.

HSL/RGB button

Select the mode to display the **Color Information** as *Red, Green, and Blue* or as *Hue, Saturation, and Luminosity*.

DEC/HEX button

Select the numeric base (decimal or hexadecimal) to be used on the **Color Information** numeric fields.

Related items:

[Color Selection dialog bar for a true color image](#)

[Color Selection dialog bar for a palette based image](#)

Working with toolbars

For more information, see :

[Selecting tools on the Draw toolbar](#)

[Identifying the tool through the mouse pointer](#)

[Restoring the toolbars to its default positions](#)

[Moving a toolbar](#)

[Toolbars preferences](#)

Selecting tools on the Draw toolbar

To select a tool, click its button on the Draw toolbar. When the tool is selected, its button on the toolbar appears pressed.

Related items:

[Identifying the tool through the mouse pointer](#)

[Restoring the toolbars to its default positions](#)

[Moving a toolbar](#)

[Toolbars preferences](#)

Identifying the tool through the mouse pointer

Each tool has a different mouse pointer to easily identify the tool and its state.

LView Pro allows you to select different mouse pointers for tools, denoting its different states. For instance, the Painting tools have the option to display different mouse pointers while positioning and while painting. You can change the mouse pointer to a *precise mouse pointer*, or you can change it to reflect the exact size of the selected brush.

For more information, see :
[Changing the mouse pointer](#)

Related items:

[Selecting tools on the Draw toolbar](#)


[Restoring the toolbars to its default positions](#)

[Moving a toolbar](#)

[Toolbars preferences](#)

Changing the mouse pointer

To change the mouse pointer, do one of the following

- Use the menu [File | Preferences | Mouse Pointers](#)
- Use the *Brush Palette* menu option **Mouse Pointers**
-  Click on the **Mouse Pointers** button on the *Brush Palette*.

Restoring the toolbars to its default positions

Use the menu command **View | Dockable Toolbars | Dock all** to restore all the Dockable tool-bars to their original positions.

LOST TOOLBARS

This is a helpful command for situations where even after turning the toolbar visibility on, you still cannot locate it. After issuing this command, make sure that the specific toolbar you want has its visibility turned on, using the menu command **View | Dockable toolbars**.

Related items:

[Selecting tools on the Draw toolbar](#)

[Identifying the tool through the mouse pointer](#)

[Moving a toolbar](#)

[Toolbars preferences](#)

Moving a toolbar

Position the mouse over any area of the toolbar other than a button and drag the toolbar.

Related items:

[Selecting tools on the Draw toolbar](#)

[Identifying the tool through the mouse pointer](#)

[Restoring the toolbars to its default positions](#)

[Toolbars preferences](#)

Toolbars preferences

LView Pro allows you to define how the toolbar buttons are displayed. To select between *flat toolbar buttons* and *delimited toolbar buttons* use the menu command [File | Preferences | ToolBars & Menu Icons](#).

Related items:

[Selecting tools on the Draw toolbar](#)

[Identifying the tool through the mouse pointer](#)

[Restoring the toolbars to its default positions](#)

[Moving a toolbar](#)

Showing and hiding the Toolbars

To show/hide all toolbars:

Use the menu command **View | Hide Tools** to *hide / undo hide* all the toolbars (*Main toolbar, Draw toolbar, Draw Options toolbar, Color Selection dialog bar, and Status bar*) and all the palettes. When you use this command, LView Pro hides all visible toolbars and palettes, and changes the name of this menu command to Undo Hide.

Use the menu command **View | Undo Hide** to make these tool windows visible again, or the keyboard shortcut **Ctrl + Shift + H**.

To Show/hide individual toolbars:

Use the following menu commands from the **View** menu to show/hide a specific menu bar or palette. A check mark indicates that the toolbar is visible. You can also use the corresponding keyboard shortcut:

- View | Dockable Toolbars | Main Toolbar
Keyboard shortcut: Ctrl + Shift + T
- View | Dockable Toolbars | Draw Toolbar
Keyboard shortcut: Ctrl + Shift + D
- View | Dockable Toolbars | Draw Options
Keyboard shortcut: Ctrl + Shift + O
- View | Dockable Toolbars | Color Selection
Keyboard shortcut: Ctrl + Shift + C

Floating Palettes

Floating Palettes are special LView Pro interfaces that provide a fast and efficient way to access and manage different resources (such as brushes, layer, undo operations, plug-in filters) without the use of menu commands, and without compromising the Main Window visible available area. They can be placed anywhere on the desktop and can become active and expand to full size by moving the mouse pointer over their caption.

LView Pro implements the following Floating Palettes:

- Brush Palette
- Layer Palette
- Plug-in Filters Palette
- Undo/Redo History Palette

For more information, see :

[Floating Palettes visibility modes](#)

[The Brush Palette](#)

[The Undo/Redo History Palette](#)

[The Layer Palette](#)

[The Plug-in Filters Palette](#)

[Showing and hiding the Floating Palettes](#)

[Restoring the Floating Palettes to its default positions](#)

Floating Palettes visibility modes

Floating Palettes can be visible in two modes:

- Full visibility
- Caption visibility (auto-hide)



To fix the full visibility mode click on the **Keep Windows Visible** button, on the Palette caption.

When the palette is in **full visibility** mode and another window becomes active, the palette remains displayed in full, with its caption, buttons, and palette work area.

When the palette is in **caption visibility** mode and another window becomes active, the palette is reduced to its caption only (and reduced in width). Based on its location in reference to the center of the work area, the caption is reduced to the left or to the right of the palette. You can display the palette again in full size by moving the mouse over any part of the caption, and after you move the mouse pointer outside the palette, it returns to the *Caption visibility* mode, as soon as another window becomes active.

The Brush Palette

The *Brush Palette* is a floating palette, with the auto-hide option. It is composed by sets of brushes available for the painting tools.

To show/hide the *Brush Palette*, use the keyboard shortcut **Ctrl + Shift + B**. For details, see [Brush Palette](#).

The Undo/Redo History Palette

The *Undo/Redo History Palette* is a floating palette, with the auto-hide option. It allows a very fast access to undo/redo states, by just clicking on the states available on the list of actions. It is available when you have at least one image loaded on the Image Editor.

To show/hide the *Undo/Redo History Palette*, use the keyboard shortcut **Ctrl + Shift + U**. For details, see the [Undo/Redo History Palette](#).

The Layer Palette

The *Layer Palette* is a floating palette, with the auto-hide option. It allows a complete and fast access to all layer commands. It is available when you have at least one image loaded on the Image Editor.

To show/hide the *Layer Palette*, use the keyboard shortcut **Ctrl + Shift + L**. For details, see [Layer Palette](#).

The Plug-in Filters Palette

The *Plug-in Filters Palette* is a floating palette, with the auto-hide option. It implements a complete management interface for plug-in filters and a fast access to the filters' dialogs.

To show/hide the *Plug-in Filters Palette*, use the keyboard shortcut **Ctrl + Shift + P**. For details, see [Plug-in Filters](#).

Showing and hiding the Floating Palettes

LView Pro allows you to show/hide a specific Floating Palette or show/hide all Floating Palettes.

To show/hide all Floating Palettes:

Use the menu command **View | Hide Tools** to *hide / undo hide* all the toolbars and all the palettes (*Undo/Redo History Palette, Brush Palette, Layer Palette, and Plug-In Filters Palette*). When you use this command, LView Pro hides all visible toolbars and palettes, and changes the name of this menu command to **Undo Hide**.

Use the menu command **View | Undo Hide** to make these Floating Palettes visible again, or its keyboard shortcut **Ctrl + Shift + H**.

To show/hide individual Floating Palettes:

Use the following menu commands from the **View** menu to show/hide a specific menu bar or palette. You can also use the keyboard shortcut

- **View | Floating Palettes | Undo Palette**
Keyboard shortcut: **Ctrl + Shift + U**
- **View | Floating Palettes | Brush Palette**
Keyboard shortcut: **Ctrl + Shift + B**
- **View | Floating Palettes | Layer Palette**
Keyboard shortcut: **Ctrl + Shift + L**
- **View | Floating Palettes | Plug-in Palette**
Keyboard shortcut: **Ctrl + Shift + P**

Restoring the Floating Palettes to its default positions

Sometimes, a floating palette cannot be located, because it was moved to an area of the desktop that makes impossible to position the mouse over it to maximize its caption. For such cases (lost palette) close the current session of LView Pro and open it again. The missing floating palette will be restored to its default position.

For the *Layer Palette* and the *Undo/Redo History Palette*, reload LView and open one image. These two palettes can only be visible (if set to) when an image is loaded.

You still need to set its visibility, using the menu command **View | Floating Palettes**.

Keyboard and mouse

All menu commands can be accessed using keyboard shortcuts by pressing the **Alt** key while simultaneously pressing the letter underlined in the top menu name. Once a menu is open, you can navigate through its list of items using the keyboard arrow keys and selecting the desired item. Menu items can also be activated by their shortcut letters. To execute the selected menu command (the one displayed with a highlighted color), press the **Enter** key or click on it with the mouse. To obtain help on the command, press the **F1** key while over the selected menu entry.

For more information, see :

[Mouse buttons](#)

[Keyboard keys that change the mouse action](#)

Mouse buttons

LView Pro uses both the left and right mouse buttons on selection, painting, and drawing operations. The documentation uses the terms **primary** and **secondary** to refer to these mouse buttons.

When Windows is configured for **Right-handed** operation, the primary button is the **left** mouse button and the secondary is the **right** mouse button.

When Windows is configured for **Left-handed** operation, the primary button is the **right** mouse button and the secondary is the **left mouse** button.

If no mention is made to one of the mouse buttons, such as “clicking the mouse”, execute the click with the primary mouse button.

When using the painting tools, the primary mouse button is associated to the **foreground color** and the secondary mouse button is associated to the **background color**. For details, see [Defining the paint colors](#).

Keyboard keys that change the mouse action

Most of the painting tools are modified by the use of the **Alt**, **Shift**, and **Ctrl** keys and by combinations of the three. See the description of each tool to understand how these keys change the tool use.

Editor Window

The Editor Window is the area used to display or edit the different documents supported in LView Pro.

For more information, see :
[Active Editor](#)

Active Editor

The editor with focus on its caption is referred as **Active Editor**. The changes from one editor to another are easily noticeable by the change on the menu contents. For details, see [Menu items](#).

LView Pro has the following editors and associated documents:

Editor Window	Document
Image Editor	Image file
Contact Sheet Builder	Contact Sheet
Slide Show Viewer	Slide Show
Web Gallery Builder	Web Gallery
Catalog Editor	LView Catalog

The Editor Window also incorporates the *Image File Browser*.

The terms *active image* and *active catalog* are also used to refer to the active editor.

Images in LView Pro may be composed by more than one layer, and throughout the documentation, the term *active image* is used to refer to the *layer of the active image* being edited.

For more information, see :

[Active Document](#)

[Multiple Document Interface](#)

Active Document

When one or more documents are in use, the last edited document is called the *active document*. Menu, mouse, or keyboard commands operate on the *active document*.

When the window of the active document is *not maximized*, its *Window Caption* is displayed with a different color to denote that this is the active window; the other windows captions are dimmed. The *name* of the active document is displayed on the *Active Window Caption* and on the *Main Window Caption*.

When the window of the active document is *maximized*, there is no caption and its *caption buttons* are displayed on the right side of the menu bar. The *name* of the active documents is displayed only on the *Main Window Caption*.

Related items:

[Multiple Document Interface](#)

Multiple Document Interface

LView Pro implements a **multiple document interface**, which means that a single instance of LView Pro can edit multiple documents (images or list of images). You can open more than one window for the same document, to edit different parts of the same image, or to view the same part using different zoom levels. As a rule, each **document** (image or list of images) being edited is displayed in its own window, and a document can be displayed in more than one window.

A Multiple Document Interface is useful for many reasons. All the open documents share the same system resources (such as menus, buttons, bitmaps, etc.), which saves memory. In addition, multi-document operations can be performed (such as cloning parts of one image into another; operating images together; splitting images into color channels; moving a list of image files from a contact sheet to a web gallery, etc).

You can have multiple editors being used at the same time, each with a different document, and multiple *Image File Browser* windows, all easily accessible as multiple documents on the same application.

Related items:

[Active Document](#)

Window control and positioning

For more information, see :

[Window caption](#)

[Control Menu](#)

Window caption

The *title bar* or *window caption* is located at the top of the window.

The program version and the name of the active document, if any, are displayed on the *Main Window caption*.

You can move most windows by clicking on their caption and dragging the mouse pointer to a new location.

Each non-maximized document has its own *window caption* displaying the name of the document being edited on that window.

When an editor window is maximized, its document file name is displayed on the *Main Window caption*.




An *asterisk* following a file name denotes a document that has changed.

A file name belonging to an image document with layers is followed by the respective active layer name.

Caption buttons:



Control menu icon: click to open the Control menu; double click to close a window

-  **Minimize** button: click to minimize a window
-  **Maximize** button: click to maximize a window
-  **Close** button: click to close a window.

Close the *Main Window* to exit LView Pro.

Control Menu

The Control menu has the following options: *Restore*, *Move*, *Size*, *Minimize*, *Maximize*, *Close*, *Next*, and *Previous*.



Click on the icon on the *Window Caption* to open the Control menu.

You can use the keyboard shortcut **Alt + space key** to open the Control menu of the *main window*.

For more information, see :

[Restore](#)

[Moving a window](#)

[Changing the size of the window](#)

[Minimize](#)

[Maximize](#)

[Close](#)

[Next](#)

[Previous](#)

Restore

Use this command to revert the active window to its size and position before you applied the Maximize or Minimize command.

Related items:

[Moving a window](#)

[Changing the size of the window](#)

[Minimize](#)

[Maximize](#)

[Close](#)

[Next](#)

[Previous](#)

Moving a window

Drag the *Window Caption* with the mouse and position it at the desired location.

When the window is not maximized, you can also use the control menu topic *Move*.



The mouse pointer displays a four-arrows cursor, and you can move the active window or dialog box using the arrow keys or the mouse; press the **Enter** key or click the mouse to confirm the new location.

Related items:

[Restore](#)

[Changing the size of the window](#)

[Minimize](#)

[Maximize](#)

[Close](#)

[Next](#)

[Previous](#)

Changing the size of the window

You can resize a window when it is not maximized.

Use the mouse to drag the *resize handle* (lower right corner of the window), any actual corner, or drag the edges of the *window frame*.

You can also use the control menu topic *Size*.



After the mouse pointer displays a four- arrow cursor, do the following:

- 1) Select the border you want to move to resize the window with one of the **arrow** keys (left, right, up or down arrow key); the mouse pointer moves over the border you selected.
- 2) Use the **arrow** keys to move the border
- 3) Press the **Enter** key when the window reaches the size you want

Related items:

[Restore](#)

[Moving a window](#)

[Minimize](#)


[Maximize](#)

[Close](#)

[Next](#)

[Previous](#)

Minimize

 To minimize a window click on the **minimize** button of *Window Caption*.

You can also use the control menu topic *Minimize* to reduce the Main Window to an icon, or to reduce the active Editor window to an icon.

Related items:

[Restore](#)

[Moving a window](#)

[Changing the size of the window](#)

[Maximize](#)

[Close](#)

[Next](#)

[Previous](#)

Maximize

 To maximize a window click on the **maximize** button of the *Window Caption*.

You can also use the control menu topic *Maximize* to enlarge the active window to fill the available space.

Related items:

[Restore](#)

[Moving a window](#)

[Changing the size of the window](#)

[Minimize](#)


[Close](#)

[Next](#)

[Previous](#)

Close

To close a window (or a dialog box), use one of the following methods:

-  Click on the **close** button of the *window caption* or dialog box
- Close the active window by using the keyboard shortcut **Ctrl + F4**.
- Double-click on the Control-menu box and choose the *Close* command.

Note: If you have multiple windows opened for a single document, the *Close* command on the document Control menu closes only one window at a time. To close all windows at once use the *Close* command on the *File* menu.

Related items:

[Restore](#)

[Moving a window](#)

[Changing the size of the window](#)

[Minimize](#)

[Maximize](#)

[Next](#)

[Previous](#)

Next

Use this command to switch to the next opened *Editor window*. LView Pro determines which window is next based on the order you opened the editors.

You can also navigate among windows with the keyboard shortcuts **Ctrl + F6** (next) and **Ctrl + Shift + F6** (previous).

Related items:

[Restore](#)

[Moving a window](#)

[Changing the size of the window](#)

[Minimize](#)

[Maximize](#)

[Close](#)

[Previous](#)

Previous

Use this command to switch to the previously opened *Editor window*. LView Pro determines which window is previous based on the order you opened the editors.

Related items:

[Restore](#)

[Moving a window](#)

[Changing the size of the window](#)

[Minimize](#)

[Maximize](#)

[Close](#)

[Next](#)

Viewing documents

LView Pro allows you to view different documents at the same time or different views of the same document. It also allows you to handle multiple image documents using the *Image File Browser*, the multiple open documents (*Contact Sheet*, *Slide Show*, and *Web Gallery*), or the *Catalog*, automating lengthy and time consuming tasks.

Documents that handle multiple images can easily be used to open each image in a separate view.

A list of the documents and associated editors being used is displayed on the *Window* menu.

For more information, see :

[Scrolling, zooming and viewing images](#)

[Using the rulers](#)

[Using a grid with the image](#)

[Centering the image](#)

[Multiple windows viewing options](#)

[Using numeric input boxes and sliders](#)

[Using Multiple Operation dialogs](#)

Changing the active document (Navigating among opened images)

LView Pro displays a list of currently open windows at the bottom of the *Window* menu. A check mark appears in front of the active document.

To make another document the active document by giving it the focus, do one of the following options:

- Click on its caption
- Click the mouse button on the document's scroll bars
- Select it using the *Window* menu, and choose the document from the list
- Navigate among open documents using the keyboard shortcuts **Ctrl + F6** and **Ctrl + Shift + F6**, until you reach the desired document

Scrolling, zooming and viewing images

LView Pro can display images in Zoom levels ranging from 1:32 to 32:1. When the resulting view is larger than the viewing area, scroll bars are displayed and you can scroll along the image. Zooming and Scrolling are intimately related in LView Pro.

NOTE

Changing the zoom level does not alter the actual dimensions of the image, only the display dimensions. To alter the actual dimensions, use the **Resize** command

For more information, see :

[Changing the zoom level](#)

[Scrolling an image](#)

[Cancel the zoom effect](#)


[Resizing the active editor window to better fit the document's dimensions](#)

[Using LView Pro in Full Screen mode](#)


Changing the zoom level

Do one of the following:

To increase the zoom level (more detail):

- Use the key + (plus sign)
-  Click on the **Zoom** tool on the Draw toolbar then click the primary button on the image.

To decrease the zoom level (less detail):

- Use the key - (minus sign)
-  Click on the **Zoom** tool on the Draw toolbar then click the secondary button on the image.

When you select the **Zoom** tool on the Draw toolbar, the mouse pointer takes the shape of a magnifying lens, and you can increase/decrease the zoom level continuously by **clicking and holding** down either mouse button **without moving the mouse pointer**. The zoom levels are automatically increased/decreased after a short initial delay.

Related items:

[Scrolling an image](#)


[Cancel the zoom effect](#)

[Resizing the active editor window to better fit the document's dimensions](#)

[Using LView Pro in Full Screen mode](#)

Scrolling an image

Do one of the following:

- Click on one of the scroll bars and move the *scroll bar cursor* to the area you want, by dragging the *scroll bar cursor* or by clicking in one of the scroll bar's *arrows*.
-  Use the **Hand Scroller** tool on the Draw toolbar. The mouse pointer takes the shape of a hand. Click either mouse button on the image, and move it around. LView Pro scrolls the image on screen, as if you were grabbing and moving it with the mouse pointer.

Related items:

[Changing the zoom level](#)

[Cancel the zoom effect](#)

[Resizing the active editor window to better fit the document's dimensions](#)

[Using LView Pro in Full Screen mode](#)

Cancel the zoom effect



Click on the **Zoom Off** button on the Main toolbar to quickly turn off the zoom. It returns the view to the 1:1 zoom.

You can also use the menu command **View | Zoom Off**, or its keyboard shortcut **Ctrl + Shift + Z**.

Related items:

[Changing the zoom level](#)

[Scrolling an image](#)

[Resizing the active editor window to better fit the document's dimensions](#)

[Using LView Pro in Full Screen mode](#)

Resizing the active editor window to better fit the document's dimensions

Use the menu command **Window | Auto Fit** or the keyboard shortcut **Ctrl + Shift +A**.

Related items:

[Changing the zoom level](#)

[Scrolling an image](#)

[Cancel the zoom effect](#)

[Using LView Pro in Full Screen mode](#)

Using LView Pro in Full Screen mode

Use the menu command **View | Full Screen**, or its keyboard shortcut **Ctrl + Shift + F**.

NOTE

Do not confuse this option with the [Preview Full Screen](#) mode. The *Preview Full Screen* mode is available from the *Image File Browser* and from the Multiple Open documents. For details, see [Preview Full Screen](#).

Use this command to enter/leave Full Screen mode. LView Pro positions its window over all available display area, including the task bar area. The LView Pro *caption* and *the menu bar* are hidden, and only the toolbars and status bar are displayed (if their visibility is enabled). It also hides the task bar. This allows more editing/viewing space. You can access the menu commands by clicking the mouse on the first row of pixels or by using a keyboard shortcut to access top-level menu items (such as **Alt + F** to access the *File Menu* and **Alt + V** to access the *View Menu*).

The Editor Window caption, the rulers (if enable), and the scroll bars (if necessary) are still displayed. To view only the image, without any other information, use the [Preview Full Screen](#) mode, as described before.

Full Screen mode is especially useful if your display is configured for less than 1024x768 resolution.

Related items:

[Changing the zoom level](#)

[Scrolling an image](#)

[Cancel the zoom effect](#)

[Resizing the active editor window to better fit the document's dimensions](#)

Using the rulers

LView Pro can display horizontal and vertical rulers with the image. The ruler needle moves in pixel units, regardless of the unit used on the grid (and on the ruler, by consequence). The ruler unit is the image unit.

For more information, see :



[Display / hide the rulers](#)

[Rulers style](#)

[Rulers unit](#)

Display / hide the rulers

Do one of the following:

- Use the menu command **View | Rulers** or its keyboard shortcut **Ctrl + Shift + R**
-  Click on the **Toggle Rulers** button, on the Main toolbar (not the Draw toolbar)
-  Click on the **Grid** tool on the Draw toolbar and Select / deselect the “**Ruler**” check box on the Draw Options toolbar

Related items:

[Rulers style](#)

[Rulers unit](#)

Rulers style

The rulers can be displayed as gray rulers with black numbers or as white rulers with black numbers.



To change the ruler style, click on the **Grid** tool on the Draw toolbar and check / uncheck the “**b/w Rulers**” check box on the Draw Options toolbar.


Related items:

[Display / hide the rulers](#)

[Rulers unit](#)

Rulers unit

The unit of the rulers is defined by the unit of the grid.

 To set the unit of the grid click on the **Grid** tool on the Draw toolbar and select the unit from the **Unit** drop down list on the Draw Options toolbar. The available units are pixels, inches, or centimeters.

Related items:

[Display / hide the rulers](#)

[Rulers style](#)

Using a grid with the image

LView Pro can display a grid to aid in the process of painting and drawing. The grid helps you position drawings at precise distances and compare the position of different parts of the image. Some painting, drawing, and selection operations can be constrained to operate only over grid lines, making it easier to paint/draw in straight lines, draw squares and circles.



For more information, see :

[Display / hide the grid](#)

[Grid options](#)

[Creating a custom grid](#)

Display / hide the grid

- Use the menu command **View | Grid** or its keyboard shortcut **Ctrl + Shift + G**.
-  Click on the **Toggle Grid** button, on the Main toolbar (not the Draw toolbar)
-  Click on the **Grid** tool on the Draw toolbar and Select / deselect the “**Grid**” check box on the Draw Options toolbar

Related items:

[Grid options](#)

[Creating a custom grid](#)

Grid options



Click on the **Grid** tool on the Draw toolbar. The Draw Options toolbar displays and allows you to modify the following grid setting options:

Grid

Check this option to display the grid. This is equivalent to use the menu command **View | Grid** (keyboard shortcut **Ctrl + Shift + G**). When this option is not checked, LView Pro does not show any grid.

Normal Grid

Check this option to show the *Normal Grid* when **Grid** is checked. The *Normal Grid* is displayed as squares of configurable size.

Size

Set this option to the desired size for the *Normal Grid*. For instance, if eight is selected, the grid is painted in steps of eight units of the image unit (pixel, centimeter, or inch)

Pixel Grid

Check this option to display a *Pixel Grid* (a one pixel size grid), instead of the *Normal Grid*, when the current zoom level is greater than the selected value for the **Zoom** field. The *Pixel Grid* is useful for precise pixel drawing, painting, and selecting operations because it clearly individualizes pixels in the image.

NOTE

The *Pixel Grid* is only displayed when **Grid** is checked, and it may take precedence over the *Normal Grid*, depending on the current zoom level.

Rulers

Check this option to display/hide the rulers. For details, see [Using the rulers](#).

Zoom

Set this option to specify the minimum Zoom level from which the Pixel Grid should take precedence over the Normal Grid.

Style

There are five available styles for the Grid:

White, Black, Light Gray, Dark Gray, and Custom

The style of the grid is useful when editing an image with colors that may conflict with the grid colors.



To set the Custom color of the grid, click on the **Additional Grid Settings** button of the Draw Options toolbar.

Unit

Select the unit for the grid in *Pixels*, *Inches*, or *Centimeters*.

B/W Rulers

For details, see [Rulers style](#).

Snap To


Check this option to make LView Pro snap drawing/painting/selecting operations to the Grid, when the Grid is visible. The movements over the image are rounded to the grid points.

Related items:

[Display / hide the grid](#)

[Creating a custom grid](#)

Creating a custom grid

 The **Additional Grid Settings** button on the Draw options toolbar allows you to define the color and the style for the grid lines. Click on the **Custom Line Color** button of the **Additional Grid Settings** dialog to set the color of the grid lines. Select one of the radio buttons on the **Line Style** area to define the grid line style.


Related items:

[Display / hide the grid](#)

[Grid options](#)

Centering the image

To center the image on the work area do one of the following:

-  Click on the **Toggle Centered View** button, on the Main toolbar (not the Draw toolbar)
- Use the menu command **View | Center** or its keyboard shortcut **Ctrl + Shift + E**.

This command is a toggle between centered and upper-left image positioning.

Multiple windows viewing options

You can open the same image in different windows and use different zooms on each of them. This is very useful to edit an enlarged part of an image with precision, while viewing the changes on a normal size window. For details, see [Performing precise editing operations](#).

For more information, see :

[Opening multiple windows with the same image](#)

[Arranging multiple opened windows](#)

[Arranging minimized windows](#)

Opening multiple windows with the same image

Use the menu command **Window | New Window**.

This command creates a new window for the active document; this new window can be used to display or edit the active document. New windows can be created and closed individually. The document is closed only when the last window associated with it is closed.

Related items:

[Arranging multiple opened windows](#)

[Arranging minimized windows](#)

Arranging multiple opened windows

Do one of the following:

- Use the menu command **Window | Cascade** to arrange the windows in an overlapped layout
- Use the menu command **Window | Tile Horizontally** to vertically arrange the windows in a non-overlapped layout
- Use the menu command **Window | Tile Vertically** to arrange multiple opened windows side by side.

Related items:

[Opening multiple windows with the same image](#)

[Arranging minimized windows](#)

Arranging minimized windows

Use the menu command **Window | Arrange Icons** to arrange the icons for minimized windows at the bottom of the main window.

If there is an open Editor window at the bottom of the main window, then some or all of the icons may not be visible because they will be underneath this window.

Related items:

[Opening multiple windows with the same image](#)

[Arranging multiple opened windows](#)

Using numeric input boxes and sliders

Most of LView Pro numeric input boxes have the following components:

- The numeric field
- The up and down arrows
- The coarse slider / indicator
- The pop-up precise slide bar selector

To enter information using the numeric field:

Click on the numeric field and edit the number. Use the **backspace** key to erase digits, use the **arrow** keys to move the cursor along the digits.

To change values using the up and down buttons:

Click on the **up** button to increase the value, click on the **down** button to reduce the value.

To change values using the coarse slider and indicator:

The *coarse slider / indicator* is displayed below the numeric field. It displays the value in relation to its maximum, and allows quick editions by clicking in any part of the slider or by dragging it to the desired size representing the new value. When over the coarse slider, the mouse pointer displays a double arrow.

To change values using the pop-up precise slide bar:

To display the pop-up precise slide bar, click on the area below the **up** and **down** buttons. This will open a larger slide bar to allow more precise adjusts. Move the slide bar cursor by clicking and dragging it. You can also move the slide bar using the **arrow** keys, **Page up**, **Page Down**, **Home**, and **End** keys. To close the precise slide bar, click with the mouse anywhere outside it.

Using Multiple Operation dialogs

Multiple Operation Dialogs are dialogs that control more than one operation. Each operation works on image data processed by a previous operation. You can revert preceding operations, and restart from the original state of image.

LView Pro groups similar operations into Multiple Operation Dialogs for cases when you need to apply more than one operation, as in the *Pre-defined* and *User-defined Color Adjustment*. If the image requires both *Brightness* and *Contrast* adjustments, you can apply both using a single dialog box and the overall adjustment does not require entering and leaving different dialog boxes.

Multiple Operation dialogs also make it easier to experiment with the options for individual operations and to change the order of different operations.

LView Pro uses Multiple Operation Dialogs for the following commands:

- Color Adjustment operations, for details see [Pre-defined color adjustments](#) and [User-defined color adjustments](#).
- Filter operations, for details, see [Image filters](#).

For more information, see :
[Multiple Operation dialogs](#)

Multiple Operation dialogs

DIALOG ELEMENTS:

Select

Display a list of available operations. After you select an operation, LView Pro immediately applies it to the image in the Preview window.

Revert before apply

Check this option if you want LView Pro to modify the image using only the currently selected operation. If this option is unchecked, the next operations will be applied over the image already modified by previous operations, instead of using the original image.

Blending mode

Display a list of the different blending modes available for the different operations. For details, see [Blending modes](#).

Preview

This window shows a preview of the effects of operations performed to the active image or current selection.

Close

Click on this button to close the dialog and keep the changes made.

Apply

Click on this button to apply modifications to the active image or selection. If the **Revert before apply** option is selected the image reverts to the state it was before the previous operation was applied, then applies the new command.

Revert

Click on this button to revert the image to the state it was before the Multiple Operation dialog was started. This button can undo changes even when the **Revert before apply** option is not selected.

New

This button is available for user-defined Multiple Operation dialog boxes. Click on this button to create a new user-defined operation.

Edit

This button is available for user-defined Multiple Operation dialogs. Click on this button to edit the specification of the currently selected user-defined operation.

Delete

This button is available for user-defined Multiple Operation dialogs. Click on this button to delete the currently selected user-defined operation.

Options

When the item selected from the list has optional parameters, they are displayed

under the **Preview** window. On user-defined operations, optional parameters are also displayed when the operation uses adjustment variables on their expressions.

The Work area

When the active editor is the *Image Editor*, a viewing area, at least one layer, and the image background define the Work Area.

The viewing area is the combination of the layers, and the image background. The viewing area is easily identified by the rulers.

The layers have no limitation in size. When you move the Layer around the viewing area, the parts of the layer not being displayed are just not visible on the Working Area, but they still exist. Areas without image information are represented on the viewing area using the color assigned for the layer background.

For more information, see :

[Re-dimensioning the work area](#)

[Cropping the work area](#)

[Work area background: Layer Background](#)

Re-dimensioning the work area

The menu command **Image | Redimension** changes the viewing area of the work area. However, all layers are preserved. If you move the layer (use the **Layer mover** tool), you will be able to see other layer areas hidden during the Redimension.

When you save the image using the LView Pro format (LVP) the new area and all the layers are preserved. However, when you save it using any format other than LVP, the layers are cropped and merged to the viewing area.

If you want to change the size of the layer, or all the layers, use the menu command **Image | Resize**. For details, see [Image Resize](#).

Unlike the *Resize* command, the *Redimension* command does not change the appearance of the image. It simply enlarges or shrinks the editing area, creating empty spaces (identifiable by the layer background color) or hiding parts of the image layers. When you enlarge or reduce the work area, the original layers are kept on the center of the enlarged or reduced work area. When *Redimension* is used to enlarge the editing area, new areas are painted with the current layer background color, denoting that there is no image information on these new areas.

The **Image | Redimension** command allows you to create new empty areas on one image for additional image parts.

For instance, when you want to display two layers, one above the other, without interfering on each other visibility, create a work area larger than both layers and move the layers so none of them interfere with the other.

Cropping the work area

The work area can be cropped to a new size using the commands for crop.

When you crop the work area, the areas outside the crop area are deleted from the image, unlike when you use the **Image | Redimension** command, where the areas are preserved.

The **Crop** command should be used only when you are sure that any area outside the crop area is no longer needed. Any image information on that area will be discarded.

When you have layers with information outside the viewing area, and you save the image in any format other than LVP, an automatic crop is executed to adjust all layers visible areas and flatten them to the viewing area.

For details on the crop command, see [Cropping images](#).

Work area background: Layer Background

The layer background is the area of the image displayed when the pixels above it, on all other layers, contain no image information. You can imagine it as the surface of your desktop and each layer a sheet of acetate that you paint and move in relation to a viewing area. Because each layer can have variable opacity, some parts of the layer do not block completely the desktop surface, and at the topmost layer, you still can see the desktop surface.

To represent the Layer Background, LView Pro uses the *Layer Background color*. It represents the pixels of the viewing area without image information.

When you use the *eraser* option of the painting tools, the removed pixels of the areas where you apply the tool are represented (painted) with the *Layer Background color*.

For details on how to change the layer background, see [Layer Background](#).

Multiple levels of Undo and Redo

LView Pro implements a powerful method for you to return to a previous state of the image after editing it. You can return to the original state, or you can return to any intermediate state.

One of the best methods to understand how a command works is to execute the command, and then undo it to compare the results. Once you are satisfied with the results, you can revert to them using the redo command.

For more information, see :

[Setting the number of undo/redo levels](#)

[Undo/Redo History Palette](#)

[Correcting the last operation](#)

[Re-doing the last operation](#)

Setting the number of undo/redo levels

Use the menu command **File | Preferences | Undo/Redo levels**. You can specify the maximum number of undo (and redo) actions, per image document. It is limited only by the available memory resources of the machine.









Undo/Redo History Palette

The *Undo/Redo History Palette* provides a list of the actions performed on each image. When an image becomes active, the *Undo/Redo History Palette* displayed is the one associated with this active image.

The *Undo/Redo History Palette* is a floating palette. You can move it to any area of the screen, without dockage.

The elements of the *Undo/Redo History Palette* are:

Commands list

-  A list of all the last actions performed.
-  Keep Palette visible
 - Define if the palette will be always fully visible or visible by the caption only.
-  **Collapse** actions by same brush
 - When depressed, all strokes of the brush are represented by a single entry on the palette.
-  Undo the last action
-  Redo the previously undone action
-  **Undo all** listed actions
-  **Redo all** listed actions
-  Clear all listed actions
-  Open the command menu for the *Undo/Redo History Palette*

For more information, see :

[Show/hide the Undo/Redo History Palette](#)

[Defining the Undo/Redo History Palette visibility mode](#)

[Reverting to a previous state using the Undo/Redo History Palette](#)

[Reverting to the initial state](#)

[Emptying the Undo/Redo History Palette](#)

Show/hide the Undo/Redo History Palette

Use the menu command **View | Floating Palettes | Undo Palette** or its keyboard shortcut **Ctrl + Shift + U**.

NOTE

If you cannot locate the floating palette even after setting its visibility, it may be misplaced on the desktop. For details on how to restore it to its default position, see [Restoring the Floating Palettes to its default positions](#).

Related items:

[Defining the Undo/Redo History Palette visibility mode](#)

[Reverting to a previous state using the Undo/Redo History Palette](#)

[Reverting to the initial state](#)

[Emptying the Undo/Redo History Palette](#)

Defining the Undo/Redo History Palette visibility mode

For details, see [Floating Palettes visibility modes](#).

Related items:

[Show/hide the Undo/Redo History Palette](#)

[Reverting to a previous state using the Undo/Redo History Palette](#)

[Reverting to the initial state](#)

[Emptying the Undo/Redo History Palette](#)

Reverting to a previous state using the Undo/Redo History Palette

Identify the *state* on the list of actions of the *Undo/Redo History Palette* and click on it to select.

The commands applied to the image will be reverted until reaching the selected *state*.



You can also revert to a previous state by repeated clicks on the **Undo** button on the Main toolbar.

Related items:

[Show/hide the Undo/Redo History Palette](#)


[Defining the Undo/Redo History Palette visibility mode](#)

[Reverting to the initial state](#)

[Emptying the Undo/Redo History Palette](#)

Reverting to the initial state

You can do one of the following:

-  Click on the **Undo All** button on the *Undo/Redo History Palette* commands
- Click on the entry of the listed states of the *Undo/Redo History Palette* represented by “*Initial state*”.

The *Initial State* may not be the original image as it was when first opened, because the number of levels of undo/redo may not be enough to revert all the operations performed to the original image (or the available memory was not enough). In such case, the initial state would be the oldest state still available. You can increase the number of undo/redo levels. For details, see [File | Preferences | Undo/Redo Levels](#).

Related items:

[Show/hide the Undo/Redo History Palette](#)


[Defining the Undo/Redo History Palette visibility mode](#)

[Reverting to a previous state using the Undo/Redo History Palette](#)

[Emptying the Undo/Redo History Palette](#)

Emptying the Undo/Redo History Palette

You can empty the list of states on the *Undo/Redo History Palette* by doing one of the following:

-  Click on the **Clear All** button on the *Undo/Redo History Palette* commands.
- Use the menu command **Edit | Clear Undo**

Use this procedure to clear (empty) all undo buffers, for all image frames. Undo and Redo actions become unavailable, until a new command is issued.

Related items:

[Show/hide the Undo/Redo History Palette](#)

[Defining the Undo/Redo History Palette visibility mode](#)



[Reverting to a previous state using the Undo/Redo History Palette](#)

[Reverting to the initial state](#)

Correcting the last operation



You can always correct any mistake by undoing the operation.

You can undo the last operation using one of the following options:

- Use the menu command **Edit | Undo** (or its keyboard shortcut **Ctrl + Z**)
-  Click on the **Undo** button on the Main toolbar.
-  Open the *Undo/Redo History Palette* and click on the **Undo** button

Re-doing the last operation

After you undo one operation, you may want to redo it again, using one of the following options:

- Use the menu command **Edit | Redo** (or its keyboard shortcut **Ctrl + Y**)
-  Click on the **Redo** button on the Main toolbar
-  Open the *Undo/Redo History Palette* and click on the **Redo** button

Creating new LView Pro documents

Use the menu command **File | New** to create a new document. LView Pro contains different editors for different types of documents. Select the type of the document you want to create from the list, and then click on the **OK** button. The corresponding editor for the selected document type is invoked. When you select IMAGE, a dialog prompts for more information before the *Image Editor* is launched.

LView Pro edits the following types of documents:

- Image: [The Image Editor](#)
- Contact Sheet: [Contact Sheet Builder](#)
- Slide Show: [Slide Show Viewer](#)
- Web Gallery: [Web Gallery Builder](#)
- Catalog: [Catalog Editor](#)

The Image Editor

The *Image Editor* implements all image editing features and is automatically launched when you do one of the following:

- Create a new image from scratch
- Read an image from disk
- Paste an image previously copied to the clipboard by another application
- Paste a copy of the desktop from the clipboard
- Capture or acquire an image from a digital source such as a scanner, a digital camera, or a video card capture card
- Double click on an image file using the Windows Explorer
- Drag & Drop an image object to LView Pro

For more information, see :

[Creating new images](#)

[Opening image files](#)

[Capturing images from the video screen](#)

[Acquiring images from Digital Sources](#)

[Cropping images](#)

[Changing the image size](#)

[Color Depth](#)

Creating new images

When you create a new Image document with the menu command **File | New**, the *New Image* dialog prompts you for details about the new image:

- The image dimensions (width and height) in one of the following units: pixels, inches, or centimeters
- The image resolution in either number of pixels / inch (DPI or dot per inch) or number of pixels / centimeter
- The number of colors ([Color Depth](#))
- The background color, which can be set to one of the primary or secondary RGB combinations, or set to Transparent

After making your choices, click on the **OK** button to launch the *Image Editor* with the newly created image. The new image is named 'image' followed by a number and no file extension. The image name can be changed when you save it to the disk for the first time, when you can also select a file type (and file name extension).

The file name is displayed on the caption of the *Image Editor* window. When an editor window is maximized, its document file name is displayed on the *Main Window caption*. File names are also added to the list of open windows in the Window menu. An asterisk following a file name denotes a document that has changed. A file name belonging to an Image document is followed by its respective active layer name.

Opening image files

LView Pro allows you to open images in different file formats. For details on the file formats supported by LView Pro, see [File Formats](#).

Multiple images and catalogs can be edited, each in its own window. For details, see [Changing the active document \(Navigating among opened images\)](#).

For more information, see :

[Opening files](#)

[Opening the last files used](#)

Opening files

To open a specific file

- 1) Use the menu command **File | Open**
- 2) Type the name of the folder from where you want to open the file in the field **Look in**.
- 3) Type the name of the file name in the field **File name**.
- 4) Click on the **Open** button

To open a file using Windows explorer

- 1) Open Windows Explorer (right click on the **Start** button on the taskbar)
- 2) Navigate to a folder with image files
- 3) Double click on an image file

You can also drag the file to the Main Window of LView Pro.

To open a file using wild chars (“*” and “?”)

- 1) Use the menu command **File | Open**
- 2) Type the name of the folder from where you want to open the file in the field **Look in**.
- 3) Select the file type extension on the field **File of Type**
- 4) Type the name of the file using the wild chars (e.g. “IMAG*”).
- 5) Click on the **Open** button

A list of the files matching the wild char specification is displayed.

- 6) Select one of the files by single clicking on it.

A preview of the file is displayed on the dialog (make sure the option on the **Preview Images** options is **in Color** or **in Grayscale**).

- 7) To complete the process, do one of the following:
 - Select the file name by clicking on it
 - Browse through the files using the arrow keys until you reach the file you want, and then click on the **Open** button.

To make sure your next operation will open a file using the same properties from last operation.

- Check the box **Next Time default to the same directory** (Next time you use the open command, it will be already looking for files in the last directory used in the **Look in** field).
- Check the box **Next Time default to the same File Type** (Next time you use the open command, it will be already using the last file type used in the field **Files of**

Type).

The **File Type Options** button allows you to modify properties for the file formats during the save operation.

You can also use the folder button **Up One Level**, **View Desktop**, **Create New Folder** (useful when saving files), **List**, and **Details**. These buttons are located at the side of the **Look In** field.

Opening the last files used

LView Pro displays a list of recently opened documents at the bottom of the **File** menu.

Open the file menu by using the menu command **File** and then type the file number, click, or select with the keyboard one of the file names from the list of files at the bottom of the **File** menu.

An asterisk * next to an image's name indicates that the image has not been saved since it was last modified.

To specify the number of files kept on the File menu list, use the menu command [File | Preferences | Recent File List](#). The change made on the number of files only becomes effective during the next session.

Capturing images from the video screen

LView Pro allows you to capture any image displayed on the monitor video screen.

To capture the whole desktop as a new image document

1) Arrange the desktop the way you want it captured

2) Press the **Print Screen** key

The desktop is copied to the clipboard as if you were taking a picture from the computer screen.

3) Change the focus to LView Pro (using the keys **Alt + Tab** or by clicking on its icon on the task bar).

4) Use the menu command **Edit | Paste | as a New Image** (or its keyboard shortcut **Ctrl + V**).

This creates a new image document named *Clip* followed by a number and the extension *BMP* (*Clip* suggesting the image came from the Windows clipboard).

To capture a single window that has the focus as a new image document

1) Set the focus to the window you want to capture

2) Press the **Alt + Print Screen** keys

Only the window that has the focus (active window) on the desktop is copied to the clipboard.

3) Change the focus to LView Pro (using the keys **Alt + Tab** or by clicking on its icon on the task bar)

4) Use the menu command **Edit | Paste | as a New Image** (or its keyboard shortcut **Ctrl + V**)

You can also paste the captured image using the following options:

- As a New Selection (keyboard shortcut **Ctrl + E**)
- As a Selection Area (keyboard shortcut **Ctrl + A**)
- Into Selection (keyboard shortcut **Ctrl + I**)
- As a new layer (keyboard shortcut **Ctrl + L**)

Once the image is in the Editor, use the menu command **File | Save** to save the image to disk. Then, edit and adjust the image. For details, see [Adjusting the image after the scan](#) and [Cropping images](#).

Acquiring images from Digital Sources

LView Pro allows you to interact directly with your scanner, video frame grabber, or digital camera. Any device with a **TWAIN** interface can be used as a source for LView Pro.

The **source** device (scanner, camera, video grabber, etc) must be properly connected, installed, and energized.

The device drivers must have been installed using the software provided and supported by the device manufacturer. These drivers allow LView Pro to interact with your digital device.

NOTE

If you cannot use the device with the software provided by the device manufacturer, you probably will not be able to use LView Pro to interact with the device.

If you are having problems with the software of the scanner, camera, or video grabber please contact your device manufacturer for support.

For more information, see :

[Importing images from a Scanner](#)

[Importing images from a Digital camera](#)

[Importing images from a frame grabber](#)

[Importing images using a TWAIN interface](#)

[Scanning resolution](#)

[Adjusting the image after the scan](#)

Importing images from a Scanner

See [Importing images using a TWAIN interface](#)

Importing images from a Digital camera

See [Importing images using a TWAIN interface](#)

Importing images from a frame grabber

See [Importing images using a TWAIN interface](#)

Importing images using a TWAIN interface

Most image devices such as scanners, digital cameras, and frame grabbers have a software interface called TWAIN to interact with the host computer.

To transfer the images from these devices to LView Pro, do the following:

1) Select a source device

Use the menu command **File | Select Source**.

A dialog displays a list of compatible TWAIN devices installed in your system. If this option is not available (dimmed), the installation of the device is not correct. Contact your device manufacturer for updated drivers or support.

2) Acquire the image from the device

Use the menu command **File | Acquire**.

A dialog from your device (scanner, digital camera, frame grabber, etc) is displayed. Follow the instructions provided with your device for detailed device operation.

You only need to use the menu command **File | Select Source** when you restart the program again or want to change the source. The next **File | Acquire** commands are performed on the last selected source.

Scanning resolution

To ensure that the scanned image will have the desired final size, you must consider the following factors:

- 1) The dimensions of the material you are scanning
- 2) The desired size of the final image

For instance, if you scan a 6 by 4 inches photography using a scanning resolution of 150 dpi, the resulting image size will be 6 x 150 dots by 4 x 150 dots (900 x 600 pixels). If you want a larger file, you can use more dpi, or vice-versa.

You also need to consider the resolution of the output device where the image will be rendered (such as the printer resolution).

Some scanner interfaces provide an option for setting the black and white colors before the scanning takes place, resulting in a better distribution of the tonal range.

Adjusting the image after the scan

You may need to resize or re-dimension the image after the scan. For details, see [Changing the image size](#).

You may also need to adjust the image color. LView Pro provides many resources to correct the image color, such as [Histograms](#), [Curves](#), [Pre-defined color adjustments](#), and [User-defined color adjustments](#). For details, see [Adjusting the Image color](#).

After adjusting the image color, you may want to edit the image using one of the painting tools with one of the retouch blending modes, like the sharpen method, or rotate the image, etc.; for details, see [Editing and Retouching](#).

Cropping images




Sometimes the resulting image from a scanning or from a capture of the video desktop contains more information than needed. In such cases, crop the image to remove these extra areas.


For more information, see :

[Using the crop tool](#)

[Cropping with a Selection](#)

Using the crop tool

- 1)  Click on the **Crop** tool on the Draw toolbar
- 2) The crop rectangle is draw around the image (the *crop area*)
- 3) Move the mouse over the image, and notice that the mouse pointer changes to reflect the crop tool state
- 4) Adjust the crop area (for details, see [Adjusting the crop area](#))
- 5) Perform the crop using one of the following options:
 -  Click on the **Confirm Crop** button on the Draw Options toolbar.
The crop will be performed without any confirmation
 - Use the menu command **Image | Crop**
This option opens a dialog where you can specify numeric values for the crop area, perform the crop, or continue with the graphical crop adjust
 - Right click the mouse, activating the same dialog as in **Image | Crop**
 -  Click on the **Numeric Crop** button on the Draw Options toolbar to open the *Crop Image* dialog for precise cropping. For details, see [Cropping with precision](#).

 If you want to cancel the crop command, click on the **Cancel** button on the Draw Options toolbar.

When you crop a multi-layer image using the **Crop** tool, all layers are cropped. Layer image information not visible or enclosed on the crop area is deleted.

To change only the size of the working area, rather than cropping all the layers, use the menu command **Image | Redimension**. This command defines a new visible area, but does not change the layers' contents.

For more information, see :

[The crop area](#)

[Adjusting the crop area](#)

[Cropping with precision](#)

The crop area

The crop area is defined by a rectangle composed by four *corner* handles, one *center* handle, four *midpoint* handles for each *side*, and two *lines* connecting the center handle to the upper and right midpoints, to represent the crop rectangle orientation.

Related items:

[Adjusting the crop area](#)

[Cropping with precision](#)

Adjusting the crop area

To move the crop area:

- Position the mouse over any area of the image inside the crop area (other than the rectangle sides, corners, midpoints, and center) and drag it

To change the dimensions of the crop area you have the following options:

- To resize both adjacent sides, drag one of the **corners**.
- To resize only one dimension, drag one of the **midpoints** (or the rectangle side)

To change the crop area dimensions while preserving symmetry and aspect ratio, you have the following options:

- Move a **corner** and at the same time, move the **adjacent corner** by the same amount: press the **Alt** key while dragging the **corner**.

A symmetric redimension is performed in relation to the center of the crop area, defined by the center handle.

- Resize both adjacent sides preserving the same proportion: press the **Shift** key and drag one of the **corners**.

The opposite corner remains fixed and the resize is performed in relation to the opposite corner.

You can combine the **Alt** (symmetry) and **Shift** (aspect ratio) keys to create a symmetric and proportional adjust of the crop area.

To rotate the crop area:

- Position the mouse anywhere outside the crop area and drag it.

The mouse pointer changes to a double curved arrow to denote rotation. The rotation is performed in relation to the center handle of the crop area. If you press the **Shift** key while performing the rotation, the angle will be constrained to multiples of 15 degrees.

NOTE

When the crop rectangle is surrounding the whole image, maximize the editor window, so you can position the mouse outside the crop area, and rotate the image.



Related items:

[The crop area](#)

[Cropping with precision](#)

Cropping with precision

After you have the crop area defined, you can use the *Crop Image* dialog to precisely define the crop area properties.

- 1)  Click on the **Crop** tool on the Draw toolbar
- 2) The crop rectangle is draw around the image (the *crop area*)
- 3)  Click on the **Numeric Crop** button on the Draw Options toolbar to open the *Crop Image* dialog.

Use this dialog to enter the exact dimensions and location of the crop area.

DIALOG ELEMENTS

Crop settings input boxes

Left, Right, Top, Bottom coordinates of the crop area.

Crop area unit input box

Pixels, inches, or centimeters

Preserve aspect ratio of check box

Check this box to constrain the crop area resize to the specified aspect ratio

Aspect ratio (Width and Height) input boxes

Enter the desired width and height to specify the aspect ration

Current Image dimensions

Width and Height of the image before the crop

Cropped Image dimensions

Width and Height of the image after the crop

Crop now button

Execute the crop command and exit the crop dialog

Continue button

Returns to the image, with the current specified crop area, without cropping the image

Cancel button

Close the dialog without changing the crop area

Related items:

[The crop area](#)

[Adjusting the crop area](#)

Cropping with a Selection

Using a selection

1)  Define a selection area using the **Shape Selection** tool.

You can use any of the selection shapes (square, ellipse, rectangle, circle, or custom).

2) Use the menu command **Image | Crop to Selection**

The cropped area replaces the current image. You can always use the undo command to return to the previous state.

For non-rectangular shapes, areas outside the selection shape will be filled with the current *Layer Background color*. For details, see [Work area background: Layer Background](#).

Changing the image size

Once you have the image loaded on the editor, you can change the image / layer size, using the menu command **Image | Resize**.

NOTE

If you need to change the dimensions of the work area, use the menu command **Image | Redimension**. For details about the Redimension command, see [Re-dimensioning the work area](#).

For more information, see :
[Image Resize](#)

Image Resize

The Image Resize (menu command **Image | Resize**) allows you to adjust the image dimensions to match a specific print dimension or define a new image size in order to fit on a web page. For instance, you can create a larger or smaller image, keeping the same aspect ratio (or proportions). It can be applied to single layer or to all layers.

For more information, see :

[Aspect Ratio](#)

[Resample](#)

[Resize All Layers](#)

Aspect Ratio

The aspect ratio is the proportion between the image width and height. When you change the aspect ratio, the image appears distorted.

Related items:

[Resample](#)

[Resize All Layers](#)

Resample

In order to fit the resized image into the new dimensions, the resulting number of pixels in both dimensions must be changed, and pixels must be created or deleted. Depending on how this is performed, it may generate jagged lines and image artifacts on the resized image. The resample algorithm of LView Pro allows you to perform image resizing reducing the problems mentioned.

It is important to understand that resizing, specially enlarging, can result in an image with less quality, even with the resample option. For instance, when the resize is from a smaller image to a larger image, image information must be created and the new pixels can make the image a little blurry. You can try to fix this by using the image filters (such as the sharpen filter).

You can eliminate the need for enlarging by producing a source image larger than the final image (for instance, scanning with a larger resolution). When you resize the image to a smaller size it results in a better quality image.

Related items:

[Aspect Ratio](#)

[Resize All Layers](#)

Resize All Layers

If you are working on a multi-layer image, check this box if you want to change the size of all the layers. Otherwise, the resize command changes only the size of the current layer. For details, see [Layers and Masks](#).

To resize one image preserving the aspect ratio:

- 1) Use the menu command **Image | Resize**
- 2) Check the **Preserve Aspect Ratio** check box
- 3) Enter the new size of the image

Standard image sizes (320x200, 640x350, 640x480, 800x600, 1024x768 and 1280x1024) are available. If the original image does not have the same aspect ratio as the selected standard size, only one of the dimensions will match the height or the width of the standard size (because of the preserve aspect ratio option). In this case, LView Pro computes the other dimension value to fit the image into the selected size.

- 4) Check **Resize All Layers** check box, if you want this effect on all the layers
- 5) Click on the **OK** button

To generate a resized image with better quality, check the **Resample (higher quality, slower)** check box.

Related items:

[Aspect Ratio](#)

[Resample](#)

Color Depth

Color depth is the **potential number of colors** of an image. It specifies how much color information is possible to store in each pixel. For instance, an image with a color depth of one has only two colors (2 raised to 1): black and white. On the other side, an image with color depth of 24 (a bit map image with 3 bytes for each pixel, $3 \times 8 \text{ bits} = 24 \text{ bits}$) can have as many as 17 million colors (2 raised to 24).

A palette-based image can contain at most 256 colors (for details, see [Image Colors](#)) and a True Color image can contain any RGB color combination (for details, see [Computer colors](#)). There are occasions when a True Color image must be converted to palette based format, and vice-versa. In other occasions, a palette-based image must be converted to use a different color palette, perhaps with a different number of color palette entries.

Many commands (such as image filters and most of the image effects) are only functional in images in True-Color format. To use these commands in palette based images, convert the image to a true-color format, use the command, and then convert it back to a palette-based format.

For more information, see :

[Identifying the color depth of the image](#)

[Converting a palette-based image to a true-color format image](#)

[Converting a true-color format image to a palette-based image](#)

[Color Depth conversions in LView Pro](#)

Identifying the color depth of the image

Use the menu command **Color | Color Depth** to open the *Color Depth* dialog and read the information displayed on the *Current color settings* area.

Converting a palette-based image to a true-color format image

To convert a **palette-based** image to a **true-color format** image:

- 1) Use the menu command **Color | Color Depth** to open the *Color Depth* dialog
- 2) Select the option **True color** on the *Convert image color depth to* area of the dialog
- 3) Click on the **OK** button

NOTE

LView Pro will only convert an image to **true-color format** when Windows is set to use a True or High color display mode. For details, see [Understanding Display Modes](#).

To convert it back, see [Converting a true-color format image to a palette-based image](#).

Converting a true-color format image to a palette-based image

To convert a **true-color format** image to a **palette-based** image:

- 1) Use the menu command **Color | Color Depth** to open the *Color Depth* dialog
- 2) Select the option **Palette based** on the *Convert image color depth to* area of the dialog
- 3) Define the palette source: create a new one or use an existing one.

Select one of the following:

- **Create** a new palette with the specified number of colors.

You specify the maximum number of colors on the color palette (a number greater than 1 and smaller or equal to 256). When using this option, you may also choose to include the default Windows colors; this is useful if the converted image will be displayed in Windows environments; palettes containing the default Windows colors must have at least 16 entries.

- **Read** a pre-defined palette from file

In general, best results are achieved by allowing LView Pro to create the palette. However, it may be necessary to convert an image to use a determined palette, e.g. when preparing images that will coexist in a software or environment that is limited to displaying certain color palettes. You can use this option to read a Web Safe palette, for instance.

- 4) Once the palette source is selected, you must specify the matching method for the current colors and the new palette (created or read).

When converting a True Color image into palette-based format, it is virtually impossible to find matches for the (potentially) thousands or millions of colors in the original image among the (at most) 256 colors in the new palette. You can improve the resulting image quality by understanding the type of the image, and selecting one of the following:

- **Error Diffusion**

This method is best applied when converting *photographic quality* images of people, sceneries, wildlife, etc.

The Error Diffusion method tries to correct errors made when matching colors by propagating these errors into subsequent matching operations.

- **Nearest Color**

This method works best with line *drawings*, cartoons, etc.

The Nearest Color method simply picks the best color in the new palette to match each color in the image.

5) Click on the **OK** button

To convert it back, see [Converting a palette-based image to a true-color format image](#).

Color Depth conversions in LView Pro

Listed below are all the occasions when color conversions occur in LView Pro.

- When a True Color image is opened for viewing/editing and Windows is set to use a palette based display mode
This color depth conversion is performed automatically. For details, see [Understanding Display Modes](#).
- When a True Color image is saved using a graphics file format that cannot store images in True Color format
LView Pro automatically performs a color depth conversion. You may configure options for this type of conversion. For details, see [File | Preferences | Color Reductions](#).
- When you use the menu command **Color | Palette Operations | Global Palette** to create a single color palette for all frames in the active image
LView Pro displays a dialog box prompting for the options for the color depth conversion operation. For details, see [Creating Optimized Palettes for Groups of Images](#).
- When you select the Color Depth command:
LView Pro displays a dialog box prompting for the options for the color depth conversion operation.

Adjusting the Image color

LView Pro provides different methods to adjust the color of the pixels of an image:

- **Curves**
- **Histograms**
- **Color Adjustments (pre-defined and user-defined)**

LView Pro provides two extremely powerful graphical interface tools, that use a single dialog that controls multiple settings at the same time and perform very effective color and tone corrections on the image: **Histograms** and **Curves**.

NOTE

It is extremely recommended to perform the color adjustments on a true color image. If you have a palette-based image, change its color depth to a true color image, perform the corrections, and then, if needed, return the corrected image to a palette-based image. For details, see [Color Depth](#).

LView Pro **Color Adjustments** are implemented with menus and a numeric based interface. **Color Adjustments** are operations that change the color of all pixels in the active image (or in the selection, if one is defined).

In a color adjustment operation, the new color of a pixel is determined by two factors: the current color of the pixel, and the type of color adjustment operation. In other words, the colors of neighboring pixels are not taken into account (as in a Filter operation), and the position of pixels in the image is not changed (as in a Transformation or Deformation operation).

Most of the **pre-defined Color Adjustments** operations are very straightforward and act like the buttons on a TV set (like brightness, contrast, etc.). You can also create your own color adjustments by using the **User Defined Color Adjustments**.

For more information, see :

[Histograms](#)

[Curves](#)

[Counting the number of colors used](#)

[Pre-defined color adjustments](#)

[User-defined color adjustments](#)

Histograms

The histogram is a graphic representation of how the image tone information is distributed through the image.

The horizontal axis represents the **brightness** values of the image and the vertical axis represents the **quantity of pixels at that brightness level**.

The *left side* of the horizontal axis represents the dark parts of the image, or the pixels with the lowest level of brightness, also known as *shadows*.

The *right side* of the horizontal axis represents the brightest part of the image, or the pixels with the highest level of brightness, also known as highlights.

The *central area* of the horizontal axis represents the intermediate levels of brightness, also known as mid-tones.

This graphical representation provides all tonal information about the image in a single graphic. For instance, it provides a quick way to identify the tonal range of the image (image key type).

A **low-key image** has more points on the left side of the histogram.

A **high-key image** has more points on the right side of the histogram.

The histogram information easily identifies which tone correction must be performed to improve the image quality.

For example, quick way to correct a dark image:

To correct a dark image (probably has a histogram with more points on the left side than on the right), click on the **Low Key** button and you will see a better image. Then, if the correction is not enough, slide the **black triangle** of the **Output levels slide bar** to the right and see the even better results. Sometimes you have to apply more than one correction to achieve a good result.

For example, quick way to correct an over exposed image:

To correct an image that has too much light (probably has a histogram with more points on the right side than on the left) click on the **High key** button. Then slide the **white triangle** of the **Output levels slide bar** to the left and notice that the image darkens. By changing also the mid-tones level (the **gray triangle** on the **Input levels slide bar**) you can fine adjust the image.

For more information, see :

[Histogram dialog](#)

[How to use a histogram](#)

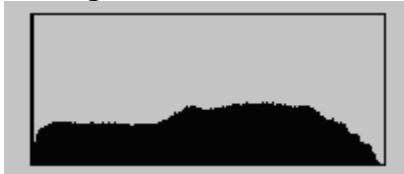
Histogram dialog

DIALOG ELEMENTS

Input levels numeric boxes



Histogram curve



Input levels slide bar



Output levels slide bar and numeric boxes



Color channels selector



Input Level droppers (Low, Mid, and High)



Image preview thumbnail

Displays a thumbnail of the adjusted image

Image preview check box

Check this box to display the preview on the actual image. It only changes the image if you exit the dialog with the **OK** button

OK button

Click on this button to apply the adjustments on the image and exit the dialog

Cancel button

Click on this button to exit the dialog without changing the image

Normal button

Click to automatically adjust a Normal image (equally distributed points)

Low key button

Click to automatically adjust a low-key image (more points on the dark area - left)

High key button

Click to automatically adjust a high-key image (more points on the bright area - right)

Revert button

Click to revert the adjustment performed, reverting the image to its original state.

Advanced/Standard button

Click to open / close the *advanced options* sub-dialog. See [Histogram's advanced options sub-dialog](#).

How to use a histogram

The basic steps for correcting an image using the histogram tool are:

- 1) Obtain the histogram of the image
- 2) Interpret the histogram information
- 3) Change the image using the histogram automatic functions
- 4) Change the image using the histogram manual adjusts.

For more information, see :

[Obtaining the histogram of the image](#)

[Interpreting the histogram information](#)

[Adjusting the image using the histogram automatic options](#)

[Adjusting the image using the histogram manual adjusts](#)

Obtaining the histogram of the image

Use the menu command **Color | Histograms** to open the histogram dialog.

A preview of the image is displayed on the dialog. If a selection is defined, the histogram is created using only the selected area.

Related items:

[Interpreting the histogram information](#)

[Adjusting the image using the histogram automatic options](#)

[Adjusting the image using the histogram manual adjusts](#)

Interpreting the histogram information

The interpretation of the histogram helps you identify the image distribution and the modifications that should be made. LView Pro allows you to perform fast and powerful image corrections even if you cannot interpret the histogram information.

The general rule for interpreting the histogram is identifying the image key.

If the image has more points on the left side of the histogram (*dark* or *shadow* areas), it is a **low-key** image.

If the image has more points on the right side of the histogram (*bright* or *highlight* areas), it is a **high-key** image.

If the distribution is *uniform*, the image is a **normal-key**.

Related items:

[Obtaining the histogram of the image](#)

[Adjusting the image using the histogram automatic options](#)

[Adjusting the image using the histogram manual adjusts](#)

Adjusting the image using the histogram automatic options

You can achieve excellent results by using the **Normal**, **Low key**, and **High key** buttons. These automatic adjustments produce the same results as if you were performing many manual adjustments.

These buttons should be used as follows:

- If the image is *high-key* (many points on the right side, or brightest side), click on the **High key** button to correct it
- If the image is *low-key* (many points on the left side, or darkest side), click on the **Low-key** button to correct it
- If the image is *normal* (has an evenly distributed histogram), click on the **Normal** button

The information used to perform these operations is based on the parameters provided on the *advanced options* sub-dialog.

Related items:

[Obtaining the histogram of the image](#)

[Interpreting the histogram information](#)

[Adjusting the image using the histogram manual adjusts](#)

Adjusting the image using the histogram manual adjusts

Sometimes the automatic adjustments of the histogram are not enough to adjust the image. In this case, you should adjust the image using the manual adjustments. The best results are achieved using a combination of the Automatic and Manual methods.

The procedure is to first adjust the low and high values, and then adjust the mid-tones values. Sometimes just adjusting the low and high levels is enough. However, if the original image histogram has more points concentrated on one of the extremes of the brightness axis, you may need to adjust the mid tones level as well.

The first step (low and high values) generates a better distribution of the image pixels along the **brightness** range, resulting in a more detailed image definition. The second step (mid-tone level) adjusts the **contrast** of the image.

This procedure is composed by the following actions:

- 1) First, change the Low and High levels using one of the methods described next.
- 2) Finally, change the Mid-tone level, using one of the methods described next.

You can use the slide bars (Input levels), Input levels numeric boxes, or use the Input levels droppers.

For more information, see :

- [Adjusting the Low / High levels using the slide bars \(Input / Output levels\)](#)
- [Adjusting the Low / High levels using the Input / Output level numeric boxes](#)
- [Adjusting the Low / High levels using the Input levels droppers](#)
- [Adjusting the Mid level using the slide bars \(Input levels\)](#)
- [Adjusting the Mid level using the Input levels numeric boxes](#)
- [Adjusting the Mid level using the Input levels droppers](#)
- [Histogram's advanced options sub-dialog](#)

Related items:

- [Obtaining the histogram of the image](#)
- [Interpreting the histogram information](#)
- [Adjusting the image using the histogram automatic options](#)

Adjusting the Low / High levels using the slide bars (Input / Output levels)

1) Define the channels where you want to perform the change: All channels, R, G, or B.

The simplest way to understand the method is to use the **All Channels** option

2) Change the Low level input level:

Right click on the black triangle and drag it to the right until it is below the left edge of the histogram. This darkens the image.

3) Change the High level input level:

Right click on the white triangle and drag it to the left until it is below the right edge of the histogram. This lightens the image.

The resulting image is better distributed on the brightness range.

You can also use the **Output levels** slide bar. When you move the white triangle of the **Output levels** slide bar to the left, you change the pixel distribution: pixels with high brightness are mapped into the range of pixels with lower brightness. By consequence, the number of pixels with high bright is reduced, darkening the image (less pixels with more brightness). Vice versa for the black triangle.

Moving the **black triangle** to the **right** on the *Output levels slide bar* **lightens** the image.

Moving the **white triangle** to the **left** on the *Output levels slide bar* **darkens** the image.

Related items:

[Adjusting the Low / High levels using the Input / Output level numeric boxes](#)

[Adjusting the Low / High levels using the Input levels droppers](#)

[Adjusting the Mid level using the slide bars \(Input levels\)](#)

[Adjusting the Mid level using the Input levels numeric boxes](#)

[Adjusting the Mid level using the Input levels droppers](#)

[Histogram's advanced options sub-dialog](#)

Adjusting the Low / High levels using the Input / Output level numeric boxes

Instead of using the **slide bars**, you can enter the values for the **Input levels numeric boxes** on the left box and on the right box.

The **left** box represents the **Low levels** (dark).

The **right** box represents the **High Levels** (bright).

The **central** box represents the **Mid-Tones levels** and will be set on the next step.

You can also change the numeric value of the **Output levels**.

Related items:

[Adjusting the Low / High levels using the slide bars \(Input / Output levels\)](#)

[Adjusting the Low / High levels using the Input levels droppers](#)

[Adjusting the Mid level using the slide bars \(Input levels\)](#)

[Adjusting the Mid level using the Input levels numeric boxes](#)

[Adjusting the Mid level using the Input levels droppers](#)

[Histogram's advanced options sub-dialog](#)

Adjusting the Low / High levels using the Input levels droppers

This method requires that you clearly identify areas of the image representing the dark and light parts (the shadows and the highlights). Sometimes the whitest point is not the highlight of the image, and this method demands more experience than the other methods.

One good approach to better perform this method is to set the colors on the *Color Selection* dialog bar to HSL instead of RGB. Click on the **HSL/RGB** button on the *Color Selection* dialog bar to ensure you are reading HSL levels. This way, while you navigate with the dropper over the image you can retrieve color information of H, S, and L. This color model provides the *Hue, Saturation, and Luminance* (brightness) information. The *L readings* will better identify the points with higher and lower brightness information.

Click on the dropper button corresponding to the level (low or high) you are adjusting and navigate over the image. When you locate the point that you consider the correct one, click on it and the image will change.

Related items:

[Adjusting the Low / High levels using the slide bars \(Input / Output levels\)](#)

[Adjusting the Low / High levels using the Input / Output level numeric boxes](#)

[Adjusting the Mid level using the slide bars \(Input levels\)](#)

[Adjusting the Mid level using the Input levels numeric boxes](#)

[Adjusting the Mid level using the Input levels droppers](#)

[Histogram's advanced options sub-dialog](#)

Adjusting the Mid level using the slide bars (Input levels)

1) Define the channels where you want to perform the change:

The simplest way to understand the method is to use **All Channels** option.

2) Change the Mid level input level:

Right click on the gray triangle and drag it to the right or to the left. The ideal point would be the “center of the histogram” or the area with greater concentration of mid-tones pixels, but this is not very easy to identify. The best way is to see the results on the screen.

Moving the **gray triangle** in the direction of the **black triangle** **lightens** the image.

Moving the **gray triangle** in the direction of the **white triangle** **darkens** the image.

Related items:

[Adjusting the Low / High levels using the slide bars \(Input / Output levels\)](#)

[Adjusting the Low / High levels using the Input / Output level numeric boxes](#)

[Adjusting the Low / High levels using the Input levels droppers](#)

[Adjusting the Mid level using the Input levels numeric boxes](#)

[Adjusting the Mid level using the Input levels droppers](#)

[Histogram's advanced options sub-dialog](#)

Adjusting the Mid level using the Input levels numeric boxes

Instead of using the **slide bar**, you can enter the values for the **Input levels numeric boxes** on the central box.

Related items:

[Adjusting the Low / High levels using the slide bars \(Input / Output levels\)](#)

[Adjusting the Low / High levels using the Input / Output level numeric boxes](#)

[Adjusting the Low / High levels using the Input levels droppers](#)

[Adjusting the Mid level using the slide bars \(Input levels\)](#)

[Adjusting the Mid level using the Input levels droppers](#)

[Histogram's advanced options sub-dialog](#)

Adjusting the Mid level using the Input levels droppers

This method requires that you clearly identify areas in the image representing the mid tones pixels of the image (the grayscale pixels). For details, see [Adjusting the Low / High levels using the Input levels droppers](#).

Related items:

- [Adjusting the Low / High levels using the slide bars \(Input / Output levels\)](#)
- [Adjusting the Low / High levels using the Input / Output level numeric boxes](#)
- [Adjusting the Low / High levels using the Input levels droppers](#)
- [Adjusting the Mid level using the slide bars \(Input levels\)](#)
- [Adjusting the Mid level using the Input levels numeric boxes](#)
- [Histogram's advanced options sub-dialog](#)

Histogram's advanced options sub-dialog

SUB-DIALOG ELEMENTS:

Clip percentages for white pixels input box:

This number defines the top percentage of bright pixels (pixels on the highlight side of the histogram, or the right side) to be ignored when creating the histogram. Pixels that have very high brightness levels will not be considered based on this number. The default value is 0.5 %.

Clip percentages for black pixels input box:

The same approach is used for dark pixels (pixels on the shadow area of the histogram, or the left side).

These two clip percentages generate a histogram based on pixels that are more representative. Any adjust performed on the image will not be affected by, for instance, one part of the image that is completely dark and would have resulted in a distorted histogram.

Mid points input boxes:

- **Normal**

Defines the location of the mid tones points for the Normal adjust. The default value is 1.00.

- **Low key**

Specify the location of the mid tones points for the Low key adjust. The default value is 1.30 (equivalent to move the gray triangle to some point closed to the black triangle).

- **Hi Key**

Specify the location of the mid tones points for the High key adjust. The default value is 0.70 (equivalent to move the gray triangle to some point close to the white triangle).

Open and Save histogram specification buttons:

Allow you to save and retrieve histograms' settings. You can save the image histogram to the disk and load it to be used with another image.

Related items:

[Adjusting the Low / High levels using the slide bars \(Input / Output levels\)](#)

[Adjusting the Low / High levels using the Input / Output level numeric boxes](#)

[Adjusting the Low / High levels using the Input levels droppers](#)

[Adjusting the Mid level using the slide bars \(Input levels\)](#)

[Adjusting the Mid level using the Input levels numeric boxes](#)

[Adjusting the Mid level using the Input levels droppers](#)

Curves

LView Pro's Curves is a graphic interface that allows you to perform precise tone adjustments in the image. The histogram shows the distribution of the pixels along the brightness information. The curves allow you to change specific pixels grouped by the brightness values.

The horizontal axis of the curves diagram represents the current (input) **brightness** value of the image pixels and the vertical axis represents the modified (output or displayed) **brightness** value. When the curves command is invoked, the curve is always a diagonal, indicating that all pixels displayed have the same brightness level as the original pixels. If you modify the curve, the brightness of the pixels displayed will change (if you confirm the modification).

The left side of the horizontal axis represents the pixels with less bright, or the pixels that belong to the darks areas of the image (shadows). The right side, on the other hand, represents the pixels with higher levels of brightness (highlights).

For more information, see :

[Curves dialog](#)

[Using the curves dialog](#)

Curves dialog

DIALOG ELEMENTS:

Brightness transformation curve

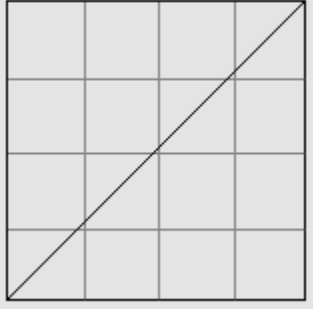


Image preview thumbnail

Displays a thumbnail of the adjusted image

Image preview check box

Check this box to display the preview on the actual image. It only changes the image if you exit the dialog with the OK button



Convert to curve button

Click on this button to convert the line after you adjust it back to a curve. For details, see [Adjusting the image using the curves graphic options](#)



Free-hand curve button

Click on this curve to freely draw on the curve area, for customized adjustment of the curve. For details, see [Using the free hand tool](#).

Smooth button

This button is only visible when the **free-hand curve** button is pressed. Click to smooth the curve after you adjust it with the pencil.

Input level of the curve (read only)

Display the input level of the current position of the mouse pointer on the curve graphic.

Output level of the curve (read only)

Display the output level of the current position of the mouse pointer on the curve graphic.

Color channels selector

Use to specify the color channel(s) where the adjustment is performed.

Input Level droppers (Low, Mid, and High)

Use these droppers to specify the corresponding areas on the curve. For details, see [Adjusting the Low / High levels using the Input levels droppers](#).

OK button

Click to apply the adjustments on the image and exit the dialog.

Cancel button

Click to exit the dialog without changing the image

Normal button

Click to automatically adjust a normal image

Low key button

Click to automatically adjust a low-key image

High key button

Click to automatically adjust a high-key image

Revert button

Click to revert the adjustment performed, reverting the image to its original state.

Advanced/Standard button

Click to open / close the advanced options sub-dialog. For details, see [Histogram's advanced options sub-dialog](#).

Using the curves dialog

Use the menu command **Color | Curves** to open the Curves dialog.

A preview of the image is displayed on the dialog. If a selection is defined, the curve is related to the selected area only.

For more information, see :

[Adjusting the image using the curves dialog automatic options](#)

[Adjusting the image using the curves graphic options](#)

Adjusting the image using the curves dialog automatic options

You can achieve excellent results by using the **Normal**, **Low key**, and **High key** buttons. These automatic adjustments produce the same results as if you were performing many manual adjustments.

These buttons should be used as follows:

- If the image is *high-key* (bright image), click on the **High key** button to correct it
- If the image is *low-key* (dark image), click on the **Low key** button to correct it
- If the image is *normal* (not too dark or bright), click on the **Normal** button

Sometimes is not easy to conclude what is the image classification. In such cases, click on one of the three buttons, verify the result and revert it on the dialog or use the undo command if the dialog is already closed, until you achieve the best result.

Related items:

[Adjusting the image using the curves graphic options](#)

Adjusting the image using the curves graphic options

1) Select the part of the curve that you want to remain with the same tone levels



Click on the **Convert to curve** button (in case it is not already depressed).

Click on the parts of the curve that you want to remain fixed: a point (a black square) is added to the curve.

You can add up to 30 points. To delete a point, press the **Ctrl** key and click on the point.

To continue the deletion, just release the mouse, move to other point and click the mouse again. You can also delete the point by dragging it out of the grid area.

2) Select the part of the curve that you want to adjust the tone levels

Click on the area of the image where you want the tone level adjusted (adding a point) and drag this new point to the new position at the grid. The cursor changes to a four-arrows cursor. Dragging it above its current position will lighten the pixels with that brightness level, dragging it below will darken the pixels.

For more information, see :

[Adjusting only the dark areas of an image](#)

[Changing the curves grid](#)

[Using the free hand tool](#)

Related items:

[Adjusting the image using the curves dialog automatic options](#)

Adjusting only the dark areas of an image

1) Place some points on the bright area (the upper right segment)

You can add a point at the center of the curve and another one between the third and fourth quarters of the curve).

2) Place a point between the first and second quarters of the curve (at the lower left) and drag it.

If you drag it up, the curve changes mostly on the area of the point, increasing the brightness of pixels belonging to the dark areas of the image.

Related items:

[Changing the curves grid](#)

[Using the free hand tool](#)

Changing the curves grid

You can toggle the grid detail level by holding down the **Alt** key and clicking on any point of the grid.


If you need more precision on the areas adjusted, add more points to restrain the curve movement and remove points from the areas where the curve modification is needed.

Related items:

[Adjusting only the dark areas of an image](#)

[Using the free hand tool](#)

Using the free hand tool

- 1)  Click on the **free-hand curve** tool.
- 2) Position the mouse over the curves dialog grid area
- 3) The mouse pointer displays a pencil.
- 4) Click on any part of the curve area and drag the mouse.
- 5) A free hand curve is created, replacing the original curve.

The free hand curve does not need to touch the current curve.

Click on the **Smooth** button to smooth the curve.



To eliminate any abrupt curve discontinuity, click on the **Convert to curve** button.

Related items:

[Adjusting only the dark areas of an image](#)

[Changing the curves grid](#)

Counting the number of colors used

Use the menu command **Color | Count Colors**.

This dialog informs the total number of unique colors actually used (**Colors Used**) and, for palette-based images, it informs the total number of pixels painted with each palette entry color specification.

Pre-defined color adjustments

Use the menu command **Color | Adjustments** to open the dialog *Pre-defined Color Adjustments*.

Then proceed as listed below.

1) Select one of the following options:

- **Negative**: to generate a photo negative
- **Grayscale**: to remove color
- **Contrast**: to adjust the image contrast
- **Brightness**: to adjust brightness
- **Logarithmic Brightness**: Alternative brightness increase
- **Hyperbolic Sine**: Alternative brightness + contrast increase
- **Exponential De-contrast**: to reduce contrast maintaining bright colors
- **Red, Green, and Blue**: to adjust color components individually
- **Gamma Correction**: to adjust individual R, G, and B gamma values
- **Hue, Saturation and Value**: to adjust color components by hue, sat, and Val
- **YUV (Y, Cr, and Cb)**: to Adjust color components by YUV

2) Check the resulting action over the image or selection on the *Preview window*

3) Change the desired value (if applicable)

4) Choose one of the following:

- Click on the **Apply** button to perform the action on the active image or selection
- Click on the **Revert** button to revert the action of the previously applied action
- Click on the **Close** button to leave without changing
- Select another options and proceed as above

For details, see [Using Multiple Operation dialogs](#).

At any time, after applying the changes, you can use the *Undo* command or *Undo/Redo History Palette* to revert to the previous state.

User-defined color adjustments

Use the menu command **Color | User Defined | Adjustments** to open the dialog *User-defined Color Adjustments*.

Use this dialog to create new or edit existent user-defined Color Operations.

You can create new color adjustment operations by teaching LView Pro new ways to translate Red, Green, and Blue components. The *Color Adjustment Specification* dialog (accessible from the *User-defined Color Adjustments* dialog) allows you to do that. New operations are defined by three required expressions (one for each color component) and one optional initialization expression. Some of the pre-defined color adjustment operations have options that can be adjusted during the execution of the operation. User-defined operations can also use up to three adjusting factors. The variables are:

- X** Color value normalized to [0..1]
- A1** Adjustment factor 1 [-255..255]
- A2** Adjustment factor 2 [-255..255]
- A3** Adjustment factor 3 [-255..255]

If you use any or all of the adjustment factors in the expressions, LView Pro will display them the same way *Red*, *Green*, and *Blue* offset options are displayed in the pre-defined Color Adjustment Operation. Adjustment factors can be set to values in the range -255 to $+255$ and you can transform them into another range, in the *Initial Expression*. For instance, if you would like to have an adjustment factor in the range 0 to 100 , you could use the initial expression: $A1=(A1+255)/510$ times 100 .

The variable X represents the current value of each component of each pixel, when you edit. If you wish to compute the negative of an image, you would set the new value of each component to $1-X$ (remember that X is normalized to the 0 to 1 range).

Here is another example of a more complex (and probably useless) operation, just to illustrate the process. This is what the operation will do:

- For pixels with less than 64 on their current Red component, triple the Red component value. For other pixels, double the Red component
- Divide the Green component by a user selected adjustment factor, between 1 and 2
- Multiply the Green component by a second user selected adjustment factor, between 1.1 and 1.6

To specify the above operation, you would set:

Initial Expression	RedThreshold = 64/255; A1=(A1+255)/51 0+1; A2=(A2+255)/51 0*0.5+1.1
New Red Component Expression	X < RedThreshold? X * 3: X * 2
New Green Component Expression	X / A1
New Blue Component Expression	X * A2

For more information, see :
[User-defined Color Adjustments dialog](#)

User-defined Color Adjustments dialog

DIALOG ELEMENTS:

Name

Use this box to select the name of the operation. This name is displayed in the list of operations in the *User-defined Color Adjustments* dialog.

Message

This box displays a message about the expressions typed in the following boxes. The message helps you find errors and correct the expressions.

Initial Expression

Type an expression that will be executed once, in the beginning of the operation. This expression is useful to initialize variables for use on the other expressions.

New Red Component Values

Type an expression to specify the new Red component of a pixel. This expression is evaluated for each pixel of the image.

New Green Component Values

Type an expression to specify the new Green component of a pixel. This expression is evaluated for each pixel of the image.

New Blue Component Values

Type an expression to specify the new Blue component of a pixel. This expression is evaluated for each pixel of the image.

Curve Window

The shape of component expressions is displayed in this window, as you change the focus from expression to expression.

Selections

There are many situations when you want to work only with parts of the image. LView Pro implements this concept of an isolated area with **Selections**.

When a selection is defined, all commands are effective only in the selection area, preserving areas not included on the selection.

A selection is delimited by an animated dashed line, the **selection marquee**. The color of the selection marquee depends on the state of the selection (floating or non-floating).

There are different ways to create a selection:

- Using the path tool
- Using the selection tools:
 - Shape Selection
 - Free Selection
 - Selection Fill
- Reading a selection from the disk
- Using a selection from another image

The shape of the selection can range from simple shapes (such as rectangles, ovals, squares, and circles) to very complex and irregular shapes, composed by different areas of the image. There is also a library of custom shapes.

The selection can be composed by non-contiguous areas.

For more information, see :

[Semi transparent selections](#)

[Selection marquee](#)

[Floating and Non-Floating selections](#)

[The selected area](#)

[Restricting commands actions](#)

[Creating selections](#)

[Editing selections](#)

[Commands for editing selections](#)

[Moving the selection](#)

[Modifying the selection](#)

[Creating Brushes from a selection](#)

Semi transparent selections

A selection can be defined in terms of **area** and in terms of **opacity** (or **transparency**).

The **area** defines the *location and shape* of the selection, and by consequence, restricts where you want the commands applied, such as a painting command.

The **opacity** defines *how much* of the command you want applied on the area. In other words, you not only isolate an area, you also define the intensity of the command on the area. This type of selection is a semi transparent selection.

Selection marquee

The selection marquee is the animated dashed line that represents the selection. It changes its color depending on the state of the selection (floating or non-floating).

When the selection is semi transparent, the selection marquee is the line where the transparency of the selection reaches a pre-defined value. The actual selection is probably larger than the area represented by the selection marquee.

The size of the selection represented by the selection marquee of a semi transparent selection can be adjusted, allowing the marquee to involve points above one specific level of transparency. Using this resource, the selection representation (the selection marquee) occupies a smaller area, even if the semi-transparent selection unfolds throughout the image area. To adjust the selection marquee, use the menu command [File | Preferences | Selection Marquee](#).

There are situations when the selection marquee cannot be displayed, because all points of the selection have a transparency below the *minimum transparency* required to be surrounded by it. No points on the selection qualify to be included inside the selection marquee. The selection still exists (you can confirm that because menu topics for the menu command **Selection** are enabled), but no selection marquee can be painted to represent it.

When this happens, a dialog displays a *warning message* and suggests that you adjust the value using the menu command [File | Preferences | Selection Marquee](#).

Floating and Non-Floating selections

A selection can be in one of the following states:

Non-Floating

When a selection is first defined (delimited) or when areas are removed from or added to a selection, the selection state is set to non-floating. Non-floating selections are easily recognizable because they are delimited by a **Red and Gold** marquee.

Floating

When a selection is moved, by clicking the mouse pointer in a selected area and dragging it, a non-floating selection is switched into floating state. Floating selections are easily recognizable because they are delimited by a **Blue and Gold** marquee.

The selected area

The *selected area* depends on the state of the selection (floating or non-floating) and its transparency. For semi-transparent selections, the selection marquee represents only part of the selection and the selected area.

When the selection is *non-floating* (red and gold marquee), the *selected area* is the area under the selection marquee.

However, when the selection is *semi-transparent*, the *actual selected area* is **larger** than the area defined by the selection marquee, because the selection marquee represents the area composed by points above one specific level of transparency. The other points of the *selection*, outside the selection marquee, also have corresponding points on the image area, that belong to the *selected area*, but these points of the *selected area* are not inside the selection marquee.

The same occurs when the selection is *floating*, where the *selected area* is the area under the selection marquee. For a semi-transparent selection, the selected area has points inside and outside the selection marquee.

The only case when the *selection marquee* represents the *selection area* for a *semi-transparent selection* is when the value for the *Selection Marquee Minimum Transparency* is set to 1%. This value can be adjusted using the menu command [File | Preferences | Selection Marquee](#).




Restricting commands actions

When a selection is defined, and you choose a *paint tool* and position the mouse over the image outside the selection area, you will not be able to execute the command.

⊘ The mouse pointer will change to the forbidden symbol, denoting that the operation can only be performed inside the selection area. When you move it over the selection area, it changes to the mouse pointer that represents the tool.

Creating selections

LView Pro provides the following tools to create a selection area:

-  Shape Selection tool
-  Free Selection tool
-  Selection Fill tool

You can also create a selection from a path. For details, see [Path as a selection tool](#).

For more information, see :

[Shape Selection tool](#)

[Free Selection tool](#)

[Selection Fill tool](#)

Selecting the whole image

You can select the whole image using the menu command **Selection | Select All**.

Related items:

[Hiding and displaying the selection marquee](#)

Hiding and displaying the selection marquee

You can hide / display the *selection marquee* with the menu command **View | Selection marquee** or its keyboard shortcut **Ctrl + Shift + M**.

For details, see:

[Semi transparent selections](#)


[Selection marquee](#)

Related items:

[Selecting the whole image](#)

Shape Selection tool

The **Shape Selection** tool allows you to create selections based on any shape. It provides a quick access to some basic shapes (such as *rectangular*, *oval*, *square*, and *circle*), while allowing you to create any selection shape, and store it on the Selection Shape library.

- 1)  Click on the **Shape Selection** tool on the Draw toolbar
- 2) On the Draw Options toolbar, choose one of the following shapes, by clicking on it:



Rectangular selection shape



Oval selection shape



Square selection shape



Circle selection shape



Custom selection shape

- 3) Define the [Opacity](#), [Feather](#), [Wet Edges](#), and [Anti Aliasing](#).
- 4) Position the mouse over the image, click on the starting point and drag the mouse.
A selection marquee with the selected shape is displayed as you drag the mouse. Drag the mouse to surround the area that you want selected, then release the mouse button.

For more information, see :

[Using the Custom Selection shape](#)

[Shape editor](#)

[Creating custom selection shapes](#)

[Adding and subtracting selections](#)

Using the Custom Selection shape

The **Custom selection shape** option uses shapes created using the **Selection Shape Editor**.



When you click on the **Custom Selection shape** button on the Draw Options toolbar of the **Shape Selection** tool, you can access one of many custom defined or factory-installed shapes from the drop list **Custom Shapes**.

Select the custom shape from the list, position the mouse over the image, click on the starting point, and drag the mouse. The *selection marquee* for the **Custom Shape** in use is displayed as you drag the mouse.



Click on the **Custom Shape Editor** button on the Draw Options toolbar of the Selection Shape tool to open the **Shape Editor**.

While you drag the mouse to lay the Custom Shape, press the **Alt** key to change the **Drag Method** from *Points* to *Edges* and vice-versa, depending on the default setting for the shape.

Related items:

[Shape editor](#)

[Creating custom selection shapes](#)

[Adding and subtracting selections](#)

Shape editor

The Shape Editor dialog implements a complete management solution for custom shapes handling.

DIALOG ELEMENTS:

List of Shapes

Display the name of the current shapes available. To edit a shape, click on its name on the list.

Selection Shape Editor maintenance buttons

New

Click in this button to read a path file from the disk to define a new custom shape. A dialog prompting for the location of the path file is displayed. Select the path file name and click on the **OK** button. A dialog prompting for the name of the custom shape is displayed. Type the custom shape name and click on the **OK** button. If the name already exists, it will warn you and request for a new name.

Clone

Click on this button to **copy** the selected custom shape on the list. A dialog prompting for the cloned custom shape name is displayed.

Rename

Click on this button to **rename** the selected custom shape on the list. A dialog prompting for the cloned custom shape name is displayed.

Delete

Click on this button to **delete** the selected custom shape on the list.

Open

Click on this button to read **one** shape from a previously saved shape. A dialog prompts for the folder location and file name. Locate the file and click on the **Open** button. The list of shapes will include this new shape. If the shape name saved with the file is already being used, a warning will be displayed, and you will be prompted for a new name.

Save

Click on this button to save the current selected shape on the list to a disk file. A dialog prompts for the folder location and file name. Type the file name and click on the **Save** button.

Current Shape setting area

Shape preview

Displays a thumbnail preview of the current Custom shape; it also displays the Start and End Points (and the Edges), depending on the **Drag Method** in use (*Points* or *Edges*).

When the **Drag method** is set to *Points*, it displays a red square (Start point) and a blue square (End point)

When the **Drag method** is set to *Edges*, it displays six elements, for the horizontal and vertical edges:

For the horizontal edge:

- Large red square: Horizontal Start point
- Small red square: Horizontal End Point
- Red line: the Horizontal edge

For the vertical edge:

- Large red square: Vertical Start point
- Small red square: Vertical End Point
- Red line: the Vertical edge

Fill style

For selection shapes with internal and external areas, such as the Star shape, the **fill style** defines how the selection areas are filled when using the **Fill** tool on the selection shape. **Alternate** will alternate the filling of the internal and external areas, while **Winding** will fill all areas.

Drag method

When the **Drag method** is set to *Points*, while you drag the mouse, the Start point remains fixed, and the selection shape grows in any direction, preserving the proportions of the shape, while being able to be rotated around the Start point.

When the **Drag method** is set to *Edges*, while you drag the mouse, the start point remains fixed, and the dragging shape changes the proportions of the shape, while preserving the same orientation, allowing the dragging to be performed only on the horizontal and vertical axis. A mirror effect occurs when

you transpose one of the edges, in relation to the start point.

While dragging the selection, you can switch between the two drag methods using the **Alt** key.

Point setting area (**Click image to select**)

Use this area to define on the shape the points used for orientation and displacement reference, depending on the drag method used.

When the **Drag method** is set to *Points*, it displays the following points:

- Start
- End

When the **Drag method** is set to *Edges*, it displays the following points:

- Horizontal Start
- Horizontal End
- Vertical Start
- Vertical End

Select the point you want to change, and then click the mouse on any of the points of the **Current Shape Settings** preview thumbnail. This new point becomes one of the new selected points. When the point belongs to an edge (**Drag Method Edges**) the corresponding edge is re-drawn using this new point.

Dialog buttons

OK, Cancel, Help

Click on these buttons to confirm, cancel, or get help on the dialog.

Defaults

Click on this button to restore the factory-installed shapes.

Related items:





[Using the Custom Selection shape](#)

[Creating custom selection shapes](#)

[Adding and subtracting selections](#)

Creating custom selection shapes

You can create any custom shape using the Path tool. Follow the steps below:

- 1)  Click on the **Path** tool on the Draw toolbar to open the Draw Options toolbar.
- 2) Draw a path. For details on how to use to draw or create a path, see [Paths](#).
- 3)  Click on the **Save the path to disk** button on the Draw Options toolbar.
- 4) Select the folder location and type the name of the path you just created and click on the **OK** button.
- 5)  Click on the **Shape Selection** tool on the Draw toolbar.
- 6)  Click on the **Custom Shape Editor** button on the Draw Options toolbar to open the *Selection Shape Editor* dialog.
- 7) Click on the **New** button. A dialog prompting for the location of the path file is displayed.
Enter the information used on step 4 and click on the **OK** button. A new dialog prompting for the name of the custom shape is displayed.
- 8) Type the new custom shape name and click on the **OK** button. If the name already exists, it will warn you and request a new name.

The new shape is added to the custom shape list.

Related items:

[Using the Custom Selection shape](#)

[Shape editor](#)

[Adding and subtracting selections](#)

Adding and subtracting selections

Complex selections may sometimes be easier to define when broken down into pieces. LView Pro allows you to piece a selection together by removing areas from and adding areas to existing selections.

When you hold down the **Ctrl** key while using a selection tool, the area you define is **removed** from the current selection. The mouse pointer informs that the area will be removed from the selection by displaying the **minus** (-) sign.

When you hold down the **Shift** key while using a selection tool, the area you define is **added** to the current selection. The mouse pointer informs that the area will be added to the selection by displaying the **plus** (+) sign.

Related items:


[Using the Custom Selection shape](#)

[Shape editor](#)

[Creating custom selection shapes](#)

Free Selection tool

This tool allows you to select areas of the active image by freely drawing selection areas.

- 1)  Click on the **Free Selection** tool on the Draw toolbar.
- 2) Define the [Opacity](#), [Feather](#), [Wet Edges](#), and [Anti Aliasing](#) on the Draw Options toolbar
- 3) Position the mouse over the image, click and drag the mouse pointer around the area you would like to select.


You don't need to return to the same starting point to close the selection. When you release the mouse, LView Pro closes the selection area for you, using a straight line.

Selection Fill tool

The **Selection Fill** tool selects areas of the active image using the *Advanced Color Matching algorithm*, that finds pixels with similar colors, based on user selected comparison criteria and variable margin of tolerance. For details, see [Advanced Color Matching](#).

The **Selection Fill** tool works exactly like the **Fill** tool, except that areas of the image become selected, rather than painted.

It is the indicated tool to quickly select areas with complex boundaries, yet filled with pixels of similar colors.

- 1)  Click on the **Selection Fill** tool on the Draw toolbar.
- 2) Define the [Blending modes](#), [Opacity](#), [Feather](#), [Wet Edges](#), and [Anti Aliasing](#) on the Draw Options toolbar
- 3) Define the match mode (RGB, Hue, Brightness, none) and the tolerance.

Increase the tolerance in order to create larger selections (be careful with this approach because the resulting selection can be much larger than the selection you intend to create).

- 4) Select the option for including similar adjacent areas, by pressing or depressing the **Unrestricted Fill** button

This option is effective only when the match mode is different from none.

Unrestricted Fill button

When the **Unrestricted Fill** button is **not depressed**:

The resulting filled area will be created originating from the point where the mouse was clicked and using only contiguous pixels that fall on the match criteria.

When the **Unrestricted Fill** button is **depressed**:

The resulting filled area is created originating from the point where the mouse was clicked **plus** all the other **non-contiguous areas** of the image that fall on the same match criteria.

- 5) Click either mouse button on a pixel within the area you would like to select.

You can use any **style** on the Color Selection dialog bar (solid color or gradient) when using the **Fill Selection** tool.

For more information, see :
[Advanced Color Matching](#)

Advanced Color Matching

Advanced Color Matching is an algorithm that finds pixels with similar colors, based on user selected comparison criteria and variable margin of tolerance. Pixels that have similar information (based on the tolerance) as the originating pixel are considered falling under the same criteria.

Comparison Criteria and Variable Tolerance

The Tolerance option dictates how strict Advanced Color Matching should be. Setting Tolerance to zero makes only exact matches acceptable. Non-zero Tolerance allows similar color matching. The degree of similarity required for a color match is loosened as Tolerance values increase.

Four modes of color comparison are available:

None

Pixels are matched regardless of their color. This mode is useful when using the **Fill** tool to completely fill the area defined by a selection, or even the whole image area, if no selection is defined. In such case, all pixels belonging to the selection will be affected by the operation, regardless of their color. The value specified by the **Tolerance** option is not considered in this mode. For the **Selection Fill** tool, it is equivalent to use the menu command **Selection | Select All**.

Red, Green, and Blue

Pixels are matched by their RGB color encoding. The Tolerance value is used to determine how much RGB deviation is acceptable. For details, see [The RGB model](#).

Hue

Pixels are matched by their similarity in color. Use this mode to match similar tones of a color. The Tolerance value is used to determine how much Hue deviation is acceptable. For details, see [The HSL and HSV models](#).

Brightness

Pixels are matched by their similarity in brightness. The Y component of each pixel is calculated to check for matches. The Tolerance value is used to determine how much Y deviation is acceptable. For details, see [The YCbCr and YUV models](#).

U Unrestricted Fill button

When the **Unrestricted Fill** button is **not depressed**:

The match process searches only for pixels that fall on the selected criterion and are CONTIGUOUS to the originating pixel (the pixel where the mouse was

clicked). The originating pixel not only defines the base for the match criterion (such as its RGB value), but also the base for including pixels because they are contiguous to areas connected to it.

When the **Unrestricted Fill** button is **depressed**:

The match process searches for all image pixels that fall on the selected criterion, not considering if the pixels are contiguous to the originating pixel. In this case, the originating pixel defines only the base for the criterion. All other **non-contiguous pixels** falling on the same match criterion are considered a match, regardless of being contiguous or not to the originating pixel.



Merged Color Matching button

When the **Merged Color Matching** button is **not depressed**:

The match process searches only for pixels that fall on the selected criterion and are ON THE SAME LAYER of the originating pixel (the pixel where the mouse was clicked). The information from the other layers is not considered.

When the **Merged Color Matching** button is **depressed**:

The match process searches for pixels that fall on the selected criterion ON ALL LAYERS at the same position of the originating pixel (the pixel where the mouse was clicked). The pixel information from the other layers is considered, using each layer corresponding masks and blending modes.

Editing selections

After the selection is created, you can modify it using the commands on the Selections menu. You can also perform transformations and deformations on the selection.

The best way to understand the results of editing a selection is to compare the selections before and after the command. To do this, copy the selection before the edition to the editor, with the keyboard shortcut **Shift + E** (Copy to Editor), apply the command, and then copy the new selection to the editor, and compare them.

The selection marquee is affected when you edit the selection. Sometimes the selection area may have a new size, while in some other cases it can even become invisible. For details, see [File | Preferences | Selection Marquee](#).

To change the selection border

Sometimes after you define the selection, you need to move the selection border. You can perform this using one of the following tools:



Free Transformation tool



Free Deformation tool

The **Free Transformation** tool allows you to drag the sides and the corners of the selection. It also allows you to rotate the selection.

The **Free Deformation** tool allows you to change the shape of the selection border.

For details about these commands, see [Using the Free Transformation tool](#) and [Using the Free Deformation tool](#).

Commands for editing selections

NOTE:

If a selection is not defined, most of these commands are disabled (dimmed) on the *Selection* menu.

For more information, see :

[Select All](#)

[Select None](#)

[Invert Selection](#)

[All Similar](#)

[Anti-Alias](#)

[Grow similar](#)

[Soften](#)

[Cut from layer](#)

[Copy from image](#)

[Paste to layer](#)

[Copy to Editor](#)

[Boundary](#)

[Change Opacity](#)

[Colorize](#)

[Drop Shadow](#)

[Expand / Contract](#)

[Feather](#)

[Get From Editor](#)

[Threshold](#)

[Re-using selections](#)

Select All

Use the menu command **Selection | Select All** to select the whole image.

Select None

Use the menu command **Selection | Select None** to remove the current selection, if one is defined.

Invert Selection

Use the menu command **Selection | Invert Selection** to invert the current selection: selected areas become de-selected and de-selected areas become selected.

All Similar

Use the menu command **Selection | All Similar** to enlarge the selection by including image pixels that are similar to current pixels of the selection. The criterion used for the inclusion of pixels is defined by the settings on the **Selection Fill** tool (for details, see [Advanced Color Matching](#)).

It will include pixels throughout the image, not only adjacent ones (as in the **Selection Fill** tool when used with the **Unrestricted fill** button not depressed).

Most important, it will use the **average color information** from the current selection to qualify pixels (not the information of a **single pixel**, like the **Selection Fill** tool).

Anti-Alias

Use the menu command **Selection | Anti-Alias** to smooth the jagged boundaries of a selection.

Grow similar

Equivalent to the menu command **Selection | All Similar**, except that it will include only pixels adjacent to the current selection.

Use the menu command **Selection | Grow similar** to enlarge the selection by including image pixels that are similar to current pixels of the selection. The criterion used for the inclusion of pixels is defined by the setting on the [Selection Fill tool](#) (see [Advanced Color Matching](#)).

It will include only pixels adjacent to the current selection (as in the Selection Fill with the **Unrestricted fill** button not depressed).

However, like the **Selection | All Similar** command, it will use the average color information from the current selection to qualify pixels (not the information of a single pixel, like the **Selection Fill** tool).

Soften

Use the menu command **Selection | Soften** to create a soft boundary transition around the selection, with variable opacity.

Cut from layer

Use the menu command **Selection | Cut from Layer** to cut the current selection from the active image. The selection becomes floating (for details, see [Floating and Non-Floating selections](#)), and the image under the selection is painted with the background color. You can achieve the same effect by clicking the primary mouse button on a non-floating selection.

Copy from image

Use the menu command **Selection | Copy from Layer** to copy the current selection from the active image. The selection becomes floating, and the image under the selection is preserved. You can achieve the same effect by clicking the secondary mouse button on a non-floating selection.

Paste to layer

Use the menu command **Selection | Paste to Layer** to copy the current selection to the image at its current position. The selection becomes non-floating.

Copy to Editor

Use the menu command **Selection | Copy to Editor** to copy the current selection to a new document.

A new window is created. You can see the selection opacity in details on this newly created window.

You can work on this copy of the selection using all resources available for a regular image. You can return this edited image as the current selection using the menu command **Selection | Edit | Get from Editor**.

The resulting image from a selection pasted to the editor is always a grayscale image.

NOTE

To copy the selected area to a new editor window, use the menu command **Edit | Copy**, then **Edit | Paste | As a new image**. For details, see [Copying and pasting images and selections](#).

Boundary

Use the menu command **Selection | Edit | Boundary** to create a selection frame using the number of pixels on the dialog.

Change Opacity

Use the menu command **Selection | Edit | Change Opacity** to change the opacity of the current selection. For instance, if the opacity of the current selection is not high enough to allow the selection marquee to be displayed, you can increase the opacity of all points in order to make it visible (and consequently, increase the opacity). The opacity is modified by a percentage of the current opacity.

There are two options:

- **Absolute**

All the points in the selection will have its current opacity replaced by an absolute value of opacity, defined in terms of a percentage of the average opacity of the selection.

- **Relative**

Each point in the selection will have its current opacity value replaced by a percentage of its original value. You can increase the opacity with values above 100% and reduce it with values below 100%.

See also the menu command [Threshold](#), from the Selection | Edit menu.

For details, see [Semi transparent selections](#).

Colorize

Use the menu command **Selection | Edit | Colorize** to colorize the selection. The brightness of the pixels in the area is used, together with the color options. You can specify the color using the YUV or HSL color modes. A vertical bar showing the possible colors resulting from the selection of options, from darkest to lightest color, is also displayed, together with a preview of the image.

DIALOG ELEMENTS:

Method

YUV or HSL. For details, see [Color Models](#).

U (or Hue) value

Enter the desired amount of the U (or Hue) component.

V (or Sat) value

Enter the desired amount of the V (or Sat) component.

Click on the **Apply** button to preview the effect on the active image. Click on the **OK** button to actually change the image by applying the effect.

Drop Shadow

Use the menu command **Selection | Edit | Drop Shadow** to create a shadow for the current selection. The shadow is created using the current background color.

DIALOG ELEMENTS:

Horizontal and Vertical offsets

Select the offsets of the shadow from the selection area. A value of 0 and 0 places the shadow directly under the selection area. Positive values move the shadow to the right and down. Negative values move the shadow to the left and up. You can also set this property by dragging the squares on the Thumbnail preview

Opacity

Select the opacity level of the shadow. Higher values make the shadow more opaque while lower values make it more transparent, combining the shadow with the image

Blur

Select the blur level of the shadow edges. Select zero for no blurring. Lower values result in crisp, well-defined, edges. Higher values increase blurring

Thumbnail preview

Displays the relative position of the shadow to the selection area, using the selected Horizontal and Vertical offsets

Expand / Contract

Use the menu command **Selection | Edit | Expand / Contract** to expand and contract the selection area. The command options are:

- Number of pixels
- Option to expand or contract
- Setting for expanded area
- Setting for contracted area

The choices for setting opacity of the expanded area are:

- Similar to original selection
- Maximum of current selection
- Average of current selection
- Maximum of current selection boundary
- Average of current selection boundary

The choices for setting opacity of the contracted area are:

- Make contracted selection similar to original
- Preserve original opacity on remaining selection

Feather

Use the menu command **Selection | Edit | Feather** to increase the current selection feather. Increasing the selection feather makes the selection edges advance outward, producing smoother edges.

Get From Editor

Use the menu command **Selection | Edit | Get from Editor** to replace the current selection (or to create a new selection) from one of the current open documents. A list of available open documents is displayed. This command is usually used with the **Selection | Copy to Editor** command.

Threshold

The menu command **Selection | Edit | Threshold** to open the *Threshold Selection* dialog.

Use this dialog to edit the selection by changing the threshold of the opacity of the pixels on selection. It provides a way to remove from the selection pixels with opacity below one specific level and distribute the remaining pixels' opacity information into a new range. This results in more detailed opacity information, with a wider distribution and more variations. You can also use the command with only one of the options selected.

DIALOG ELEMENTS:

De-select areas that are less than one percentage value

When you select this option, you change the selection by removing from it pixels with opacity below the percentage specified on the dialog. This reduces the selection size.

Scale remaining transparency between a minimum and maximum value

When you select this option, the opacity of the selection is mapped into a new range. The original minimum opacity of the selection is assigned to the new minimum (defined in terms of percentage of the average image opacity); the original maximum opacity of the selection is assigned to the new maximum (also defined in terms of percentage). The resulting opacity is greater than the original one, and with more transitions (more opacity levels).

Re-using selections

LView Pro allows you to save selections to disk files, and to read them back whenever needed, even when editing a different image. This is useful when you define a complex selection to be used in more than one image. It is also useful when you are not quite done defining a selection but must interrupt your work.

Open

Use the menu command **Selection | Open** to read a previously saved selection from the disk. If there is a current selection, the new selection read from disk replaces the current selection.

Save as

Use the menu command **Selection | Save As** to save the current selection to the disk.

Moving the selection

To move a selection you can use one of the following tools:

-  **Layer mover** tool

If the selection is *non-floating* (red and gold marquee): the layer will be moved, and the selection will remain at the same location.

If the selection is *floating* (blue and gold marquee): the selection (and the selection area) will be moved. However, you must position the mouse over the selection area, otherwise, the layer will be moved, rather than the selection (and the selection area)

-  The **Shape Selection** tool

-  The **Free Selection** tool

For both tools:

If the selection is *non-floating* (red and gold marquee): the selection changes to a floating selection, and both the selection and the selected area will be moved. The selected area will be cut from the image, and the area underneath it will display the other layers (if any) or the layer background color.

If you press the **Alt** key before clicking the mouse, only the selection marquee (not the selected area) will be moved. The new selected area will be defined as the area under the marquee at the time you release the mouse button.

If the selection is *floating* (blue and gold marquee): the selection (and the selection area) will be moved.

-  The **Free Transformation** tool

If the selection is *non-floating* (red and gold marquee): only the selection marquee will be moved (or transformed). A new selected area will be defined at the time you release the mouse.

If the selection is *floating* (blue and gold marquee): the selection (and the selection area) will be moved

When you click on any of these tools on the toolbar, and move the mouse pointer over the selection area, the mouse pointer changes to a four-arrow cursor. You can now drag and drop the selection and/or selection area at the location you want.

Modifying the selection

After you define the selection, you modify the selection area by changing the selection border. You can perform this using the following tools:



Free Transformation tool



Free Deformation tool



The **Free Transformation** tool allows you to drag the sides and the corners of the selection. It also allows you to rotate the selection.

The **Free Deformation** tool allows you to change the shape of the selection border.

For details about these commands, see [Using the Free Transformation tool](#) and [Using the Free Deformation tool](#).

Creating Brushes from a selection

The *Brush Palette* has two commands to create brushes based on a selection:

-  Define a brush shape from an image selection
-  Define a Picture Brush from an image selection

For details, see [Picture Brushes](#).

Paths

A path is a combination of curves and shapes stored on a separate part of the image, as sets of points and lines (vector), and not as a bitmap. Unlike the other painting tools, path pixels are rendered when you display the image or save it and merge them with the final image.

Some of the uses for paths are:

- Draw precise selections
- Create flexible free hand images
- Store the text outline and perform text deformations and transformations
- Create Custom Selection shapes
- Create objects

A path can be created from scratch, from a selection, from text, from an object, retrieved from disk, saved, converted to a selection, filled, stroked, deformed, and transformed. A path can be composed by one or more *sub-paths*.

For more information, see :

[Understanding the path tool](#)

[Path components](#)

[Creating paths with the normal pen](#)

[Creating free-hand paths](#)

[Creating paths using the magnetic pen](#)

[Path settings](#)


[Editing paths](#)

[Path as a drawing tool](#)

[Path as a selection tool](#)

[Saving and retrieving paths from the disk](#)

Understanding the path tool

 Click on the **Path** tool on the Draw toolbar to open the Draw Options toolbar.

The Draw Options toolbar for the **Path** tool is composed by the following buttons/pens:

 **Normal pen**

Draw paths as straight lines or bezier curves

 **Magnetic pen**

Draw paths snapping to edges

 **Free-hand pen**

Draw free-hand paths

 **Add pen**

Add anchor points to the path

 **Subtract pen**

Delete anchor points to the path

 **Select/move** tool

Select points or segments and move

 **Angle conversion** tool


Convert anchor-points from corner to smooth

 Display / hide the path


Click on this button to toggle the path visibility.

 Rubber band


Connects the new anchor point to the previous one, as you draw

 Free hand tolerance and Magnetic contrast gauges


Display the tolerance for the magnetic pen

 Paint the path with the **Paintbrush** tool


Paint the path using the current settings (brush, application options, etc) of the **Paintbrush** tool.

 Fill the path with the **Fill** tool


Fill the path using the current settings of the **Fill** tool.

 Fill all sub-paths


Fill the interior of each sub-path with the current settings of the **Fill** tool

 Stroke path with the **Line** tool

Stroke the path using the current settings for the **Line** tool.

 Fill the path with **selection fill**

Fill the path area with the **Selection Fill** tool.

 Create a path from selection

Convert a selection into a path



Read paths from disk

Read paths previously saved.



Save paths to disk

Save the current path to disk



Path options

Open the path options dialog



Magnetic pen radius and contrast

Associate radius size and contrast of the magnetic pen with the tablet pressure.

For details, see [Using a pressure tablet with the Magnetic pen.](#)

Path components

A path is composed by **sub-paths**. A sub-path is composed by **anchor points**, **direction lines**, **direction points**, and **segments**. A sub-path can be a closed sub-path or an opened sub-path.

A **segment** is a line (straight or curved) connecting two anchor points.

An **anchor point** is composed by direction lines (the direction line is only visible when the anchor point has at least one curved segment).

A **direction line** defines the angle and size of curved segments.

A **direction point** is the editing point of a direction line, and by dragging it, you can edit the angle and size of curved segments.

An anchor point can have two different concordances for the lines that arrive at it: **cornered** or **smoothed**.

Creating paths with the normal pen







The **Normal** pen allows you to draw paths using straight line and curves. You drag it around the image the same way you drag the **Free-hand** pen, but the resulting path is smoother and with less points than when using the **Free-hand** pen.

For more information, see :

[Creating straight line paths](#)

[Creating curved paths](#)

Creating straight line paths


- 1)  Click on the **Path** tool on the Draw toolbar.
- 2) Turn on the path visibility
 Make sure the path is visible by depressing the **Display/Hide path** button.
- 3)  Click on the **Normal** pen on the Draw Options toolbar.
- 4) Click on the starting point at the image.
- 5) Release the mouse button and move to the next point.
 If the **Rubber band** button is depressed: the path is drawn as you move the mouse to the next point; if not depressed, no path is drawn as you move the mouse; only when you click the mouse again.
- 6) Click the mouse button at the point where you want to place the new anchor. The path is laid as a straight line.
- 7) Move the mouse, lay another segment
- 8) To terminate, move the mouse pointer over any pen on the Draw Options toolbar (other than the one you are using), and click on it to terminate the creation of the path.

You can combine straight and curved path during the same operation.




NOTE

 Forbidden signal

If you position the mouse on the image, while using one of the Path pens, and the mouse pointer displays a forbidden signal, is because the path is not visible.

 Click on the **Display/Hide path** button on the Path Draw Options to toggle its state.


Creating curved paths

- 1)  Click on the **Path** tool on the Draw toolbar.
- 2) Turn on the path visibility
 Make sure the path is visible by depressing the **Display/Hide path** button.
- 3)  Click on the **Normal** pen on the Draw Options toolbar.
- 4) Click on the starting point at the image.
- 5) DO NOT RELEASE the mouse button and move the mouse to the direction where you want the curve drawn.

The mouse pointer changes to a solid arrowhead. Two direction lines will be displayed (and two direction points).

6) Drag the mouse until you have the direction lines with the angle and dimension that you consider reasonable.

7) Release the mouse and go to the next point

 If you have the **Rubber band** button depressed, a curved path is drawn as you move the mouse.

8) Position the mouse at the next point, press the mouse button, and without releasing, move it. Another set of direction lines is displayed. Move to the next location and depending on the direction adopted, the curve will have an inflection point or not.

9) Move the mouse, lay another segment

10) To terminate, move the mouse pointer over any pen on the Draw Options toolbar (other than the one you are using), and click on it to terminate the creation of the path.




The **Shift** key constrains the angles of the direction lines to multiples of 45 degrees.

You can combine straight and curved path during the same operation.

Creating free-hand paths



The **Free-hand path** pen allows you to freely draw a path as you move the mouse. It will place as many anchor points as required to represent the path.

- 1)  Click on the **Path** tool on the Draw toolbar
- 2) Turn on the path visibility
 Make sure the path is visible by depressing the **Display/Hide path** button.
- 3)  Click on **Free-hand** pen on the Draw Options toolbar.
- 4) Move the mouse to a starting point and start drawing the path.
- 5) When you reach the desired location or want to stop, release the mouse button

If you press the **Ctrl** key while drawing the path, when you release the mouse (with the **Ctrl** key still depressed), the end point will be connected to the starting point by a straight line.

If you click the mouse again on another area, a new free hand sub-path will be created.

If you want to continue drawing from an existing sub-path, click the mouse at one of the ends of the existing sub-path. When positioned exactly over a terminal anchor point, the mouse pointer displays a *straight line*. Otherwise, it will display the plus (+) sign, indicating that it will add an anchor point to the existing sub-path. For details, see [Adding sub-paths or extending an existing path](#).

If you want to close the path, drag to the initial point over the path. To indicate that you are positioned over the initial point, closing the path, the mouse pointer displays a *circle*.




Creating paths using the magnetic pen



The **Magnetic** pen of the **Path** tool is very useful for automatically drawing paths along edges of figures. As you drag the mouse close to the edge, the **Magnetic** pen lays the path on the edge.

For example, you can use the **Magnetic** pen when you have an image with a person over a background, and you want to isolate the person from the background. Use the **Magnetic** pen to draw the path around the person, and then create a selection from this path. The existing edge between the person and the background is where we want the path drawn. The resulting path is a well-defined border.

To use the **Magnetic** pen:

- 1)  Click on the **Path** pen on the Draw toolbar.
- 2) Turn on the path visibility
 Make sure the path is visible by depressing the **Display/Hide path** button.
- 3)  Click on the **Magnetic** pen on the Draw Options toolbar.
- 4) Position the mouse over any point on an edge and click on it to create a starting point.
- 5) Drag the mouse, close to the edge, and notice that a path is laid as you move it, snapping to the edge.
- 6) You can terminate the path at any point, or you can continue and close the path.
- 7) To terminate, move the mouse pointer over any pen on the Draw Options toolbar (other than the one you are using), and click on it to terminate the creation of the path.

If needed, adjust the path with the other tools

Create a selection from the path. For details, see [Creating selections from paths](#).

As you move the mouse, a wider area is also dragged around the path, as if you were using a very wide marker. The size of this radius is defined on the Path Settings dialog. How the edge is identified is also specified on the Path Settings dialog.

As the path is being laid, sometimes you may want to lay an anchor point manually. This is necessary when you are having a perfect edge defined, and suddenly, a small area of the image has an edge that generates a path that is clearly not adequate. To do this, **click the mouse on a last good position** where the path was close to the edge and continue from there. You can add as many points as needed to make small segments on the areas where the edge is not well defined.

You can also press the **Enter** key to lay an anchor point and fix the path. This is useful when you are using the pressure pen and need to confirm the anchor location.

For more information, see :

[Using a pressure tablet with the Magnetic pen](#)

Using a pressure tablet with the Magnetic pen

You can assign the settings of the **Magnetic** pen to the pressure tablet.

Radius

When you associate the *pressure* sensitivity with the *radius*, applying more pressure on the stylus will create a straighter path. The radius will be reduced in size as you increase the pressure. This is very helpful in areas where the magnetic pen is generating an irregular path due to weak edge definition.

Contrast




When you associate the *pressure* sensitivity with the *contrast*, the harder you press the stylus, the straighter the path will be. As you increase the pressure, the contrast information is considered less in the process of detecting the border.

NOTE

You can associate both settings at the same time to the pressure tablet.

Path settings

To open the *Path Settings* dialog:

- 1)  Click on the **Path** tool on the Draw toolbar.
- 2) Turn on the path visibility
 Make sure the path is visible by depressing the **Display/Hide path** button.
- 3)  Click on the **Path Options** button on the Draw options toolbar.
- 4) Edit the settings you want.

The Path Settings dialog has settings for the **Magnetic** pen, **Free-hand** pen and for converting paths from selection.

For more information, see :

[Path settings for the Magnetic pen](#)

[Path settings for the Free Hand pen](#)

[Path settings for converting selections to path](#)

Path settings for the Magnetic pen

DIALOG ELEMENTS:

Search Radius for magnetic pen

This option defines the radius along the direction line of the drag where the edge must be searched. A small radius size requires more precise cursor movement, while a larger radius size allows a coarser search, but may consider more points as being members of an edge.

Free hand and Magnetic pen fit tolerance

This option defines the number of pixels considered for laying anchor points while laying the path (and by consequence, the detail level of the path). A high number on this field ignores small displacements of the mouse. It ranges from 2 to 10 pixels.

Magnetic pen contrast threshold

This option defines the contrast percentage for the edge detection.

Entering a low value for the contrast threshold indicates that the edge is between areas of small contrast and the path tool will try to locate the edge that fits this condition (e.g. an edge line between two gray scale areas).

Entering a high value for the contrast threshold indicates to the magnetic pen that the searched edge is between areas of extreme contrast (e.g. an edge line between a black and a white area). A high contrast value may result in a straighter line, while a low contrast value will result in noise or a straight line, if it cannot identify the edges.

Magnetic pen pixel isolation threshold

This option specifies an extra criterion for validating a pixel as a member of an edge. If the pixel that qualifies as belonging to an edge does not have any neighboring pixel that is also member of an edge within a distance defined by the *pixel isolation threshold*, it will not be considered as an edge pixel. A low value generates less jagged edges.

Show preview of magnetic pen edge fitting

This option allows you to show/hide the path being laid as you drag the **Magnetic** tool along the edge.

Snap magnetic pen to edges closer to the direction line

When this option is checked, the **Magnetic** tool searches the edge and lays the path closer to the direction line. This is useful when you have more than one edge being identified inside the radius area and you want to use the direction line to specify which edge to use.

When *unchecked*, it lays the path on the most noticeable edge enveloped by the search radius.

When *checked*, it lays the path on the first edged located closer to the direction

line.

Path settings for the Free Hand pen

DIALOG ELEMENTS:

Free hand and Magnetic pen fit tolerance

This option defines the number of pixels considered for laying the anchor points while laying the path (and by consequence, the detail level of the path). A high number on this field ignores small displacements of the mouse. It ranges from 2 to 10 pixels.


Path settings for converting selections to path

When you convert a selection to a path, you can specify the tolerance for creating the path. A high tolerance value creates a path with less anchor points, ignoring the selection details.

DIALOG ELEMENTS:

When creating a path from a selection

- Always prompt for path fit tolerance
- If the **Ctrl** key is pressed, prompt for tolerance, otherwise, use a default value.

If you select the second option, when you press the **Ctrl** key while clicking on the **Create path from selection** button , a tolerance value will be asked.

For details, see [Creating paths from selections](#).

Editing paths

Once the path is created, you can edit it using the following pens:



Use this pen to continue with a curved or straight path



Use this pen to continue with a magnetic path



Use this pen to continue with the free-hand path



Use this pen to add points to the path



Use this pen to delete points from the path



Use this tool to select the path, sub-path, or anchor points



Use this tool to change the anchor point angle

For more information, see :

[Selecting the path](#)

[Selecting path segments](#)

[Selecting anchor points](#)

[Adding sub-paths or extending an existing path](#)

[Adding and deleting anchor points](#)

[Converting anchor points](#)




[Moving sub-paths](#)

[Duplicating paths](#)

[Deleting paths](#)

[Path visibility](#)

Selecting the path

- 1)  Click on the **Select** tool on the Draw Options toolbar of the **Path** tool
 Do not confuse it with the **Object Selector** tool on the Draw toolbar
- 2) Turn on the path visibility
 Make sure the path is visible by depressing the **Display/Hide path** button.
- 3) Move the mouse over the image and click on a point outside the path.
- 4) Drag the mouse around the path
A dashed rectangular area is displayed as you drag the mouse.
- 5) Any part of the path included into this area becomes selected.




Selected *anchor points* are represented by solid squares.

Ctrl key

You can also select the path using any of the path pens, while pressing the **Ctrl** key and dragging the mouse using the same procedure used with the **Select** tool.

If you click outside the path, all anchor points and direction points will be hidden.

Selecting path segments




- 1)  Click on the **Select** tool on the Draw Options toolbar of the **Path** tool
 Do not confuse it with the **Object Selector** tool on the Draw toolbar
- 2) Turn on the path visibility
 Make sure the path is visible by depressing the **Display/Hide path** button.
- 3) Move the mouse over a path segment and click on it with the **Select** tool.
- 4) All anchor points on the sub-path become visible and the selected segment is identified by its direction lines and direction points. The direction points (circle) may fall over the anchor points (square).

You can also select a path segment using the **Ctrl** key while dragging any of the path pens to enclose the path.

If you want to select another sub-path while preserving a previously selected path, use the **Select** tool and press the keys **Alt** and **Shift** while dragging. This selects all the anchor points of the new sub-path and displays both sub-paths as selected.

To deselect the path, click outside it to hide all anchor points and direction points.

Selecting anchor points

- 1)  Click on the **Select** tool on the Draw Options toolbar of the **Path** tool
 Do not confuse it with the **Object Selector** tool on the Draw toolbar.
- 2) Turn on the path visibility
 Make sure the path is visible by depressing the **Display/Hide path** button.
- 3) Move the mouse over any part of the sub-path where you want to select the anchor point and click on it to make the anchor points visible.
It may select a path segment (direction lines will become visible for that segment) but it will also display all anchor points as hollow squares on that sub-path.
- 4) Click on the anchor point you want to select.
- 5) The anchor point is displayed as a *solid blue square*, denoting that it is *selected*.

If you press the **Alt** key while using the **Select** tool, and enclose only part of the path with the marquee, all anchor points will be selected (solid squares) and no segment will be selected (no direction line is visible).

Adding sub-paths or extending an existing path

Adding sub-paths

You can add a sub path by choosing one of the path pens (**Normal** pen, **Magnetic** pen, or **Free-hand** pen) and start drawing the new sub-path. See each pen for details.

Extending a sub-path

If you want to extend a sub-path from one of the end-points, position the mouse over it and the mouse pointer (cursor) will display the continuation information, depending on the pen used, as listed below:



For the **Normal** pen



Cursor displayed when over the end-point

Do one of the following:

- To continue with a **straight** path:

Click the mouse, *do not move it*, release it, and go to the next point

- 1) Cursor displayed while the mouse button is clicked (depressed), indicating that you can edit the direction lines of this anchor point. All anchor points on the sub-path become visible. To continue with a straight path, do not move the mouse, and release it.
- 2) Cursor displayed after you release the mouse, indicating that you will continue laying the path.
- 3) Cursor displayed as you move the mouse to lay the path, indicating you are extending the path with the normal pen.

NOTE



To see the path being laid as you move the mouse, make sure that the **rubber band** button is depressed.


- To continue with a **curved** path

Click the mouse, *move it*, to edit the direction lines at the end-point, define the direction, release the mouse button, and go to the next point



- 1) Cursor displayed while the mouse button is clicked (depressed), indicating that you can edit the direction lines of this anchor point. All anchor points on the sub-path become visible. Do not release the mouse, and drag it. The **direction lines** become visible (or line, if the previous segment was straight), and you can now specify the curve continuation. When completed, release the mouse.
- 2) Cursor displayed after you release the mouse, indicating that you will continue laying the path.
- 3) Cursor displayed as you move the mouse to lay the path, indicating that

you are extending the path with the normal pen.


NOTE


 To see the path being laid as you move the mouse, make sure that the **rubber band** button is depressed.


 For the **Free-hand** pen

- 1)  Cursor displayed when over the end point, denoting that you will continue laying the path
- 2)  Cursor displayed as you click and move the mouse (drag), indicating that you extending the path using the free-hand tool



NOTE

If the first cursor displayed is  , you are *outside the sub-path*, and will be laying a new sub-path, not extending the existing one.


If the first cursor displayed is  , you are *over the existing sub-path*, but not at the end anchor point. If you click the mouse, you will add a new anchor point.


 In both cases, to continue the existing path, the first cursor displayed must be continuation cursor.


 For the **Magnetic** pen

- 1)  Cursor displayed when over the end point, denoting that you will continue laying the path
- 2)  Cursor displayed as you click and move the mouse (drag), indicating that you extending the path using the magnetic pen. A magnetic strip is drawn indicating the radius of the magnetic pen.

NOTE

If the first cursor displayed is  , you are *outside the sub-path*, and will be laying a new sub-path, not extending the existing one.

If the first cursor displayed is  , you are *over the existing sub-path*, but not at the end anchor point. If you click the mouse, you will add a new anchor point.

 In both cases, to continue the existing path, the first cursor displayed must be **continuation cursor**.

Ending the addition or extension of the sub-path

To terminate, move the mouse pointer over any pen on the Draw Options toolbar (other than the one you are using), and click on it to terminate the creation of the path.

You can also add a sub-path from disk or from an existing selection.

For more information, see :

[Adding a sub-path from disk](#)

[Adding a sub-path from a selection](#)

Adding a sub-path from disk



Click on the **Read path from disk** button on the Draw Options toolbar of the **Path** tool while pressing the **Shift** key, to add the path retrieved from disk as a sub-path. You only need to press the **Shift** key while clicking on the button.

If you do not press the **Shift** key, the path retrieved from disk will replace the existing path.

Related items:

[Adding a sub-path from a selection](#)

Adding a sub-path from a selection



Click on the **Create path from selection** button on the Draw Options toolbar of the **Path** tool while pressing the **Shift** key to create and add a sub-path based on the selection.

If you do not press the **Shift** key, the path created from the selection will replace the existing path.





For details, see [Creating paths from selections](#).

Related items:

[Adding a sub-path from disk](#)

Adding and deleting anchor points





To add new anchor points do the following:

- 1)  Click on the **Path** tool on the Draw toolbar.
- 2)  Click on the **Add** pen on the Draw Options toolbar of the **Path** tool.
- 3) Turn on the path visibility
 Make sure the path is visible by depressing the **Display/Hide path** button.
- 4) Move the mouse over the path segment
- 5)  The mouse pointer displays the add cursor
If you are not over a path segment, the mouse pointer will display the selection cursor.
- 6) Click the mouse to add the point.

Click and drag the mouse on the path segment if you want to extend the direction lines of the new anchor point.




If you press the **Alt** key while using the **Add** pen, the pen will delete the point, behaving as the **Subtract** pen.

To delete anchor points, do the following:



- 1)  Click on the **Path** tool on the Draw toolbar.
- 2)  Click on the **Subtract** pen on the Draw Options toolbar
- 3) Turn on the path visibility
 Make sure the path is visible by depressing the **Display/Hide path** button.
- 4) Move the mouse over the anchor point
- 5)  The mouse pointer displays the subtract cursor
If you are not over an anchor point, the mouse pointer will display the selection pointer.
- 6) Click the mouse to delete the point.

If you press the **Alt** key while using the **Subtract** pen, the **Subtract** pen will behave as the **Add** pen.

Converting anchor points

- 1)  Click on the **Path** tool on the Draw toolbar.
 - 2)  Click on the **Angle** tool on the Draw Options toolbar
 - 3) Turn on the path visibility
 Make sure the path is visible by depressing the **Display/Hide path** button.
 - 4) Click on any segment of the path to select it and display the anchor points
 - 5) Position and click the mouse over the anchor point
 - ↳ When the angle tool is over an anchor point, the mouse pointer displays the angle cursor
- Click on a **smooth** anchor point to convert it to a cornered anchor point.
Click on a **cornered** anchor point and drag the mouse to display the direction lines, to convert it to a smooth point.

To change the concordance of segments at an anchor point, click and drag any of the direction points.

To select and drag a visible direction line, use the **Angle** tool  or the **Select** tool .

Moving sub-paths

1) Select the sub path or the whole path with one of the path selection methods. For details, see [Selecting the path](#).

2)  Click on the **Free Transformation** tool on the Draw toolbar.

3) Drag the path using the mouse.

The mouse pointer will display a four-arrows pointer, with a rectangle.

4) When you reach the correct location, press the **Enter** key, to confirm the position.

Duplicating paths

 + **Alt** key

To duplicate the whole path or a sub-path select it with the **Select** tool while pressing the **Alt** key.



Drag the duplicated path before releasing the mouse otherwise the new path will be drawn over the source path.

Deleting paths

You can delete any part of the path (anchor points or segments) using the selection methods and the **Del** key.

Path visibility

To change the path visibility, do the following:

- 1)  Click on the **Path** tool on the Draw toolbar.
- 2)  Make the path visible by depressing the **Display/Hide path** button.

To make it invisible, deselect this button.

Path as a drawing tool

You can use a path as the frame wire of any drawing. Draw a path with extreme precision, use the **Paint**, **Fill**, or **Stroke path** painting options, and transform the path into a drawing. The settings for the path painting options are the same settings used for the corresponding painting tools on the Draw toolbar.

NOTE

When you apply any of the path painting options, the resulting pixels are applied to the image. If you do not want to apply the pixels (altering the original image), while preserving the path flexibility, convert the path to an object. For details, see [Creating objects from paths](#).

For more information, see :

[Painting the path](#)

[Filling the path](#)

[Filling all sub-paths](#)




[Stroking the path](#)

Painting the path



Click on this button (on the Draw Options toolbar of the **Path** tool) to paint the selected sub-path with the **Paintbrush** tool.

Do the following:

- 1)  Click on the **Paintbrush** tool on the Draw toolbar.
- 2) Define the settings for the **Paintbrush** tool (such as brush to be used, from the *Brush Palette*, and application modes, from the Draw Options toolbar.) For details, see [Using the Paintbrush tool](#).
- 3)  Click on the **Path** tool on the Draw toolbar.
- 4) Select the sub-path you want to paint. For details, see [Selecting the path](#).
- 5)  Click on the **Paint Path** button on the Draw Options toolbar of the **Path** tool.

The path is painted with the options defined on the **Paintbrush** tool. If you press the **Shift** key while clicking on the **Paint Path** button, the path is painted with the background color.

Filling the path



Click on this button (on the Draw Options toolbar of the **Path** tool) to fill the selected sub-path with the options defined on the **Fill** tool.

If the sub-path is not closed, it is filled up to an invisible straight line connecting the terminating anchor points of the sub-path.

Do the following:

- 1) Click on the **Fill** tool on the Draw toolbar.
- 2) Define the settings for the **Fill** tool (color, opacity, application options, etc.)
For details, see [Using the Fill tool](#).
- 3) Click on the **Path** tool on the Draw toolbar.
- 4) Select the sub-path you want to fill. For details, see [Selecting the path](#).
- 5) Click on the **Fill Path** button on the Draw Options toolbar of the **Path** tool.

The path is filled using the options defined on the **Fill** tool.

If you press the **Alt** key while clicking on the **Fill Path** button, the fill effect becomes localized. For details, see [Localizing the Fill style with the Alt key](#).

Clicking with different mouse buttons does not change the application of the gradient, as in the **Fill** tool. To achieve the same results, press the **Shift** key while clicking on the **Fill Path** button. The path is filled using the reverse gradient (if any) or the background color (if the *Color Selection* bar is set to use the *solid Fill style*).




Filling all sub-paths



Click on this button (on the Draw Options toolbar of the **Path** tool) to fill the interior of each sub-paths (selected or not) with the options defined on the **Fill** tool. It is a useful filling method for localized shape fill using each shape maximums, such as in letters.

If the sub-path is not closed, it is filled up to an invisible straight line connecting the terminating anchor points of the sub-path.

Do the following:


- 1)  Click on the **Fill** tool on the Draw toolbar.
- 2) Define the settings for the **Fill** tool (color, opacity, application options, etc.)
For details, see [Using the Fill tool](#).
- 3)  Click on the **Path** tool on the Draw toolbar.
- 4) Select the sub-path you want to fill.
For details, see [Selecting the path](#).
- 5)  Click on the **Fill Sub-Path** button on the Draw Options toolbar of the **Path** tool.

The path is filled using the options defined on the **Fill** tool.

Clicking with different mouse buttons does not change the application of the gradient, as in the **Fill** tool. To achieve the same results, press the **Shift** key while clicking on the **Fill Sub-Path** button. The path is filled using the reverse gradient (if any) or the background color (if the *Color Selection* bar is set to use the *solid Fill style*)

The localized fill effect using the **Alt** key with the **Fill** tool does not apply to this case.

DESIGN HINT

When using this command to fill sub-paths created using the **Text** tool, it is useful to first convert the path to a selection, to restrict the **Fill Sub-path** action to the letters lines, and by consequence, excluding internal areas such as the internal part of a letter O. To convert the path to a selection, click on the **Fill the path with the selection fill** tool  button.

Nevertheless, to work with text, the best method is to use Objects.

Stroking the path



Click on this button (on the Draw Options toolbar of the **Path** tool) to stroke the path using the settings for the **Line** tool on the Draw toolbar.

Do the following:

- 1) Click on the **Line** tool on the Draw toolbar.
- 2) Define the settings for the **Line** tool (color, width, etc).

For details, see [Drawing with the Line tool](#).

NOTE

The Object checkbox does not interfere with the stroke of the path. The stroked path is created as a bitmap merged to the image.

- 3) Click on the **Path** tool on the Draw toolbar.
- 4) Select the sub-path you want to fill.

For details, see [Selecting the path](#).

- 5) Click on the **Stroke Path** button on the Draw Options toolbar of the **Path** tool.

If you press the **Shift** key while clicking on the **Stroke Path** button, the path is stroked with the background color.

Path as a selection tool

Paths can be used as a precision tool for defining borders around areas of the image. Because of the different options for defining a path, you can have a very precise and detailed path surrounding any part of the image, and then you can convert the path to a selection.

You can also define a selection, convert it to a path, for edition, and then convert the path back to a selection.

For more information, see :

[Creating paths from selections](#)

[Creating selections from paths](#)

[Creating objects from paths](#)

[Creating a path from an object](#)

Creating paths from selections



To convert a selection to a path, click on the button **Create Path from selection** on the Draw options dialog of the path tool. The new path will be created based on the selection marquee.

When the selection is converted to a path, you can specify the path fitting tolerance, defined on the *Path Settings* dialog; for details, see [Path settings](#). This setting defines how precise the conversion of the selection marquee to the path will be.

Press the **Ctrl** key while clicking on this button and a tolerance will be asked. A low value creates a path with more anchor points, while a high value creates a path with less anchor points.

The path is created as close as possible to the selection, and visibility may be compromised. You have the following options to display only the path:

- Use the menu command **Selection | Select None**, to erase the selection
- Use the menu command **View | Selection marquee** (or **Ctrl + Shift + M**) to hide the selection marquee
- Use the menu command **Selection | Save As**, to preserve the selection on disk and then erase it with the command **Selection | Select None**.

For more information, see :

[Adding existing selections to the path](#)

Adding existing selections to the path

 + **Shift** key

To convert a selection to path and add it to the existing path, press the **Shift** key while clicking on the **Create Path from selection** button.

If not pressed, the path created from the selection replaces any existing path.

Creating selections from paths

The **Magnetic** pen makes the path a perfect tool for defining precise borders around objects. You can convert a path to a selection to benefit from this precise defining tool. For details on how to use the **Magnetic** pen, see [Creating paths using the magnetic pen](#).


For more information, see :
[Creating a selection from a path using the Selection Fill tool](#)

Creating a selection from a path using the Selection Fill tool




Click on this button (on the Draw Options toolbar of the **Path** tool) to convert a path to a selection area. If the path is not closed, a straight line is added to connect the ending points. The resulting selection is created with the transparency settings defined on the **Selection Fill** tool.

Do the following:

- 1)  Click on the **Selection Fill** tool on the Draw toolbar.
- 2) Define the settings for the **Selection Fill** tool (color, opacity, application options, etc.).

For details, see the [Selection Fill tool](#).

- 3)  Click on the **Path** tool on the Draw toolbar.
- 4) Select the sub-path you want to fill.

For details, see [Selecting the path](#).

- 5)  Click on the **Fill the path with the selection fill** button on the Draw Options toolbar of the **Path** tool.

The path is filled using the options defined on the **Selection Fill** tool.

The created selection is represented by its selection marquee. You can visualize the created selection by copying it to the editor with the keyboard shortcut **Shift + E** (or the menu command **Selection | Copy to Editor**).

Creating objects from paths

To create an object from a path, use the menu command **Object | Edit | New From path**. For details, see [Creating an object with the Path tool](#).

Creating a path from an object

To create a path from an object or to merge an object to an existing path, select the object and use the menu command **Object | Edit | Merge to path**.

Saving and retrieving paths from the disk



To save a path to the disk click on the **Save path to disk** button



To read saved paths click on the **Read path from disk** button

Both are accessible from the Draw Options toolbar for the **Path** tool.

For more information, see :

[Reading a path from disk and adding it to the current path](#)

Reading a path from disk and adding it to the current path

 + **Shift** Key

Press the **Shift** key while clicking on the **Read path from disk** button on the **Path** tool Draw Options toolbar to retrieve path from disk and add it as sub-path (if any other path already exists).

If you do not use the **Shift** key, it replaces the current path. For details, see [Adding a sub-path from disk](#).

Editing and Retouching

LView Pro provides many resources to edit an image. You can select part of an image and copy it to other image, you can deform and transform part of the image, you can apply special effects to the image, etc. One of the best ways to understand how the editing commands affect the image is to execute the command, and then use the Redo and Undo commands to observe the differences before and after the editing command.

For more information, see :

[Image information](#)

[Duplicating images](#)

[Using the Free Transformation tool](#)

[Using the Rotate command](#)

[Using the Flip command](#)

[Using the Free Deformation tool](#)

[Pre-defined image deformations](#)

[Image filters](#)

[Creating special effects in images](#)

[The Photo Package](#)

[Creating a Calendar](#)

[Operating images](#)

[Combining Color Channels](#)

[Performing precise editing operations](#)

Image information

LView Pro provides the following information about the active image:

- The image dimensions, in pixels, displayed on the Status bar; for details, see [Status Bar](#).
- The number of colors used; for details, see [Counting the number of colors used](#).
- The image resolution, in dpi; for details, use the menu command **Image | Resolution**.

Duplicating images

For more information, see :

[Duplicate an image window as a new window](#)
[Copying and pasting images and selections](#)

Duplicate an image window as a new window

Use the menu command **Window | New Window**.

This command creates a new window to display and edit the active document (image or catalog). New windows can be created and closed individually. The document is closed only when the last window associated with it is closed. See [Multiple windows viewing options](#).

NOTE

This only creates a duplicated window with the image. It does not create a copy of the image on the disk. If you want to preserve a copy of the original image, load it, use the menu command **File | Save As**, provide a new name for the image, and then work with this saved image.

You can also use *Windows Explorer* to copy the file with a different name.

Copying and pasting images and selections

For more information, see :

[Copy an image or selection to the clipboard](#)

[Cut an image or selection to the clipboard](#)

[Paste the clipboard contents as a new image](#)

[Paste the clipboard contents as a new selection](#)

[Paste the clipboard contents into an existing selection](#)

[Paste the clipboard contents as a selection area](#)

[Paste the clipboard contents as a new layer](#)

[Clear an image or a selection](#)

[Empty the contents of the clipboard](#)

Copy an image or selection to the clipboard

Use the menu command **Edit | Copy**.

This command is available when the active editor is the *Image Editor*.

One of the following actions is performed:

- If there is no selection defined: the active image is copied to the clipboard.
- If a selection is defined: the selected area is copied to the clipboard.

Copying data to the clipboard replaces the data previously stored there.

Related items:

[Cut an image or selection to the clipboard](#)

[Paste the clipboard contents as a new image](#)

[Paste the clipboard contents as a new selection](#)

[Paste the clipboard contents into an existing selection](#)

[Paste the clipboard contents as a selection area](#)

[Paste the clipboard contents as a new layer](#)

[Clear an image or a selection](#)

[Empty the contents of the clipboard](#)

Cut an image or selection to the clipboard

Use the menu command **Edit | Cut**.

This command is available when the active editor is the *Image Editor*.

One of the following actions is performed:

- If there is no selection defined: **Edit | Cut** copies the active image to the clipboard and paints it with the *Layer Background Color*.
- If a selection is defined, but is non-floating: **Edit | Cut** copies the selected area to the clipboard and paints the selected area with the *Layer Background Color*.
- If a selection is defined and floating: **Edit | Cut** copies it to the clipboard and eliminates the selection.

Cutting data to the clipboard replaces the data previously stored there.

Related items:

[Copy an image or selection to the clipboard](#)

[Paste the clipboard contents as a new image](#)

[Paste the clipboard contents as a new selection](#)

[Paste the clipboard contents into an existing selection](#)

[Paste the clipboard contents as a selection area](#)

[Paste the clipboard contents as a new layer](#)

[Clear an image or a selection](#)

[Empty the contents of the clipboard](#)

Paste the clipboard contents as a new image

Use the menu command **Edit | Paste | as a New Image**.

This command is available when there is image data on the clipboard. Use this command to create a new image and initialize it with a copy of the data on the clipboard.

Related items:

[Copy an image or selection to the clipboard](#)

[Cut an image or selection to the clipboard](#)

[Paste the clipboard contents as a new selection](#)

[Paste the clipboard contents into an existing selection](#)

[Paste the clipboard contents as a selection area](#)

[Paste the clipboard contents as a new layer](#)

[Clear an image or a selection](#)

[Empty the contents of the clipboard](#)

Paste the clipboard contents as a new selection

Use the menu command **Edit | Paste | as a New Selection**.

This command is available when the active editor is the *Image Editor*, and when there is image data on the clipboard. Use this command to create a new floating selection and initialize it with a copy of the data on the clipboard.

Related items:

[Copy an image or selection to the clipboard](#)

[Cut an image or selection to the clipboard](#)

[Paste the clipboard contents as a new image](#)

[Paste the clipboard contents into an existing selection](#)

[Paste the clipboard contents as a selection area](#)

[Paste the clipboard contents as a new layer](#)

[Clear an image or a selection](#)

[Empty the contents of the clipboard](#)

Paste the clipboard contents into an existing selection

Use the menu command **Edit | Paste | into Selection**.

This command is available when the active editor is the *Image Editor*, when there is image data on the clipboard, and a selection is defined on the active image.

Use this command to replace the contents of the selection with the data on the clipboard. The image is resized to fit inside the current selection.

Related items:

[Copy an image or selection to the clipboard](#)

[Cut an image or selection to the clipboard](#)

[Paste the clipboard contents as a new image](#)

[Paste the clipboard contents as a new selection](#)

[Paste the clipboard contents as a selection area](#)

[Paste the clipboard contents as a new layer](#)

[Clear an image or a selection](#)

[Empty the contents of the clipboard](#)

Paste the clipboard contents as a selection area

Use the menu command **Edit | Paste | as a Selection Area**.

This command is available when the active editor is the *Image Editor*, and when there is image data on the clipboard.

Use this command to create a new selection area based on the data stored on the clipboard. If it is a selection, it is pasted preserving with all transparency settings.

NOTE

The pasted selection area is pasted as a *non-floating* (red and gold marquee) selection, placed on the upper left area of the image. Use the menu command **Selection | Copy from image** to change it to a *floating selection* and position it at the desired location.

Related items:

[Copy an image or selection to the clipboard](#)

[Cut an image or selection to the clipboard](#)

[Paste the clipboard contents as a new image](#)

[Paste the clipboard contents as a new selection](#)

[Paste the clipboard contents into an existing selection](#)

[Paste the clipboard contents as a new layer](#)

[Clear an image or a selection](#)

[Empty the contents of the clipboard](#)

Paste the clipboard contents as a new layer

Use the menu command **Edit | Paste | as a New Layer**

This command is available when there is image data on the clipboard. Use this command to create a new layer on the image and initialize it with a copy of the data on the clipboard.

Related items:

[Copy an image or selection to the clipboard](#)

[Cut an image or selection to the clipboard](#)

[Paste the clipboard contents as a new image](#)

[Paste the clipboard contents as a new selection](#)

[Paste the clipboard contents into an existing selection](#)

[Paste the clipboard contents as a selection area](#)

[Clear an image or a selection](#)

[Empty the contents of the clipboard](#)

Clear an image or a selection

Use the menu command **Edit | Clear**

One of the following actions is performed:

- If there is no selection defined:
The active image is painted with the *Layer Background color*.
- If a selection is defined:
The selected area is painted with the *Layer Background color*.

Related items:

[Copy an image or selection to the clipboard](#)

[Cut an image or selection to the clipboard](#)

[Paste the clipboard contents as a new image](#)

[Paste the clipboard contents as a new selection](#)

[Paste the clipboard contents into an existing selection](#)

[Paste the clipboard contents as a selection area](#)

[Paste the clipboard contents as a new layer](#)

[Empty the contents of the clipboard](#)

Empty the contents of the clipboard

Use the menu command **Edit | Empty clipboard**

This command is available when there is data on the clipboard. Use this command to clear (empty) the clipboard content. This can be useful if the system is running low in memory.

Related items:

[Copy an image or selection to the clipboard](#)

[Cut an image or selection to the clipboard](#)

[Paste the clipboard contents as a new image](#)

[Paste the clipboard contents as a new selection](#)

[Paste the clipboard contents into an existing selection](#)

[Paste the clipboard contents as a selection area](#)

[Paste the clipboard contents as a new layer](#)

[Clear an image or a selection](#)

Using the Free Transformation tool

Free Transformation tool

LView Pro provides a very fast way to transform images, selections, objects, or paths through a graphic interface, the **Free Transformation** tool.

The **Free Transformation** tool evolves the image, selection, object, or path with a rectangular envelope (*transformation envelope*). Then transform the image by dragging the corners, the segments, or rotating the envelope. It is the perfect tool for resizing and for performing planar transformations.

LView Pro transformation operations do not change the color of pixels, but their position. The transformed area is always delimited by four straight lines.

Some of the most common free transformations are implemented as a single menu entry on the menu command **Image | Deformations**. Some examples are the Perspective (Horizontal and Vertical) and the Skew (Horizontal and Vertical).

For more information, see :

[Free Transformation tool elements](#)

[Free Transformation Draw Options toolbar](#)

[Numeric Transformation Dialog](#)

[Confirming the free transformation operation](#)

[Free Transformation tool common operations](#)

Free Transformation tool elements

The surrounding rectangle is composed by **four corners** and **four midpoints**, one on each **side**. There is also a **center point**, used as reference for rotation operations.

Free Transformation Draw Options toolbar

You have the following commands on the Free Transformation Draw Options toolbar:



Confirmation button



Cancel button



Undo all the transformations



Redo all the transformations



Open the numeric free transformation dialog

Confirm check box: when you try to use another tool, the program prompts for confirmation on the transformations performed.

Draft check box: when checked, the image inside the transformation area is painted with a faster method during edition.

You can also open the *Numeric Transformation* dialog by clicking the secondary mouse button at any time during the free-transformation.

Numeric Transformation Dialog

This dialog allows you to enter numeric values that represent all possible transformations on a plane.

DIALOG ELEMENTS:

Position, scale, skew, and rotate

You can change one or all, creating any combination of these parameters.

You can also enter the rotation information by dragging the handle of the rotate graphic interface.

Confirming the free transformation operation



When you complete the transformation, confirm it by pressing the **Enter** key or clicking on the **Confirmation** button on the Draw Options toolbar (this is only required if you have the **Confirm** box checked).

Free Transformation tool common operations



For more information, see :

[Moving a path, object, or selection with the Free Transformation tool](#)

[Rotating a path, object, or selection with the Free Transformation tool](#)

[Changing a path, object, or selection dimensions with the Free Transformation tool](#)

Moving a path, object, or selection with the Free Transformation tool

- 1)  Click on the **Free Transformation** tool on the Draw toolbar
- 2) The path, object, or selection is surrounded by the transformation envelope
- 3) Position the mouse pointer inside the free transformation area
- 4)  Mouse pointer displayed indicating that you can move the selected element
A four-arrow heads cursor with a rectangle on its side
- 5) Drag the mouse.

NOTE

Object, path, and selection priority



When one of more of the above co-exist, the priority of the free-transformation is defined by different factors, such as which one was created last, which one is selected, etc. You may need to hide, or deselect the other elements and select the one you want to free-transform using their specific selection methods.

Related items:

[Rotating a path, object, or selection with the Free Transformation tool](#)


[Changing a path, object, or selection dimensions with the Free Transformation tool](#)

Rotating a path, object, or selection with the Free Transformation tool

- 1)  Click on the **Free Transformation** tool on the Draw toolbar
- 2) The path, object, or selection is surrounded by the transformation envelope
- 3) Position the mouse pointer inside the free transformation area
- 4)  Mouse pointer displayed indicating that you can rotate the selected element
A double arrow curved segment, curving “around” the center point
- 5) Drag the mouse.

If you press the **Shift** key while rotating, the **rotation is constrained to multiples of 15** degrees.

To move the center point:

- 1) Place the mouse over the center point mark on the transformation envelope.
- 2)  Mouse pointer displayed indicating that you can move the center point
A solid arrow with the four-arrow heads cursor
- 3) Drag the center point.

All further rotations will be performed in relation to this new center point.

Related items:

[Moving a path, object, or selection with the Free Transformation tool](#)

[Changing a path, object, or selection dimensions with the Free Transformation tool](#)

Changing a path, object, or selection dimensions with the Free Transformation tool

To change the area dimensions you have the following options:

- To resize both dimensions, drag one of the **corners**.
- To resize both dimensions preserving the same proportion, press the **Shift** key and drag one of the **corners**.
- To resize only one dimension, drag one of the **midpoints**.
- To move only the corner, press the **Ctrl** key and drag one of the **corners**.
- To move only the side, press the **Ctrl** key, and drag one of the **midpoints**.

To change a path, object, or selection dimensions, while creating a **perspective** (symmetric drag), you have the following options:

- To move a **corner** and at the same time, move an **adjacent corner** by the same amount, press the keys **Shift + Ctrl + Alt** while dragging the **corner**. The adjacent corner that is moved depends on the direction of the drag.
- To move a **corner** and at the same time, move the **opposite corner** by the same amount, press the keys **Ctrl + Alt** while dragging the **corner**.
- To move **one side** and at the same time, move the **opposite side** by the same amount, press the **Alt** key while dragging one of the **midpoints**.

Related items:

[Moving a path, object, or selection with the Free Transformation tool](#)

[Rotating a path, object, or selection with the Free Transformation tool](#)

Using the Rotate command

Use the menu command **Image | Rotate** to activate the Rotate Image dialog to rotate the active image or current selection. When a True Color image is rotated by an arbitrary angle, LView Pro applies a color-averaging algorithm to reduce jagged lines and image artifacts.

NOTE

Display coordinates grow left to right, and top to bottom. The origin of an image (point 0, 0) is at the left and top position. Therefore, positive angle rotations (between 1 and 359 degrees) are performed in the clockwise direction.

DIALOG ELEMENTS:

Right (clockwise)

Check this option to rotate the image in the same direction as the rotating hands of a clock. This is equivalent to rotate the image by an angle of 90 degrees.

Left

Check this option to rotate the image in the opposite direction of the **Right** option. This is equivalent to rotate the image by an angle of 270 degrees.

Upside down

Check this option to rotate the image upside down. This is equivalent to rotating the image by an angle of 180 degrees.

Angle (1.00-359.00 degrees)

Check this option to rotate the image by the specified angle, in degrees. You can enter values with decimal points for precise image rotate.

Graphical Rotate control

Click and drag the radial indicator to rotate the image using a graphic interface.



You can also use the **Free Transformation** tool to rotate the image or selection. For details, see [Using the Free Transformation tool](#).

Using the Flip command

Use the menu command **Image | Flip Horizontal** to horizontally flip the image, resulting into a mirrored image on the horizontal.

Use the menu command **Image | Flip Vertical** to vertically flip the image resulting into a mirrored image on the vertical.

Using the Free Deformation tool

Free Deformation tool

The **Free Deformation** tool allows you to modify the location of the pixels from an image, selection, or path, but does not constrain the deformation to an envelope of four straight lines, as in the **Free Transformation** tool.

The **Free Deformation** tool evolves the image, selection, or path with an envelope composed by a path. This envelope can have different shapes (for details, see [Free Deformation dialog](#)). As a path, this envelope is composed by anchor points and segments (for details, see [Paths](#)). The same editing resources available for paths are also available for the envelope of the **Free Deformation** tool. You can, for instance, drag one segment, drag an anchor point, add new anchor points, change the direction lines, etc.

For more information, see :

[Free Deformation Draw Options toolbar](#)

[Free Deformation dialog](#)

[Deforming the image, path, or selection with the Free Deformation tool](#)

[Creating and saving Free deformations](#)

Free Deformation Draw Options toolbar

You have the following buttons on the Free Deformation Draw Options toolbar:



Confirmation button



Cancel button



Undo all the deformations



Redo all the deformations



Open the Free Deformation specification dialog

Confirm check box: when you try to use another tool, the program prompts for confirmation on the deformations performed.

Draft check box: when checked, the image inside the deformation area is painted with a faster method during edition.

You can also open the *Free Deformation* dialog by clicking the secondary mouse button at any time.

Free Deformation dialog



You can open the *Free Deformation* dialog by clicking on the **Free Deformation Settings** button on the Draw Options toolbar of the **Free Deformation** tool or by clicking the mouse secondary button.

The Free Deformation specification dialog allows you to define how the points will be positioned along the area and which shape will be used when evolving the area, allowing you to create **custom deformations**.

DIALOG ELEMENTS:

Select distance to edit

Specify which axis will have its distance deformation curve edited: vertical or horizontal

Distance

Provides a graphic interface for the curve of pixel positioning, where you can define how the deformed pixels will be positioned along the horizontal or vertical.

A linear curve generates equally spaced points along the deformed area.

For example, move the left point of the curve to the top and the right point to the bottom, to create a deformation that generates a mirror effect. You can also deform the curve for non-linear pixel distribution. For example, it can concentrate the deformed pixels in one area.



To add new points on the curve, press the **Convert to curve** button and click on the curve.

To move the curve points, position the mouse over the point, wait for the mouse pointer to display a four-arrows cursor, and then drag the point.



Click on the **free-hand curve** button to draw any deformation curve you want. A free hand curve is created, replacing the original curve. The free hand curve does not need to touch the current curve

Click on the **Smooth** button to smooth the curve.



Click on the **Convert to curve** button to terminate any abrupt curve discontinuity.

There are two numeric boxes providing the input and output values of the curve.

Measure from center

Horizontal distances

By checking this option, the relocation of the pixels will be performed symmetrically on the right and left areas of the image, in relation to a horizontal center point.

Vertical Distances

By checking this option, the relocation of the pixels will be performed symmetrically on the top and bottom areas of the image, in relation to a vertical center point.

Reset to linear distances button

Resets the deformation curve a straight line

Select shape

Defines the shape of the envelope when you apply the **Free Deformation** tool; the deformed area is surrounded by the envelope line. The envelope line is based on paths with anchor points and segments (as many as required to create the desired shape). The available shapes are: *Same shape*, *Rectangular*, *Pentagonal*, *Hexagonal*, *Octagonal*, *Octagonal 2*, *Oval*, *Oval 2*, *Drop*, *Double Drop*, *Heart*, *4-Pointed Star*.



Save deformation to disk button

Save the deformation curve to disk.



Load deformation from disk button

Read the deformation curve from disk.

Deforming the image, path, or selection with the Free Deformation tool

 Click on the **Free Deformation** tool on the Draw toolbar.


A path like envelope surrounds the area. For details on paths, and a description of anchor point, segment, direction lines, and direction points, see [Path components](#).

To move an anchor point, place the mouse over the anchor point and drag it.

To move a segment, place the mouse over the segment while pressing the **Ctrl** key.

To add an anchor point, place the mouse over the segment and click at the point where you want the new anchor point.

To move the direction lines place the mouse over one of the direction points and drag it.

 When you complete the deformation, confirm it by pressing the **Enter** key or click on the **Confirmation** button on the Draw Options toolbar (this is only required if you have the **Confirm** box checked).

Creating and saving Free deformations

After you create a deformation curve, using the [Free Deformation dialog](#), you can save the curve to disk for use with other images.



To save a deformation curve click on the **Save deformation to disk** button on the *Free Deformation* dialog. The *Save Deformation Settings* dialog prompts for folder and file name.



To load a deformation curve open the [Free Deformation dialog](#), click on the **Load deformation from disk** button, and enter the folder and file name on the dialog.

Pre-defined image deformations

LView Pro implements many commonly used image deformations that can be easily applied using the menu command **Image | Deformations**, and then selecting one of the available menu options.

For more information, see :

[Rotating Mirrors](#)

[CurlyQs](#)

[Ripple](#)

[Spiky Halo](#)

[Twirl](#)

[Warp](#)

[Wave](#)

[Whirl](#)

[Spinning Wheel](#)

[Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

[Cylinder – Concave Horizontal](#)

[Cylinder – Concave Vertical](#)

[Cylinder – Convex Horizontal](#)

[Cylinder – Convex Vertical](#)

[Perspective – Horizontal](#)

[Perspective – Vertical](#)

[Pinch](#)

[Punch](#)

[Skew – Horizontal](#)

[Skew – Vertical](#)

[Ellipse](#)

[Triangle](#)

[Lozenge](#)

[Pentagon](#)

[Hexagon](#)

Rotating Mirrors

Use the command **Image | Deformations | Rotating Mirrors**

Use this deformation to create mirror effects with the active image. You can add multiple mirrors, creating effects from scratch or use one from the **Default Mirrors Sets** and edit the mirrors' settings.

NOTE

If a selection is defined, it will be removed prior to the execution of this command.

DIALOG ELEMENTS:

Image and mirrors

Displays the active image and the current mirrors

- Drag the center handle of the mirror to change its horizontal and vertical positions (displayed on the **Current Mirror Settings** area)
- Drag the extremity handles of the mirror to change its angle (displayed on the **Current Mirror Settings** area)
- Drag the image to change the **Image Offsets**

Thumbnail preview

Displays a preview of the mirror(s) effect on the active image

Current mirror settings

Use these settings to change the current mirror angle, horizontal, and vertical positions. These settings can also be modified by dragging the handles on the **Image and Mirrors** area.

Image offsets

Use these settings to displace the image on the horizontal and vertical position. These settings can also be modified by dragging the center handle of the mirror on the **Image and Mirrors** area

All mirrors

These settings operate on all current applied mirrors available on the **List of Mirrors** (also visible on the **Image and Mirrors** area).

- Rotate angle input box
- Rotate angle graphical handle
- **Flip Horizontally** button
- **Flip Vertically** button

List of Mirrors

Displays a list of the current mirrors in use on the active image

Click on the **Add** button to add more mirrors to the list. Each mirror can be individually edited.

Click on the **Delete** button to remove a mirror.

Default Mirror sets drop list box

Select one of the pre-defined mirror sets from the list (*Cross, Four quadrants, Three 60's, Hexagon, Hexagon 2, and Six pairs*).

Use it button

Click on this button to use the selected mirror sets from the **Default Mirror sets** list box. When you click on this button, any existing mirrors on the **List of Mirrors** is replaced by the selected mirror set.

Mirror disk operation buttons

Click on the **Save** button to save the current mirror set, defined on the **List of Mirrors**. A dialog prompts for the mirror name.

Click on the **Open** button to retrieve a previously saved mirror set from the disk.

Dialog buttons

OK

Click on the **OK** button to apply the deformation and exit the dialog

Cancel

Click on the **Cancel** button to cancel the deformation and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image. If you exit the dialog with **Cancel**, the preview will revert to the original image

CurlyQs

Use this deformation to apply a curl effect on each of the grid points specified by the **Grid Settings** area of the dialog.

Click on the **Preview** button to see the deformation applied to the image or selection in full size.

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Grid Settings

Columns and Rows input boxes

Enter the number of columns and/or rows. The image or selected area is equally divided with a grid and the curlyqs will be applied at the grid points.

If the **Symmetric** check box is checked, enter only the **Columns** information.

Symmetric check box

Check this box to ensure that the same number of curlyqs is applied on the vertical and the horizontal.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

CurlyQs Settings

Size numeric input box

Defines the size of the curly, as a percentage of the area available for each curly cell, based on the image size and grid settings

Strength numeric input box

Defines the amount of rotation of the curls

Clockwise check box

Defines the direction of the curls

Dialog buttons

OK

Click on the **OK** button to apply the deformation and exit the dialog


Cancel

Click on the **Cancel** button to cancel the deformation and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

You can change the grid size by positioning the mouse pointer on the **Thumbnail preview** area.

 The mouse pointer changes to a hand cursor. Click the primary mouse button (left button) and drag the mouse to change the number of columns and rows of the grid.

Ripple

The ripple deformation is equivalent to dropping a small stone on a calm water surface reflecting an image. It creates concentric waves around a central point. The “drop” zone is defined by the **Center position** area of the dialog, and the wave is defined by the **Ripple Settings** area of the dialog.

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Center position

Vertical and horizontal input boxes

Enter the location of the “drop” point, or the center of the wave propagation. It is specified as a percentage of the image area (0 on both values is the upper left corner).

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Ripple Settings

Amplitude numeric input box

Defines the amplitude (height) of the wave, as a percentage of the dimensions available for each wave ring, based on the image size

Wave Length numeric input box

Defines the length of the wave, as a percentage of the dimensions available for each wave ring, based on the image size

Changing values using the Thumbnail preview

Press the **Alt** key, drag the mouse over the **Thumbnail preview** area, and see the results in real time.

Horizontal movements during the drag change the **Amplitude** value.

Vertical movements during the drag change the **Wave Length** value.

Stretch from edges check box

When you check this option, parts of the wave are created by stretching the image information that exists on the edges of the image. If unchecked, it uses the original image information from the corresponding area where the wave is being propagated.

Dialog buttons

OK

Click on the **OK** button to apply the deformation and exit the dialog

Cancel

Click on the **Cancel** button to cancel the deformation and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Spiky Halo

The Spiky Halo deforms the image producing a halo effect, with spikes. It preserves the image around the **Center position** using the **Radius** information and then generates a radial pattern, with a frequency of spikes defined by the **Frequency** setting. The areas outside the preserved area are deformed by a wave laid over the radial pattern.

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Center position

Vertical and Horizontal numeric input boxes

Enter the location of the emanation point, or the center of the halo effect. It is specified as a percentage of the image area (0 on both values is the upper left corner).

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Spiky Halo Settings

Radius numeric input box

Defines the area to be preserved around the **Center position**, as a percentage of the image area

Amplitude numeric input box

Defines the amplitude of the wave laid over the radial spikes, as a percentage of the dimensions available for the non-preserved area, based on the image size

Frequency

Defines the frequency of the radial pattern used to create the spikes.

Stretch from edges check box

When you check this option, parts of the wave are created by stretching the image information that exists on the edges of the image. If unchecked, it uses the original image information from the corresponding area where the wave is being propagated.

Changing values using the Thumbnail preview

Press the **Alt** key, drag the mouse over the **Thumbnail preview** area, and see the results in real time.

Horizontal movements during the drag change the **Radius** value.

Vertical movements during the drag change the **Amplitude** value.

Dialog buttons

OK

Click on the **OK** button to apply the deformation and exit the dialog

Cancel

Click on the **Cancel** button to cancel the deformation and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Twirl

The Twirl deformation distorts the image by revolving the center area of the image or selection in one direction. The amount of the deformation can be defined by the **twirl angle**.

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Angle numeric input box

Defines the amount of the effect, in degrees, with positive numbers representing clockwise twirls, and negative number representing counter clockwise twirls

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area to change the **Angle** value and see the results in real time.

Warp

The Warp deforms the image producing an effect where an area of the image appears to be attracted or repelled by a center point. It preserves the points outside the radius of the attracted or repelled area.

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Center position

Vertical and **Horizontal** numeric input boxes

Enter the location of the center of the effect. It is specified as a percentage of the image area (0 on both values is the upper left corner).

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Warp Settings

Radius numeric input box

Defines the area to be attracted or repelled around the **Center position**, as a percentage of the image area.

Attraction numeric input box

Defines the amplitude of the effect, as a percentage of the dimensions available for the area defined by the **Radius** setting, where positive values denotes repulsion, while negatives denotes attraction.

Use Elliptic distances check box

When you check this option, the effect will be less intense in the inner parts of the effect area.

Changing values using the Thumbnail preview

Press the **Alt** key, drag the mouse over the **Thumbnail preview** area, and see the results in real time.

Horizontal movements during the drag change the **Radius** value.

Vertical movements during the drag change the **Attraction** value.

Dialog buttons

OK

Click on the **OK** button to apply the deformation and exit the dialog

Cancel

Click on the **Cancel** button to cancel the deformation and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Wave

The wave deformation generates parallel waves in both directions. It is equivalent to have a wave deforming a reflected image on a calm water surface. The effect can be applied on both or only one of the directions.

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Horizontal distortion

Amplitude numeric input box

Defines the amplitude (height) of the horizontal wave, as a percentage of the image size

Wave Length numeric input box

Defines the length of the horizontal wave, as a percentage of the image size

Vertical distortion

Amplitude numeric input box

Defines the amplitude (height) of the vertical wave, as a percentage of the image size

Wave Length numeric input box

Defines the length of the vertical wave, as a percentage of the image size

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Horizontal movements during the drag change the **Amplitude** value for the **Horizontal distortion**.

Vertical movements during the drag change the **Amplitude** value for the **Vertical distortion**.

Horizontal movements with the **Alt** key pressed during the drag change the **Wave Length** value for the **Horizontal distortion**.

Vertical movements with the **Alt** key pressed during the drag change the **Wave Length** value for the **Vertical distortion**.

Stretch from edges check box

When you check this option, external parts of the wave are created by stretching the image information that exists on the edges of the image. If unchecked, it uses the original image information from the corresponding area where the wave is

being propagated.

Dialog buttons

OK

Click on the **OK** button to apply the deformation and exit the dialog

Cancel

Click on the **Cancel** button to cancel the deformation and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Whirl

The Whirl deformation distorts the image by revolving the image around a **Center position**, in both directions (clockwise and counter-clockwise), over a ripple-deformed surface.

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Center position

Vertical and horizontal input boxes

Enter the location of the whirling point, or the center of rotation. It is specified as a percentage of the image area (0 on both values is the upper left corner).

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Ripple Settings

Amplitude numeric input box

Defines the amplitude (height) of the wave, as a percentage of the dimensions available for each wave ring, based on the image size

Wave Length numeric input box

Defines the length of the wave, as a percentage of the dimensions available for each wave ring, based on the image size

Changing values using the Thumbnail preview

Press the **Alt** key, drag the mouse over the **Thumbnail preview** area, and see the results in real time.

Horizontal movements during the drag change the **Amplitude** value.

Vertical movements during the drag change the **Wave Length** value.

Stretch from edges check box

When you check this option, parts of the wave are created by stretching the image information that exists on the edges of the image. If unchecked, it uses the original image information from the corresponding area where the wave is being propagated.

Dialog buttons

OK

Click on the **OK** button to apply the deformation and exit the dialog

Cancel

Click on the **Cancel** button to cancel the deformation and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Spinning Wheel

This deformation distorts the image by displacing its pixels over a spinning wheel reflective convex surface. The remaining parts of the image area are filled with the current background color. This menu command has no dialog.

Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs

The following deformations are implemented using the same concept: deforming the image in one direction, by the amount specified (on the numeric input box of the dialog or by dragging the mouse over the **Thumbnail preview** area):

- Cylinder - Concave Horizontal
- Cylinder - Concave Vertical
- Cylinder - Convex Horizontal
- Cylinder - Convex Vertical
- Pinch
- Punch
- Skew – horizontal
- Skew – vertical

The best way to understand the effects of these deformations is by seeing their results. Click on the **Preview** button to see the deformation applied to the full size image, click on the **Cancel** button to exit without changing the original image or selection.

The dialogs are composed by:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.


Amount numeric input box

Use this input box to specify the amount of the deformation to be applied on the image or selected area.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

1) Move the mouse pointer over the **Thumbnail preview** area.

 The mouse pointer changes to a hand cursor.

2) Click the primary mouse button (left button) and drag the mouse to change the deformation amount.

Dialog buttons

OK

Click on the **OK** button to apply the deformation and exit the dialog

Cancel

Click on the **Cancel** button to cancel the deformation and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the deformation applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Cylinder – Concave Horizontal

This deformation distorts the image by vertically expanding the upper and lower areas while vertically contracting the central area.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

Cylinder – Concave Vertical

This deformation distorts the image by horizontally expanding the left and right areas while horizontally contracting the central area.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

Cylinder – Convex Horizontal

This deformation distorts the image by vertically contracting the upper and lower areas while vertically expanding the central area.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

Cylinder – Convex Vertical

This deformation distorts the image by horizontally contracting the left and right areas while horizontally expanding the central area.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

Perspective – Horizontal

This deformation distorts the image producing a perspective effect on the horizontal axis by narrowing the left or right areas, while preserving the opposite side unchanged. The remaining parts of the image area are filled with the current background color.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

Perspective – Vertical

This deformation distorts the image producing a perspective effect on the vertical axis by narrowing the upper or lower areas, while preserving the opposite side unchanged. The remaining parts of the image area are filled with the current background color.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

Pinch

This deformation distorts the image by pushing the center area, contracting it, while expanding the areas closer to the edges.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

Punch

This deformation distorts the image by pulling the center area, expanding it, while contracting the areas closer to the edges.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

Skew – Horizontal

This deformation distorts the image by slanting its vertical axis. It slides the upper and lower areas of the image in opposite directions (left and right). The remaining parts of the image area are filled with the current background color.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

Skew – Vertical

This deformation distorts the image by slanting its horizontal axis. It slides the left and right areas of the image in opposite directions (up and down). The remaining parts of the image area are filled with the current background color.

For details on the dialog use, see [Using the Cylinders, Perspective, Punch, Pinch, and Skew dialogs](#)

Ellipse

This deformation envelops the image or selection with an ellipse and fills the remaining parts of the image area with the current background color. This menu command has no dialog.

Triangle

This deformation envelops the image or selection with a triangle and fills the remaining parts of the image area with the current background color. This menu command has no dialog.

Lozenge

This deformation envelops the image or selection with a lozenge and fills the remaining parts of the image area with the current background color. This menu command has no dialog.

Pentagon

This deformation envelops the image or selection with a pentagon and fills the remaining parts of the image area with the current background color. This menu command has no dialog.

Hexagon

This deformation envelops the image or selection with a hexagon and fills the remaining parts of the image area with the current background color. This menu command has no dialog.

Image filters

LView Pro Filters are operations that change the color of all pixels in the active image or current selection (when a selection is defined and the image is in True Color format).

In a Filter operation, the new color of a pixel is determined by the current color of the pixel and its neighbors, and the type of color filter operation. Unlike in a Transformation or Deformation operation pixel positions are not changed.

Using Filter operations is a matter of understanding how to work with a Multiple Operation Dialog, selecting the desired operation from the list, and adjusting the options of the operation while previewing its effects. For details, see [Using Multiple Operation dialogs](#). Most of the pre-defined Filter operations have self-explanatory names, and the best way to understand what they do is by using them on a number of images.

Image filters can only be applied on images in True-color format.

For more information, see :

[Using Pre-defined filters](#)

[Understanding User-defined filters](#)

[Specifying user-defined filters](#)

Using Pre-defined filters

Use the menu command **Color | Filters**. The filter is applied to the whole image or selection.

NOTE:

If the **Filters** menu item cannot be selected then the image is *palette-based*. You need to convert it to a *true-color* format to use the filters. For details, see [Converting a palette-based image to a true-color format image](#).

1) Select the filter you want to use

Available pre-defined filters include:

- Edge Enhance
- Edge Enhance More
- Find Edges
- Find Vertical Edges
- Find Horizontal Edges
- Trace Contour
- Blur
- Blur More
- Soften
- Soften More
- Sharpen
- Sharpen More
- Emboss
- Despeckle
- Median
- Erode
- Dilate
- Add Random Noise
- Add Uniform Noise.

2) Select a blending mode. For details, see [Blending modes](#).

3) Select an opacity value.

Low values for the opacity result in smaller effects of the filter. The resulting filter operation is only partially blended with the image.

4) Preview of the action over the active image or selection on the preview window

5) Choose one of the following:

- Click on **Apply** to perform the action on the active image or selection
- Click on **Revert** to revert the action of the previously applied action.
- Click on **Close** to leave the dialog without changing the image
- Select another options and proceed as above.

At any time, after applying the changes, you can use the Undo command or the *Undo/Redo History Palette* to revert to the previous state.

Understanding User-defined filters

You can create new filter operations by teaching LView Pro new ways to compute colors from groups of pixels. Use the *Filter Specification dialog* (accessible from the *User-defined Filters* dialog) to create new filter operations. New operations are defined by a matrix called the Kernel, one Divisor factor, one Bias factor, and the option to perform the filter operation over RGB values (as opposed to grayscale values).

Kernel, Divisor, Bias, and RGB

The Filter operation works by sliding the Kernel over each pixel in the image or current selection. The new color of the pixel is computed by multiplying the elements on the Kernel by the color of pixels covered by it. The multiplication's results are added together, then divided by the Divisor factor, and finally added to the Bias factor to obtain the new color.

When the Filter operation is performed over RGB values, the whole operation is repeated once for each component (Red, Green, and Blue). Alternatively, the Filter operation may be performed over the corresponding grayscale value of each pixel. This is equivalent to transforming the image into grayscale format, and then using the same Kernel, Divisor, and Bias over RGB values.

Specifying user-defined filters

Use the menu command **Color | User-defined | Filters**

Click on a filter from the list, to edit and modify it (or click on the **New** button to create a new filter).

Click on the **Edit** button to open the **Filter Specification dialog**.

NOTE:

If the **Filters** menu item cannot be selected then the image is *palette-based*. You need to convert it to a *true-color* format to use the filters. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG ELEMENTS:

Name

Use this box to select the name of the filter. This name is displayed in the list of operations in the User-defined Filters dialog.

Kernel

Enter the multiplication factors that compose the Kernel matrix.

Divisor

Select the global division factor to be applied after multiplication by the Kernel matrix.

Bias

Select the global additive factor to be applied after division.

RGB

Check this option if the filter should be applied over color components. If this option is unchecked, the image or selection is converted to grayscale before applying the filter.

Creating special effects in images

For more information, see :

[Blinds](#)

[Buttonize](#)

[Edge Fill](#)

[Edge Glow](#)

[Feedback](#)

[Gradient Colorize](#)

[Mosaic Antique](#)

[Mosaic Glass](#)

[Motion Blur](#)

[Seamless pattern](#)

[Symmetric pattern](#)

[Sketch](#)

[Weave](#)

Blinds

Use the menu command **Image | Effects | Blinds**.

This effect creates an image applied over blinds. The blinds can be oriented in any direction.

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Blinds settings

Size numeric box

Specifies the blinds size as a percentage of the image or selection

Angle numeric box

Specifies the blinds angle in degrees in relation to the horizontal axis

Opacity numeric input box

Specifies how much of the effect will be applied to the original image. A low value results in no effect; a 100 % value replaces the original image with the blinds.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Rotational movements during the drag change the **Angle** value.

Vertical or horizontal movements with the **Alt** key pressed during the drag change the **Size** value.

Color settings

Select one of the following:

Color: paints the blinds with a solid color. Click on the color button to change it

Gradient colors: paints the blinds using the gradient listed on the **Color Gradients** list box.

Inverted gradient: paints the blinds using the inverted gradient listed on

the **Color Gradients** list box.

Use gradient opacities check box

Check this option to use the opacity of the current **Gradient**. For details, see [Color gradient editor: the Transparency area](#).

Color gradient list box:

Select the gradient to be used. For details on how to create or edit a color gradient, see [Color Gradient Editor](#)

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Buttonize

Use the menu command **Image | Effects | Buttonize**.

Use this command to create a Windows rectangular button effect around the active image, or current selection. LView Pro uses the currently selected **Color Gradient** to paint the edges of the button. The Buttonize effect only uses the color information, disregarding the transparency settings (if any) of the **Color Gradient**.

The current settings specified on this command are also referred as the **Global Buttonize settings**.

You can also create button effects with objects. For details, see [Object Properties – Buttonize tab](#).

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Edges area:

Horizontal Size numeric input box

Select the percentage of the image to be included in the border of the button. The smallest allowed percentage is 1%. Use 50% to include the whole image in the border.

Vertical Size numeric input box

Select the percentage of the image to be included in the border of the button. The smallest allowed percentage is 1%. Use 50% to include the whole image in the border.

Transparent check box

Check this option to create a transparent edge. The edge is created opaque if this option is unchecked.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Gradient area:

Repeats numeric input box

Specifies how many times the selected **Color Gradient** will be repeated along the edge

Split check box

Check this option to create a button effect using the upper half of the gradient range to paint the left and top edges, and the lower range for the other edges. Uncheck this option to use the full gradient range on all edges.

Invert check box

Check this option to use the inverted color gradient.

Color Gradient drop list

Displays and allows selection of the **color gradient** from the list of existing gradients. For details on how to create or edit a color gradient, see [Color Gradient Editor](#)

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Any command with an option for **Buttonize** use the settings defined on this *Buttonize* dialog. The commands with the Buttonize option are:

- **Image | Effects | Photo Package**
- **File | Multiple Open | Contact sheet**
- **File | Multiple Open | Web Gallery)**

Click on the ellipsis button  closer to the **Buttonize** check box to open the *Buttonize* dialog.

Edge Fill

Use the menu command **Image | Effects | Edge Fill**.

Use this command to create an artistic effect using the image edges and color gradients.

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Edge Fill settings

Detail numeric input box

Specifies the detail level of the edges

Opacity numeric input box

Specifies how much of the effect will be blended with the original image. A low value results in no effect; a 100 % value replaces the original image with the effect.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Horizontal movements during the drag change the **Detail** value.

Vertical movements during the drag change the **Opacity** value.

Color gradients list box:

Select the gradient to be used. For details on how to create or edit a color gradient, see [Color Gradient Editor](#)

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Edge Glow

Use the menu command **Image | Effects | Edge Glow**.

This effect creates an image that appears to be made from neon tubes. It identifies the edges of the image and paints them using the selected gradient.

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Edge Glow settings

Detail numeric input box

Specifies the detail level of the edges

Opacity numeric input box

Specifies how much of the effect will be blended to the original image. A low value results in no effect; a 100 % value replaces the original image with the effect.

Intensity

Specifies how much of the gradient will be applied to the edge. A low value results in small glowing edges; a large value produces a more intense glowing edge.

Black background check box

Check this option to paint all the areas that are not edges with the black color, respecting the settings for **Opacity**.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Horizontal movements during the drag change the **Detail** value.

Vertical movements during the drag change the **Opacity** value.

Color gradients list box:

Select the gradient to be used. For details on how to create or edit a color gradient, see [Color Gradient Editor](#)

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Feedback

Use the menu command **Image | Effects | Feedback**.

This effect creates an image as if reflected by mirrors placed on opposed walls.

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Center location

Vertical and **Horizontal** numeric input boxes

Enter the location of the central reflection point. It is specified as a percentage of the image area (0 on both values is the upper left corner).

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area and see the results in real time.

Feedback settings

Opacity numeric input box

Specifies how much of the effect will be blended to the original image. A low value results in no effect while a 100 % value replaces the original image with the effect.

Intensity

Specifies how many times the reflection will occur, or how deep the feedback effect is.

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Gradient Colorize

Use the menu command **Image | Effects | Gradient Colorize**.

This effect colorizes the image using a color gradient.

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Colorize settings

Opacity numeric input box

Specifies how much of the effect will be applied to the original image. A low value results in no effect; a 100 % value replaces the original image with the effect.

Repeats numeric input box

Specifies how many times the **Color Gradient** in use will be redistributed when used to paint the image pixels.

Invert gradient check box

Use this option to apply the gradient inverting its color specification.

Use gradient opacities check box

Check this option to use the opacity of the current **Color Gradient**. For details, see [Color gradient editor: the Transparency area](#).

Color gradients list box:

Select from the list the gradient to be used. For details on how to create or edit a color gradient, see [Color Gradient Editor](#)

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Mosaic Antique

Use the menu command **Image | Effects | Mosaic Antique**.

This effect creates an image that appears to be made from antique tiles.

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Grid Settings

Columns and Rows input boxes

Enter the number of columns and/or rows of tiles.

If the **Symmetric** check box is checked, enter only the **Columns** information.

Symmetric check box

Check this box to ensure that the same number of tiles will be applied on the vertical and horizontal.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area to change the number of columns and rows and see the results in real time.

Mosaic Settings

Tile opacity numeric input box

Specifies the intensity of the tile blending with the original image: a low intensity displays the original image under the tile, while an intensity of 100 % replaces the original parts of the image with the tiles.

Grout pixels numeric input box

Specifies the grout width between tiles, in pixels

Grout Opacity

Specifies the intensity of the grout blending with the original image: a small intensity displays the original image under the grout; an intensity of 100 % replaces the original parts of the image with the grouts.

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Mosaic Glass

Use the menu command **Image | Effects | Mosaic Glass**.

This effect creates an image that appears to be made from glass tiles.

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Grid Settings

Columns and Rows input boxes

Enter the number of columns and/or rows of tiles.

If the **Symmetric** check box is checked, enter only the **Columns** information.

Symmetric check box

Check this box to ensure that the same number of tiles will be applied on the vertical and horizontal.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area to change the number of columns and rows and see the results in real time.

Mosaic Settings

Glass curvature numeric input box

Specifies how the original image will be displayed by each tile: a low value creates a tile with the part of the image closer to each tile, while a 100 % value creates a tile composed by the whole image

Edge curvature numeric input box

Specifies the intensity of the distortion on areas around each tile edge: a larger value for the edge curvature creates the impression that the original image is more distant than with a lower value.

Grout size numeric input box

Specifies the grout width between tiles, in pixels

Grout Opacity

Specifies the intensity of the grout blending with the original image: a low value displays the original image under the grout; a 100 % value replaces the original parts of the image with the grouts.

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Motion Blur

Use the menu command **Image | Effects | Motion Blur**.

Use this command to create a motion blur effect on the active image or current selection.

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Direction

Select the direction of the motion, in degrees.

Intensity

Select the intensity of the motion, in pixels.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area to change the values for the **Direction** and **Intensity** settings and see the results in real time.

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Image Preview

Click on the **Image Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Seamless pattern

Use the menu command **Image | Effects | Seamless Pattern**.

Use this effect to create an image suitable to be used as a pattern: it can be tiled without showing seams. The resulting pattern can be applied on the image/selection or used to create a new image. The new image created with this command can be saved on the pattern list or used directly. For details on how to use patterns, see [Using the Pattern style](#).

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG ELEMENTS:

Pattern settings

Scale numeric input box

Specifies the size of the pattern as a percentage of the image or selection

Horizontal blend numeric input box

Specifies the size of the horizontal blend, as a percentage of the pattern size: a 50% value represents a blend over the whole pattern horizontal extension. Use this value to adjust the horizontal seam matching.

Vertical Blend

Specifies the size of the vertical blend, as a percentage of the pattern size: a 50% value represents a blend over the whole pattern vertical extension. Use this value to adjust the vertical seam matching.

When you press OK options

Select one of the following:

- **Fill the active layer/selection:** the resulting pattern will be tiled on the current image or selection
- **Create a new image:** the resulting pattern will be used to create a new image

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

NOTE: To add the pattern to the patterns' list, after the pattern is created as an Image, use the menu command **Image | Create Pattern**. For details, see [Creating New Patterns](#).

Symmetric pattern

Use the menu command **Image | Effects | Symmetric Pattern**.

Use this effect to create an image suitable to be used as a symmetric pattern. The resulting pattern can be applied on the image/selection (Fill Image) or used to create a new image (Send to editor). The new image created with this command can be saved on the pattern list or used directly. For details on how to use patterns, see [Using the Pattern style](#).

DIALOG ELEMENTS:

Image with Pattern area

A thumbnail preview of the image/selection with the pattern mirrors and handles

The pattern mirrors are represented by two lines (mirror #1 and mirror #2) and three handles (*gray handle*, *common white handle*, *single white handle*).

Mirror #1 is defined by the *gray handle* and the *common white handle*, and defines the *Height* of the pattern

Mirror #2 is defined by the *common white handle* and the *single white handle*, and defines the *Width* of the pattern

Resulting Pattern

A thumbnail preview of the resulting pattern

Center

Vertical and **Horizontal** numeric input boxes

Enter the location of the *common white handle*, specified as a percentage of the image size.

Changing values using the **Image with Pattern area** thumbnail

Position the mouse pointer over the *common white handle* (the mouse pointer changes to a four-arrow cursor) and drag the mouse to change the location of the mirrors. The results are displayed in real time on the **Resulting pattern** thumbnail

Dimensions

Width

Specifies the width of the resulting pattern, as a percentage of the image size

Changing values using the **Image with Pattern area** thumbnail

Position the mouse pointer over the *single white handle* (the mouse pointer changes to a four-arrow cursor) and drag the mouse to change the

width of the resulting pattern. The results are displayed in real time on the **Resulting pattern** thumbnail

Height

Specifies the height of the resulting pattern, as a percentage of the image size

Changing values using the **Image with Pattern area** thumbnail

Position the mouse pointer over the *gray handle* (the mouse pointer changes to a four-arrow cursor) and drag the mouse to change the width of the resulting pattern. The results are displayed in real time on the **Resulting pattern** thumbnail

Offset

Horizontal and vertical offsets

Specifies the starting point for the application of the Resulting pattern on the image or selection

Angle

Angle numeric box

Specifies the angle (in degrees) of the pattern, as the angle between mirror #1 (gray-white) and the vertical axis

Changing values using the **Image with Pattern area** thumbnail

Position the mouse pointer over any part of the Image with Pattern area thumbnail other than the mirror handles (the mouse pointer changes to a pointing hand cursor). Now, drag the mouse to change the angle of the resulting pattern. The results are displayed in real time on the **Resulting pattern** thumbnail

Angle gauge

Displays the current **Angle** and can be used to change it by dragging its handle.

Scale

Specify the size of the Resulting pattern when applied to the image or selection, as a percentage of the Resulting pattern size. Reducing the scale creates an image with more repetitions of the pattern.

When you press OK options

Select one of the following:

- **Fill the image:** the resulting pattern will be tiled on the current image or selection
- **Send to editor:** the resulting pattern will be used to create a new image

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

NOTE: To add the pattern to the patterns' list, after the pattern is created as an Image, use the menu command **Image | Create Pattern**. For details, see [Creating New Patterns](#).

Sketch

Use the menu command **Image | Effects | Sketch**.

Use this effect to create an artistic sketch based on the current image, using a solid or a color gradient.

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Sketch settings

Detail input box

Specifies how detailed the sketch will be, based on the image edges

Opacity input box

Specifies the intensity of the sketch blending with the original image: a low value displays the original image; a 100% value replaces the original image with the sketch.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area to change the values for the **Details** and **Opacity** settings and see the results in real time.

Thick strokes check box

Check this box to create a sketch with less detail on the edges.

Sketch colors option

Select one of the following:

- **Solid**: creates the sketch using a solid color. Click on the color button to change it
- **Gradient**: creates the sketch using the current **Color Gradient**

Background color

Specifies the color to be used on the background of the sketch; click on the color button to change it. This color is used to paint the image pixels that do not belong to the edges used on the sketch.

Color gradients list box:

Select from the list the gradient to be used. For details on how to create or edit a color gradient, see [Color Gradient Editor](#)

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

Weave

Use the menu command **Image | Effects | Weave**.

Use this command to create an artistic effect where the resulting image appears to be made from a weave loomed with painted threads.

NOTE:

If the menu item is dimmed, then the image is *palette-based*. You need to convert it to a *true-color* format to use the effect. For details, see [Converting a palette-based image to a true-color format image](#).

DIALOG ELEMENTS:

Thumbnail preview

Displays a thumbnail of the effect applied on the image or selected area.

Weave settings

Width input box

Specifies the width of the thread, as a percentage of the image size

Opacity input box

Specifies the intensity of the resulting weave blending with the original image: a low value displays the original image; a 100 % value replaces the original image with the weave.

Changing values using the Thumbnail preview

Drag the mouse over the **Thumbnail preview** area to change the values for the **Width** and **Opacity** settings and see the results in real time.

Color option

Select one of the following:

- **Solid**: creates the weave using a solid color. Click on the color button to change it
- **Gradient**: creates the weave using the current **Color gradient**
- **Rotated Gradient**: creates the weave using the current **Color gradient**, rotating it 90 degrees in relation to the threads axes

Gap settings

Size input box

Specifies the size of the gap between the threads, as a percentage of the weave width

Opacity numeric input box

Specifies the intensity of the gaps blending with the original image: a low value displays the original image; a 100 % value replaces the original image with the gap

Color

Specifies the solid color of the gap between the threads

Color gradients list box:

Select from the list the gradient to be used. For details on how to create or edit a color gradient, see [Color Gradient Editor](#)

Dialog buttons

OK

Click on the **OK** button to apply the effect and exit the dialog

Cancel

Click on the **Cancel** button to cancel the effect and exit the dialog

Preview

Click on the **Preview** button to obtain a preview in full size of the effect applied to the current image or selection. If you exit the dialog with **Cancel**, the preview will revert to the original image

The Photo Package

The Photo Package command implements a service provided by many photo-processing bureaus. Multiple copies of an image are packaged into a single sheet using a selectable layout. A choice of popular layouts is available.

Photo package layouts are proportional to an 8 by 10 inches sheet, corresponding to the printable area of a letter size page (8.5 by 11 inches with horizontal margins of .25 inch and vertical margins of .5 inch).

To create a Photo Package with an image, use the menu command **Image | Effects | Photo Package**.

If there is a selection defined, the photo package is created by applying the selection on the active layer used when the selection was created. Even if you set this layer as invisible, the photo package will still be created using the selection applied to the active layer.

For more information, see :

[Photo Package dialog](#)

[Creating and printing a photo package](#)

Photo Package dialog

The Photo Package creation is performed using a single dialog.

DIALOG ELEMENTS:

Resolution

Enter the resolution for the photo package. The images generated will be created using this resolution. A high value in this box usually creates a photo package with much more pixels than required for most output devices.

Layout

Select the layout you want to use. The number between parentheses is the number of repeated images on the photo package, and the second number is the dimension of each image on the photo package. Some layouts have different image sizes, for maximum optimization of the photo package area.

Photo Package layout preview area

Preview the graphical representation of the **Layout**

Crop Allowed check box

Check this option to crop the source image when it does not fit in some of the image areas of the photo package. Depending on the layout used, some images will be cropped, others not.

Enlarge Allowed check box

Check this option to enlarge the image to fit the whole area assigned for the image areas of the photo package. Depending on the layout used, some images will be enlarged, others not.

Use Buttonize Effect check box

Check this option to create the images on the photo package with a button effect (it creates a nice framing effect).

Buttonize settings button

Click on this button to open the *buttonize* dialog to set the buttonize effect options. For details, see [Buttonize](#).

Creating and printing a photo package

The photo package is created with all images defined on the layout proportional to an 8 by 10 printable area.

The steps to create and print a photo package are:

- 1) Open the image file into LView Pro (**File | Open** or similar)
- 2) Use the menu command **Image | Effects | Photo Package**.
- 3) Select an adequate DPI for your device.
Usually $\frac{1}{4}$ of the graphics resolution is a reasonable value (for instance, for a 600 DPI printer, you can use 150 DPI as resolution for the photo package)
- 4) Select the layout you want from the Layout drop box. The layout preview area displays the select layout configuration.
- 5) If you want a maximum utilization of the printable area for each image on the layout, check the **Crop allowed** option. If the image is small than the printable area for each image, check the **Enlarge Allowed** option.
- 6) For a nice framing effect, check the **Use Buttonize Effect** option
- 7) Click on the **OK** button
- 8) Wait for the photo package to be created. It will be created as a bmp file document in the editor area.
- 9) Select **File | Page Setup**
- 10) If you are using a letter paper (8.5 x 11), click on the **Full Size** and **Center** buttons.
Use these settings to adjust the photo package to be enlarged and centered on the paper, producing a proportional image to the original 8 by 10 working area. You can see the printable results in the small preview area or using the command **File | Print Preview**.
- 11) Click on the **OK** button
- 12) Select **File | Print** to print the photo package.

Creating a Calendar

LView Pro has a calendar creator module.

Together with the layers, you can create customized calendars.

The calendar is created as a floating selection. You can paste it to the current layer, or create a new layer from the selection. You can also change the size of the calendar, as a selection, using the Image Transformation and Image Deformation commands.

To open the calendar dialog use the menu command **Image | Effects | Calendar**.

For more information, see :

[Calendar Dialog](#)

[Changing the calendar size and shape](#)

[Saving the calendar as a layer](#)

Calendar Dialog

Use the menu command **Image | Effects | Calendar**.

DIALOG ELEMENTS:

Type option

- **Standard:** a table of the days of the month with the days of the week on the top row
- **Row of Months:** a table of days of the week composed by the days of the month on the top row and the months on the leftmost column of the table

Standard Calendar Options

- **Columns in All Year format:** define the number of columns used on the All Year format (selected from the **Period** area)
- **Extra cell width and height:** specify the number of pixels added to each cell to enlarge it. This option is useful when you want to create a calendar with cells that will include images or text.
- **Use column and row divisor lines:** check this option if you want to divide the cells with lines. The lines are created as dashed lines using the text color.

Period

- **Year:** use this box to define the year for the calendar
- **Month:** use this box to define the month of the year, to create a single month calendar, or choose “—All Year —” to create a calendar with the 12 months.

Background

- **Opacity:** define the opacity value (percentage) of the background color. A 100% value produces a solid color, without any transparency.
- **Color:** click on this color box to define the color of the calendar background.



Text

- **Font:** select the text font used for the calendar letters and numbers. The available fonts are: Arial, Courier, Helvetica, Times, and Times New Roman.
- **Color:** click on this color box to define the text color.
- **Size:** use this input box to define the text font size.

To create the calendar, click on the **OK** button.

Changing the calendar size and shape

After you create the calendar, it is laid on the image as a floating selection. You can use the following tools to change it:

-  **Free Transformation** tool, for details, see the topic [Using the Free Transformation tool](#)
-  **Free Deformation** tool, for details, see the topic [Using the Free Deformation tool](#)

Saving the calendar as a layer

One way to incorporate the calendar as part of an image, without changing its contents, is to create a layer from the floating selection containing the calendar.

To create a layer from a selection, use the menu command **Layer | New | From Selection**. For details, see [Creating a layer from a selection](#).

Operating images

LView Pro allows you to create a new image as result of an operation between two images edited by LView Pro. The resulting image is created in True Color format.

Use the menu command **Image | Operate** to activate this command.

DIALOG ELEMENTS:

Select Source Image 1

Select the first source image for the operation. Image selection order matters for pixel operation Subtract.

Select Source Image 2

Select the second source image for the operation.

Select Pixel Operation

Add	Pixels are added.
Multiply	Pixels are multiplied.
Darker	Darker pixel is selected.
Lighter	Lighter pixel is selected.
Subtract	Pixels in the first image are subtracted from pixels in the second image.
Difference	Resulting pixel is the absolute value of the difference from pixels in the two images

Divisor

Resulting pixel is divided by the value you select for this option.

Bias

Resulting pixel is added to the value you select for this option (after applying divisor).

When Over/Underflow Occurs

Truncate Result to [0..255] Range

Check this option to truncate resulting pixel to the range. For instance, if pixels are added, and the resulting color component is 256, it will be truncated to 255.

Let Result Wrap Around [0..255] Range

Check this option to let results wrap around the range. For instance, if pixels are added, and the resulting color component is 256, it will be wrapped around to zero.

Combining Color Channels

You can combine color channels (RGB or YUV separations) into a single image. This command is only available when Windows is set to use a True or High color mode.

This command is used when you have for instance, the three image components separated with the menu command **Image | Color Channels | Separate RGB** or **Image | Color Channels | Separate YUV**.

Use the menu command **Image | Color Channels | Combine** to open the dialog.

DIALOG ELEMENTS:

Extract First Color Component From

Select the image containing the first color component (Red or Y) from the list.

Extract Second Color Component From

Select the image containing the second color component (Green or U) from the list.

Extract Third Color Component From

Select the image containing the third color component (Blue or V) from the list.

Color Components are

- **Red, Green, and Blue:** check this option if the source images contain Red, Green, and Blue components.
- **Y, U, and V:** check this option if the source images contain Y, U, and V components.

For more information, see :
[Separating color channels](#)

Separating color channels

LView Pro can split images into their color components (channels) in two modes: **Red, Green, and Blue**, and **Y, Cb, Cr**.

In either case, three images are created, each composed of a single color channel of the original image. You can edit these images as individual images, and then use the Combine Channels dialog to re-create the original image with the changes made.

The resulting images are in grayscale palette, one for each channel.

Performing precise editing operations

Sometimes it may seem hard to perform precise editing operations on small areas of an image. This topic shows a strategy you may use to achieve more precision on these operations.

1) Use the menu command **Window | New Window**.

LView Pro exhibits the active image in two separate editor windows.

2) Set each window to a different level of zoom

Use different zoom level to help you perform difficult editing operations. On one window, zoom into the image until you can see individual pixels. Depending on the size of your display and the resolution of your screen, a zoom level from 1:8 to 1:12 should be sufficient.

3) Arrange both windows so that you can get a good, comfortable view of the image on them.


Use the menu command **Window | Tile Vertically**, or manually move and resize them.

4) Optionally, turn on the Pixel Grid to see a boundary around each pixel, on the zoomed image.

5) Now, proceed to edit the image using the zoomed image.

The effects of each editing command you perform are also displayed on the other window, the one displaying the image without zoom, and you can monitor the effects of changes made at pixel level.

6) If you make a mistake, use one of the undo methods below to revert the image to the state it was before that mistake:

-  Click on the **Undo** button on the Main Toolbar
- Use the menu command **Edit | Undo**
- Use the *Undo/Redo History Palette*.

7) **Undo** and **Redo** buttons.

If you are not sure if you really like one particular editing command, use the menu commands **Edit | Undo** and **Edit | Redo** or the **Undo** and **Redo** buttons to compare the previous state of the image with the one after the editing command.

Painting, Drawing, and Text

The painting tools of LView allow you to paint the active image reproducing the behavior of actual painting tools.

One of their most realistic characteristics is the optional capability of “not building ink”. For example, if you apply the **Paintbrush** tool many times over an area without releasing the mouse button, it will not “saturate” the drawing (assuming that it has its opacity set to less than 100%). It is a real implementation of a paintbrush, where the amount of ink collected when you insert the brush into the ink (when you click the mouse) is limited, and will not completely cover the area used. On the other hand, the **Airbrush** tool behaves as an actual airbrush, where multiple strokes add more ink to the drawing.

The use of the painting tools is very flexible, and many resources found in one tool are found in the other painting tools. All painting tools can interpret information from pressure sensitive pads, or tablets. They also have different blending modes.

Another feature of the painting tools is the Picture Brushes: brushes that use images as source for the shape and color.

All painting tools can be applied using different Styles and Textures easily accessed from the *Color Selection* bar.

Painting tools:



Pencil tool



Paintbrush tool



Airbrush tool



Fill tool



Clone brush tool

Drawing tools:



Line tool



Shape tool



Path as a drawing tool

Text tool:



For more information, see :

[Using the painting tools](#)

[Choosing the style, paint colors, and texture](#)

[Applying the paint colors](#)
[Choosing the painting tool](#)
[Using the drawing tools](#)
[Working with text](#)

Using the painting tools

The basic steps for using the painting tools are:

- Choosing the paint colors, style and texture
- Choosing the painting tool
- Choosing the application choices
- Moving the mouse to the image and drag it over the area you want to paint.

Choosing the style, paint colors, and texture

The painting tools use ink from different sources: a solid color, a gradient, a pattern, a picture brush, or another part of the image.

The basic source for selecting these sources is the *Color Selection* dialog bar.

The first step in using a painting tool is to define the style to be used, for the foreground and background:

- Solid Color style
- Color Gradient style
- Pattern style

For details, see [Using the Solid Color style](#), [Using the Color Gradient style](#), and [Using the Pattern style](#).

Once the style is defined, you must choose the paint colors and the texture (depending on the style selected). For details, see [Defining the paint colors](#) and [Using Textures](#).

If you check the box **Lock** on the *Color Selection* dialog bar, the current settings will be used by all tools. Otherwise, each tool will have its own setting (such as Color Gradient, texture, etc)

There is also a special tool (**The Clone brush**) where the source for the paint is another image. For details, see [The Clone brush tool](#).

You can also paint with **picture brushes**, where the source for the painting tool is a complete image (shape and color are used). The paint color information is derived from the brush itself.

For more information, see :
[Selecting and changing the paint style](#)
[Using the Solid Color style](#)
[Using the Color Gradient style](#)
[Using the Pattern style](#)
[Using Textures](#)
[Understanding the Styles dialog](#)

Selecting and changing the paint style



Style Selector button

Use the *Color Selection* dialog bar, locate the **foreground and background style boxes**, and click on the **Style Selector** button.

A pop-up menu displays a list with the following styles:

- Solid color
- Color gradient
- Pattern

NOTE:

There are distinct styles for the foreground and the background colors.

You can also use the *Color Selection* dialog bar: locate the **foreground and background style boxes** and click on one of the boxes to open the *Styles* dialog. You can select and change the style on this dialog. For details, see [Understanding the Styles dialog](#).

For more information, see :
[Using the same style for all tools](#)

Using the same style for all tools

Use the *Color Selection* dialog bar, locate the **Lock** check box, and select it. Tools used from now on will use the current settings on the *Color Selection* dialog bar.

Using the Solid Color style

When using the **Solid Color** style, the **foreground and background** colors of the *Color Selection* dialog bar are applied. The other settings of the tool (such as blending mode, opacity, etc.) define how these solid colors are applied.



Style Selector button

Use the *Color Selection* dialog bar, locate the **foreground and background style boxes**, and click on the **Style Selector** button.

A pop-up menu displays a list with the following styles:

- Solid color
- Color gradient
- Pattern

Select the **Solid color** style.

For more information, see :

[Defining the paint colors](#)

Defining the paint colors

The two boxes on the top of the *Color Selection* dialog bar represent the two basic paint colors:



The box on the left is the **Foreground color**.
The box on the right is the **Background color**.



Click on the **color swapper** button to swap the foreground and background colors

The *Color Selection* dialog bar is initially displayed across the right side of the Main Window (for details, see [Color Selection dialog bar](#)).

For more information, see :

[Specifying the paint colors with the Color Selection dialog bar](#)

[Specifying the paint colors using the Styles dialog](#)

[Specifying the painting colors with the color dropper](#)

[Color dialog](#)

Specifying the paint colors with the Color Selection dialog bar

You can specify the colors loaded on the foreground and background paint colors boxes using one of the two methods below:

Selecting the paint colors from the Color Area

- 1) Position the mouse over the color area of the *Color Selection* bar
- 2) Use one of the following procedures to define the paint colors:
 - To define the **Foreground color**: click the **primary** mouse button on the color
 - To define the **Background color**: click the **secondary** mouse button on the color

Selecting the paint colors using the color specification dialog

- 1) Click the primary mouse button on one of the two color boxes (Foreground or Background)
- 2) This displays the [Color dialog](#), where you can specify the color attributes for the color box you clicked

When the active image is palette-based, LView Pro automatically finds and uses the palette entry containing the color specification that is closer to the one you selected.

Related items:

- [Specifying the paint colors using the Styles dialog](#)
- [Specifying the painting colors with the color dropper](#)
- [Color dialog](#)

Specifying the paint colors using the Styles dialog

Use the *Color Selection* dialog bar, locate the **foreground and background style boxes**, and click on one of the boxes to open the *Styles* dialog. You can select and change the paint color on this dialog, selecting the *Solid* option from the **Style** list and clicking on the **Color** button to open the *Color Dialog*. For details, see [Understanding the Styles dialog](#).

Related items:

[Specifying the paint colors with the Color Selection dialog bar](#)

[Specifying the painting colors with the color dropper](#)

[Color dialog](#)

Specifying the painting colors with the color dropper



Color dropper

The color dropper allows you to sample a color from the image. When you select the **Dropper** tool, the mouse pointer takes the shape of a dropper.

Move the dropper over the active image, or current selection, and the color of the pixel exactly underneath the dropper is displayed on the *Color Selection* dialog bar (in RGB or HSL format).

NOTE

In multi-layer images, the color information is retrieved from the active layer, and the visual information on the point being sampled may not match the color displayed on the *Color Selection* dialog because of the masks and the layer opacities.

When you locate the color you would like to paint with, define if it will be the new Foreground or Background color using one of the following:

- **Foreground color:** click the primary mouse button
- **Background color:** click the secondary mouse button

You can select painting colors from the active image or selection while using other painting tools, **without having to switch to the Dropper tool**. When you press the **Ctrl** key, the mouse pointer temporarily switches into the shape of the Dropper, and allows you to select colors. This feature is available for most of the painting tools.

While using the color dropper, the coordinates of the pixel are displayed on the Status Bar.

Related items:

[Specifying the paint colors with the Color Selection dialog bar](#)

[Specifying the paint colors using the Styles dialog](#)

[Color dialog](#)

Color dialog

The *Color dialog* is a dialog common to many tools. It allows you to specify the color using different methods:

- Click on one of the 48 **Basic Colors** then click on the **OK** button
- Click on the **color matrix**; drag the mouse pointer (horizontal movements change the Hue, vertical movements change the Saturation), click on the **luminosity slider** (the vertical column on the right), and then click on the **OK** button
- Enter the color specification in the **Red**, **Green**, and **Blue** (or in the **Hue**, **Sat**, and **Lum**) input boxes and then click on the **OK** button

The color you select is show in the **Color|Solid** box.

On this color specification dialog, you can **define up to 16 custom colors**. LView Pro remembers these custom colors between sessions.

To define a custom color click the closest **Basic Color** available, change the color using the **color matrix** and the **luminosity slider**, and then click on **Add to Custom Colors** button.

To change a custom color click on the **custom color**, change the color using the **color matrix** and the **luminosity slider**, and then click on **Add to Custom Colors** button. This replaces the custom color with the new color settings.

The **Color|Solid** box displays the color selected in the color matrix or specified in basic or custom color. If your graphics adapter is set to display 256 colors, color solid may show two colors. The right side shows how the selected color appears as a solid color (one of the available 256 color that the selected color will map to). The left side shows the dithered color, which is the approximation of the specified color using two of the available 256 colors.

Related items:

[Specifying the paint colors with the Color Selection dialog bar](#)

[Specifying the paint colors using the Styles dialog](#)

[Specifying the painting colors with the color dropper](#)

Using the Color Gradient style

When using a **Color Gradient** style, the selected **gradient style** and **color gradient** are used in conjunction with the other settings of the tool (blending mode, opacity, etc).



Style Selector button

Use the *Color Selection* dialog bar, locate the **foreground and background style boxes**, and click on the **Style Selector** button.

A pop-up menu displays a list with the following styles:

- Solid color
- Color gradient
- Pattern

Select the **Color Gradient** style.

NOTE

Do not confuse the **Color Gradient** style (*Color Selection* dialog bar) with the **Gradient mode** of the *Brush Palette*. The **Gradient mode** of the *Brush Palette* applies the color gradient (the gradient style is not used) distributed along the brush dimensions, in terms of edge opacity (set on the *Brush settings* dialog for the selected brush). The **Color Gradient** style applies the color gradient and style using the image or selection dimensions to distribute the gradient. The **Color Gradient** style has precedence over the **Gradient mode**.

For more information, see :

[Changing the Gradient style and Color Gradient](#)

[Understanding the different Gradient styles](#)

[Gradient orientation, originating point, angle, and repetitions](#)

Changing the Gradient style and Color Gradient

Use the *Color Selection* dialog bar, locate the **foreground and background style boxes**, and click on one of the boxes to open the *Styles* dialog. You can select and change the *gradient style* and *color gradient* on this dialog, selecting one of the *gradients styles (linear, rectangular, etc)* options from the **Style** list and selecting a *color gradient* from the **Gradient List** box.

You can also edit or create a new *color gradient* by clicking on the button **Edit Gradients**, to open the [Color Gradient Editor](#). For details, see [Understanding the Styles dialog](#) and [Color Gradient Editor](#).

Related items:

[Understanding the different Gradient styles](#)

[Gradient orientation, originating point, angle, and repetitions](#)

Understanding the different Gradient styles

Gradient styles define a distribution of ink based on some pre-defined formats.

They are represented by a color thumbnail that results from the combination of the *gradient style* with the *color gradient*, where the lighter area is associated with the beginning of the gradient and the darker area is associated with the end of the gradient.

For instance, if the color gradient is *Foreground to Background*, the gradient style *Linear* is applied with the current foreground color associated to the lighter areas, and with the current background color with the darker areas, with all the intermediate levels being applied using the intensity variation of the gradient.

The gradient operates as an intensity mask, where lighter points of the gradient produce more effect on the selected area, while darker points produce less effect.

LView Pro has the following gradient styles:

Linear gradient

Apply the selected color gradient using a linear intensity distribution. You can define the angle of the linear gradient in relation to the vertical.

Rectangular gradient

Same as the linear gradient, except that the distribution is over a rectangular area. You can define the location of the originating point of the gradient.

Diamond gradient

Same as the rectangular gradient, except that the distribution is over a diamond area

Cross gradient

Same as the diamond gradient, except that the distribution is over a crossed area

Oval gradient

Same as the cross gradient, except that the distribution is over an oval area

Radial gradient

Same as the oval gradient, except that the distribution is over a radial area.

Grayscale gradient

This option uses the grayscale equivalent values of the image pixels to determine the color gradient distribution. No image is displayed on the **Preview** area.

Shape gradient

This option uses the pixels' distances to the shape boundary to determine the

color gradient distribution. No image is displayed on the **Preview** area.

Related items:

[Changing the Gradient style and Color Gradient](#)

[Gradient orientation, originating point, angle, and repetitions](#)

Gradient orientation, originating point, angle, and repetitions

To change the settings for the Gradient style, do the following:

1) Open the *Styles* dialog

Use the *Color Selection* dialog bar, locate the **foreground and background style boxes**, and click on one of the boxes

2) Select one of the *gradients styles (linear, rectangular, etc)* options from the **Style** list.

The gradient style, combined with the color gradient is displayed on the Preview area (*Gradient List*)

3) The available settings depend on the gradient selected:

Linear gradient: you can change the angle by clicking and dragging the handle on the preview area, or using the **Angle** numeric input box and the number of repetitions using the **Repeats** numeric input box

Rectangular, diamond, cross, oval, radial: you can change the originating center by clicking and dragging the handle on the preview area, or using the numeric input box **Horizontal** e **Vertical**. To change the number of repetitions, use the **Repeats** numeric input box

Shape and *Grayscale* gradients: you can change the number of repetitions using the **Repeats** numeric input box

4) Click on the **OK** button to accept the new settings.

NOTE:

Gradient style settings for originating points or angle (expressed by the numeric fields **Vertical** and **Horizontal - Angle** for the **Linear Gradient**) are calculated in relation to the whole image. However, when using the **Fill** tool, the presence of a *selection* and the use of the **Alt** key may define if the reference is the whole image or the selection. For details, see [Localizing the Fill style with the Alt key](#).

Related items:

[Changing the Gradient style and Color Gradient](#)

[Understanding the different Gradient styles](#)

Using the Pattern style

When using a **Pattern** style, a pre-defined pattern is used respecting the pattern shape and colors. The foreground and background colors are not used in this case. The pattern is applied in conjunction with the other settings for the tool. Instead of painting with a solid color or a gradient, the pattern is used as the source of ink (the shape used is the shape of the tool).



Style Selector button

Use the *Color Selection* dialog bar, locate the **foreground and background style boxes**, and click on the **Style Selector** button.

A pop-up menu displays a list with the following styles:

- Solid color
- Color gradient
- Pattern

Select the **Pattern** style.

For more information, see :

[Changing the Pattern style](#)

[Changing the Patterns size and orientation](#)

[Creating New Patterns](#)

Changing the Pattern style

Use the *Color Selection* dialog bar, locate the **foreground and background style boxes**, and click on one of the boxes to open the *Styles* dialog. You can select and change the style on this dialog, selecting the *pattern* option from the **Style** list and selecting a *pattern* from the **Patterns List** box. You can maintain the patterns' list by clicking on the button **Edit Patterns**. For details, see [Understanding the Styles dialog](#).



Click on the to **swap patterns** button to swap the foreground and background patterns.

Related items:

[Changing the Patterns size and orientation](#)

[Creating New Patterns](#)

Changing the Patterns size and orientation

1) Open the *Styles* dialog

Use the *Color Selection* dialog bar, locate the **foreground and background style boxes**, and click on one of the boxes

2) Select *pattern* from the **Style** list

The pattern is displayed on the Preview area (*Patterns List*)

3) You can change the *Size* of the pattern and the *angle*, both in relation to the original pattern, using the **Size** (percentage) numeric input box and **Angle** (degrees) numeric input box.

4) Click on the **OK** button to accept the new settings.

Related items:

[Changing the Pattern style](#)

[Creating New Patterns](#)

Creating New Patterns

LView Pro can create patterns from any image or parts of an image. It can also easily create seamless and symmetric patterns.

For more information, see :

[Creating a pattern from an image](#)

[Creating a pattern from a part of the image](#)

[Creating a seamless pattern](#)

[Creating a symmetric seamless pattern](#)

[Maintaining the Patterns List](#)

Related items:

[Changing the Pattern style](#)

[Changing the Patterns size and orientation](#)

Creating a pattern from an image

- 1) Open the image
- 2) Use the menu command **Image | Create Pattern**
- 3) A dialog prompts for the pattern name
Type the pattern name (no extension is required, this is not a disk file)
- 4) The new pattern will be added to the pattern list

You can access this new pattern using the *Color Selection* dialog bar, and select the style **Pattern**. The newly created pattern becomes the current pattern.

Related items:

[Creating a pattern from a part of the image](#)


[Creating a seamless pattern](#)

[Creating a symmetric seamless pattern](#)

[Maintaining the Patterns List](#)

Creating a pattern from a part of the image

In cases where you do not want to use the whole image to create the pattern, but only one area of it, isolate this area with a selection, make it a floating selection, and then create the pattern.

- 1) Open the image
- 2)  Use the **Shape Selection** tool from the *Draw* toolbar to isolate the area of the image you want as a pattern
- 3) Use the menu command **Selection | Copy from layer** (or its shortcut Shift + C); this creates a floating selection.
- 4) Use the menu command **Image | Create Pattern**
- 5) A dialog prompts for the pattern name. Enter the pattern name.
- 6) The new pattern will be added to the pattern list

Related items:

[Creating a pattern from an image](#)


[Creating a seamless pattern](#)

[Creating a symmetric seamless pattern](#)

[Maintaining the Patterns List](#)

Creating a seamless pattern

One of the most important properties of a pattern is to be tiled both horizontal and vertically without showing seams on the pattern borders. To achieve that, you must create a **seamless pattern** before adding it to the list of patterns.

- 1) Open the image
- 2)  Use the **Shape Selection** tool from the *Draw* toolbar to isolate the area of the image you want as a pattern.
- 3) Use the menu command **Selection | Copy from layer** (or its shortcut Shift + C); this creates a floating selection.
- 4) Use the menu command **Image | Effects | Seamless Pattern**; use the option *Create a new image*; for details, see [Seamless pattern](#)
- 5) Use the menu command **Image | Create Pattern**
- 6) A dialog prompts for the pattern name. Enter the pattern name.
- 7) The new pattern will be added to the pattern list


NOTE: You can also use the whole image, by skipping steps 2 and 3.

Related items:

- [Creating a pattern from an image](#)
- [Creating a pattern from a part of the image](#)
- [Creating a symmetric seamless pattern](#)
- [Maintaining the Patterns List](#)

Creating a symmetric seamless pattern

When *symmetry* is required on a pattern, along with no seams, you must first create a **symmetric pattern** then create a seamless pattern. Sometimes the seams created on a symmetric pattern are useful, and you can skip the seamless pattern part.

- 1) Open the image
- 2)  Use the **Shape Selection** tool from the *Draw* toolbar to isolate the area of the image you want as a pattern.
- 3) Use the menu command **Selection | Copy from layer** (or its shortcut Shift + C); this creates a floating selection.
- 4) Use the menu command **Image | Effects | Symmetric Pattern**; use the option *Create a new image*; for details, see [Symmetric pattern](#)
- 5) Create the seamless pattern with the symmetric image:
Use the menu command **Image | Effects | Seamless Pattern**, with the option *Create a new image*; for details, see [Seamless pattern](#)
- 6) Use the menu command **Image | Create Pattern**
- 7) A dialog prompts for the pattern name. Enter the pattern name.
- 8) The new pattern will be added to the pattern list

NOTE: You can also use the whole image, by skipping steps 2 and 3.

Related items:

[Creating a pattern from an image](#)

[Creating a pattern from a part of the image](#)

[Creating a seamless pattern](#)

[Maintaining the Patterns List](#)

Maintaining the Patterns List

The *Patterns* dialog displays a thumbnail preview of the current pattern with its name. You can select any of the patterns by clicking on the thumbnail preview or on the drop arrow to open the pattern list.

The *Patterns List maintenance commands* are:

Open

Click on this button to load **one** previously saved **pattern** from disk. If the pattern name saved on the file is already being used on the existing list, you will be prompted to enter a new name for the pattern or cancel.

Save

Click on this button to save the selected **pattern** to the disk. A dialog prompts for the file name.

Rename

Click on this button to rename the selected **pattern**. A dialog prompts for the new name of the pattern. This name is not the same as the name used on the **Save** command.

Delete

Click on this button to delete the selected **Pattern**. There is no confirmation. You cannot delete the last pattern and at least one entry will always remain on the *Patterns list*.

Close

Click on the Close button to exit and close the *Patterns* dialog.

Defaults

Use this button to restore one or more of the factory installed patterns, in case you deleted them. Your custom patterns are preserved. If you have a pattern with the name of one of the factory installed patterns, it will be overwritten by the default restoration process (to avoid this, do not use the name of a deleted factory installed pattern)

Related items:

[Creating a pattern from an image](#)

[Creating a pattern from a part of the image](#)

[Creating a seamless pattern](#)

[Creating a symmetric seamless pattern](#)

Using Textures

LView Pro allows you to specify a paper texture to be used while applying the painting tool. For instance, when you select triangles, it simulates the painting over a surface covered by triangles, reflecting the saliences of the texture surface. All painting tools can use a texture during its application.



Texture Selector button.

Use the *Color Selection* dialog bar, locate the **foreground and background texture boxes**, and click on the **Texture Selector** button.

A pop-up menu displays a list with the following options:

- Use texture
- No texture

Select the option **Use Texture**.

The textures are available from the **Texture List**, accessed using the *Styles* dialog.

For more information, see :

[Changing the paper texture](#)

[Creating New Textures](#)

Changing the paper texture

Use the *Color Selection* dialog bar, locate the **foreground and background texture boxes**, and click on one of the boxes to open the *Styles* dialog. You can select and change the texture on this dialog, selecting a *texture* from the **Textures List**. You can maintain the Textures List by clicking on the button **Edit Textures**. For details, see [Understanding the Styles dialog](#).



Click on the to **swap textures** button to swap the foreground and background textures.

Related items:

[Creating New Textures](#)

Creating New Textures

LView Pro can create textures from any image or selection.

Paper textures are grayscale images, stored on the textures list of LView Pro. Textures must contain contrasting information (in terms of transparency associated with darker and lighter areas) to represent a change in surface. Even though the process of creating a texture in LView from an image is very simple, some image pre-processing may be required for you to achieve the desired surface effect.

You can use LView Pro to create a texture from scratch, to read it from an existing image file, or to scan it (or otherwise obtain it from a TWAIN compatible device).

NOTE:

Even when created from color images, textures are used as grayscale images. They are also converted to palette-based format. However, there is no need to change it to grayscale or convert to a palette-based image, because this process is automatically done when creating and rendering the texture. Nevertheless, some pre-processing is needed to achieve realistic results.

For more information, see :


[Creating a texture from a part of the image](#)
[Adjusting the image to create a better texture](#)
[Maintaining the Texture List](#)

Related items:

[Changing the paper texture](#)

Creating a texture from a part of the image

In most cases, you do not use the whole image to create the texture, but only one area of it, such as a wood surface or an area of the image with some grass. You must isolate this area with a selection, make it a floating selection, and then create the texture.

- 1) Open the image in LView Pro
- 2)  Use the **Shape Selection** tool from the *Draw* toolbar to isolate the part of the image you want as a texture. Select the *Square Selection Shape*.
- 3) Use the menu command **Selection | Copy from layer** (or its shortcut Shift + C); this creates a floating selection
- 4) Use the menu command **Image | Create Texture**
- 5) A dialog prompts for the texture name. Enter the texture name.
- 6) The new pattern will be added to the textures list

You can access this new texture using the *Color Selection* dialog bar, and clicking on the Textures button (foreground or background) to open the *Style* dialog. The newly created texture becomes the current texture.

Related items:


[Adjusting the image to create a better texture](#)

[Maintaining the Texture List](#)

Adjusting the image to create a better texture

Because textures are based on transparency and contrast to represent the surface relief, some image processing may be required to create the texture. You may use the following filters to pre-process the image to create the texture: *Emboss*, *Enhance edges*, *Edge Enhance more*. When applying the filters, you can use blending modes such as *color dodge* and *dissolve*, to create more contrast. If your texture is defined using dark pixels, you can use the *Negative* adjustment to switch transparency on the texture.

Pixels in texture images vary in transparency depending on their color. White pixels are completely opaque, and Black pixels are completely transparent. Keep this in mind when creating the texture.

- 1) Open the image in LView Pro
- 2)  Use the **Shape Selection** tool from the *Draw* toolbar to isolate the part of the image you want as a texture. Select the *Square Selection Shape*.
- 3) Use the menu command **Selection | Copy from layer** (or its shortcut Shift + C); this creates a floating selection
- 4) Use the menu command **Image | Paste | As a New Image**
- 5) As a suggestion, apply the following filters and adjustments (these are extremely related to the surface you want to reproduce, you must test and check the results):
 - Menu command **Color | Filters | Emboss**
 - Menu command **Color | Filters | Edge Enhance**
 - Menu command **Color | Filters | Edge Enhance more**, with blending mode *color dodge*
 - Menu command **Color | Adjustments | Negative**
- 6) Use the menu command **Image | Effects | Seamless Pattern**; use the option *Create a new image*; for details, see [Seamless pattern](#) (this generates a better surface transition on the texture)
- 7) Use the menu command **Image | Create Texture**
- 8) A dialog prompts for the texture name. Enter the texture name.

9) The new texture will be added to the textures list.

Related items:

[Creating a texture from a part of the image](#)

[Maintaining the Texture List](#)

Maintaining the Texture List

The *Textures* dialog displays a thumbnail preview of the current texture with its name. You can select any of the textures by clicking on the thumbnail preview or on the drop arrow to open the texture list.

For details on how to maintain the *Patterns list*, see [Maintaining the Patterns List](#).

The *Texture List maintenance commands* are:

Open

Click on this button to load **one** previously saved texture from disk. If the texture name saved on the file is already being used on the existing list, you will be prompted to enter a new name for the texture or cancel.

Save

Click on this button to save the selected texture to the disk. A dialog prompts for the file name.

Rename

Click on this button to rename the selected texture. A dialog prompts for the new name of the texture. This name is not the same as the name used on the **Save** command.

Delete

Click on this button to delete the selected texture. There is no confirmation. You cannot delete the last texture and at least one entry will always remain on the *Texture list*.

Close

Click on the Close button to exit and close the *Texture* dialog.

Defaults

Use this button to restore the factory-installed textures, in case you deleted them. Your custom textures are preserved. If you have a texture with the name of one of the factory installed textures, it will be overwritten by the default restoration process (to avoid this, do not use the name of a deleted factory installed texture).

Related items:

[Creating a texture from a part of the image](#)

[Adjusting the image to create a better texture](#)

Understanding the *Styles* dialog

The *Styles* dialog allows you to define all possible combinations of solid color, gradient styles, patterns, and textures for the foreground and background colors. It can be used to activate the Gradient Editor, the Pattern dialog, and the Texture dialog.

For more information, see :

[Styles dialog](#)

Styles dialog

DIALOG ELEMENTS:

Style description

Line informing the color components, pattern name, gradient name, and texture of the current style

Style selection drop list

Use this visual drop list box to select the **foreground** or **background** (to be sure about which one is being edited, see the options on the area **Choose style to Edit**) styles: **solid**, **pattern**, or **gradient**. The selected style is displayed on the *Preview box*. Click on the box or on the drop list arrow to select among the different styles. Some dialog elements change depending on the style selected.

Textures list box

Use this visual drop list box to select a texture. For details on textures, see [Using Textures](#).

Choose style to Edit

Indicates which style is being edited: **foreground** or **background**.

Resources Lists

Display buttons that allow edition of the following resources: Gradients, Patterns, and Textures, depending on the style selected. Click on the **Edit Gradients** button to open the *Color Gradient Editor*, on the **Edit Textures** button to open the *Texture* dialog, and on the **Edit Patterns** button to open the *Pattern* dialog. For details, see [Color Gradient Editor](#), [Maintaining the Patterns List](#), [Maintaining the Texture List](#).

OK, Cancel, and Help buttons

Click on the **OK** button to accept the changes made, click on the **Cancel** button to exit the dialog without changing the current styles.

STYLE RELATED DIALOG ELEMENTS

To reduce the number of elements on the dialog, elements related to a specific style are only displayed when that style is in use.

Solid style

Solid Color preview box

Displays the current solid color

Color button

Click on this button to open the *Color* dialog to change the current solid color. This does not change the current foreground color on the *Color*

Selection dialog. For details, see [Color dialog](#).

Pattern style

Pattern List preview and selection box

This box displays the current pattern. To select a different pattern, click on the box or on the drop list arrow. Click and drag the handle on the preview box to change the **angle** of the pattern.

Size input box

Use this input box to change the size of the pattern, expressed as a percentage of the original pattern size.

Angle input box

Use this input box to change the angle (degrees) of the pattern. You can also click and drag on the handle on the preview box to change the angle.

Gradient style

Gradients List preview and selection box

This box displays a preview of the combination of the *gradient style* (selected on the **Style** selection drop list) with the current *color gradient*. To **select** a different *color gradient*, click on the box or on the drop list arrow. To **edit** the *color gradient*, click on the **Edit Gradient** button. Click and drag the handle on the preview box to change the gradient angle or originating point (depending on the gradient in use).

Repeats numeric input box

Specifies how many times the selected **Color Gradient** will be repeated.

Angle input box (for Linear gradient) and Horizontal and Vertical input boxes (for two axes gradients)

Some gradient styles allow the settings of its originating points or angle, expressed by the numeric fields **Vertical** and **Horizontal** (**Angle** for the **Linear Gradient**).

Invert Gradient check box

Check this option to use the inverted color gradient.

Color button

This button has two functions: display and edit the current **foreground** or **background** (depending on the option in use on **Choose style to Edit**) color of the *Color Selection* dialog bar. Click on it to open the *Color* dialog. If the **current gradient** uses the **foreground** color, and it is changed, the gradient will reflect this change. For details, see [Color dialog](#).

Use Opacities check box

Select this option to use the gradient transparency settings as specified on the **Current Gradient**. For details see [Color gradient editor: the Transparency area](#).

Applying the paint colors

After you specify the paint colors, you can apply them with any of the painting tools.

To use one of the two colors from the *Color Selection* dialog bar do one of the following:

- To use the Foreground color, foreground style, and foreground texture
Click the primary mouse button when using the command.
- To use the Background color, background style, and background texture
Click the secondary mouse button when using the command.

Painting tools applied with gradients that use transitions from foreground to background color will use the colors as follow (for details, see [Color Gradient Editor](#)):

Using the tool by clicking the primary button:

The tool application will be initiated with the foreground color and will be terminated with the background color.

Using the tool by clicking the secondary button:

The tool application will be initiated with the background color and will be terminated with the foreground.

Choosing the painting tool

With the painting colors defined, you can now select the painting tool. Select one of the following tools on the Draw toolbar, by single clicking on the tool button with the mouse:



Pencil tool



Paintbrush tool



Airbrush tool



Fill tool



Clone brush tool

After the painting tool is selected, the Draw Options toolbar is displayed at the bottom of the Main Window (default position) with the available options for the tool.

For more information, see :

[Draw Options toolbar for the Pencil tool](#)

[Draw Options toolbar for the Paintbrush tool](#)

[Draw Options toolbar for the Airbrush tool](#)

[Draw Options toolbar for the Clone brush tool](#)

[Draw Options toolbar for the Fill tool](#)

[Brush Palette](#)

[Color Gradient Editor](#)

[Using a pressure sensitive tablet with the painting tools](#)

[Choosing the application choices](#)

[Examples of use of the painting tools](#)

[Picture Brushes](#)

Draw Options toolbar for the Pencil tool

For details on how to use the Pencil Tool, see [Using the Pencil tool](#).

Brush Palette



Click on this button to show / hide the [Brush Palette](#).

Color Replacer



Activate the **Color Replacer** option.

Paint replacing the Foreground or Background colors for another color. Replace colors throughout the whole image or selection. For details, see [Understanding the Color Replacer option for the Pencil tool](#).

Dynamic Color Matching



Change the base pixel of the color match to dynamically use the center of the brush as the base pixel for the match criterion. For details, see [Understanding the Color Replacer option for the Pencil tool](#).

Blending mode

Allow you to select how the paint is going to be applied to the image. For details, see [Blending modes](#).

Opacity

Defines the intensity of the tool action when applied on the image; for details, see [Opacity](#).

Match mode and Tolerance

Define how the **Color Replacer** option will operate. For details, see [Understanding the Color Replacer option for the Pencil tool](#).

Auto Fading and Steps

Define how the painting tool fades out, simulating the actual behavior of a painting tool. For details, see [Auto fade](#).

Tablet options

Define the type of effect you want associated with the pressure information provided by pressure-sensitive tablets. For details, see [Using a pressure sensitive tablet with the painting tools](#).

Draw Options toolbar for the Paintbrush tool

For details on how to use the **Paintbrush** tool, see [Using the Paintbrush tool](#).

Brush Palette



Click on this button to show / hide the [Brush Palette](#).

Blending mode

Allow you to select how the paint is going to be applied to the image. For details, see [Blending modes](#).

Opacity

Defines the intensity of the tool action when applied on the image; for details, see [Opacity](#).

Auto Fading and Steps

Define how the painting tool fades out, simulating the actual behavior of a painting tool. For details, see [Auto fade](#).

Wet edges



Click on this button to turn on / off the Wet Edges option

Allow the painting tool to accumulate ink along the edges of the brush. For details, see [Wet Edges](#).

Eraser



Click on this button to turn on / off the Eraser Mode. When on, it removes the pixels from the image, exposing the layer background. For details, see [Eraser](#).

Build Ink



Click on this button to simulates the ink build resulting from successive brush strokes. For details, see [Build Ink](#).

Tablet options

Define the type of effect you want associated with the pressure information provided by pressure-sensitive tablets. For details, see [Using a pressure sensitive tablet with the painting tools](#).

Draw Options toolbar for the Airbrush tool

For details on how to use the **Airbrush** tool, see [Using the Airbrush tool](#).

Brush Palette



Click on this button to show / hide the [Brush Palette](#).

Blending mode

Allow you to select how the paint is going to be applied to the image. For details, see [Blending modes](#).

Opacity

Defines the intensity of the tool action when applied on the image; for details, see [Opacity](#).

Auto Fading and Steps

Define how the painting tool fades out, simulating the actual behavior of a painting tool. For details, see [Auto fade](#).

Wet edges



Click on this button to turn on / off the Wet Edges option

Allow the painting tool to accumulate ink along the edges of the brush. For details, see [Wet Edges](#).

Eraser



Click on this button to turn on / off the Eraser Mode. When on, it removes the pixels from the image, exposing the layer background. For details, see [Eraser](#).

Tablet options

Define the type of effect you want associated with the pressure information provided by pressure-sensitive tablets. For details, see [Using a pressure sensitive tablet with the painting tools](#).

Draw Options toolbar for the Clone brush tool

For details on how to use the **Clone brush** tool, see [The Clone brush tool](#).

Brush Palette



Click on this button to show / hide the [Brush Palette](#).

Aligned and stationary mode

For details, see [The Clone brush tool](#).

Blending mode

Allow you to select how the paint is going to be applied to the image. For details, see [Blending modes](#).

Opacity

Defines the intensity of the tool action when applied on the image; for details, see [Opacity](#).

Auto Fading and Steps

Define how the painting tool fades out, simulating the actual behavior of a painting tool. For details, see [Auto fade](#).

Wet edges



Click on this button to turn on / off the Wet Edges option

Allow the painting tool to accumulate ink along the edges of the brush. For details, see [Wet Edges](#).

Eraser



Click on this button to turn on / off the Eraser Mode. When on, it removes the pixels from the image, exposing the layer background. For details, see [Eraser](#).

Build Ink



Click on this button to simulates the ink build resulting from successive brush strokes. For details, see [Build Ink](#).

Tablet options

Define the type of effect you want associated with the pressure information provided by pressure-sensitive tablets. For details, see [Using a pressure sensitive tablet with the painting tools](#).

Draw Options toolbar for the Fill tool

For details on how to use the **Fill** tool, see [Using the Fill tool](#).

Blending mode

Allow you to select how the paint is going to be applied to the image. For details, see [Blending modes](#).

Opacity

Defines the intensity of the tool action when applied on the image; for details, see [Opacity](#).

Feather

Specifies the increment amount that is automatically applied to the area being filled; together with the **opacity** option, it allows the edges to advance outward, resulting in smoother edges. For details, see [Feather](#).

Wet edges



Click on this button to turn on / off the Wet Edges option

Allow the painting tool to accumulate ink along the edges of the brush. For details, see [Wet Edges](#).

Anti-alias



Click on this button to turn on / off the Anti Alias option

For details, see [Anti Aliasing](#).

Unrestricted fill



Click on this button to fill non-adjacent areas. For details, see [Using the Fill tool](#).

Merged Color Matching



Click on this button to perform the matching mode (defining which pixels will be included on the fill operation) using the information from the merged layers and masks. For details, see [Using the Fill tool](#).

Match mode and Tolerance

Define how the pixels will be selected to be included on the fill area. For details, see [Using the Fill tool](#) and [Advanced Color Matching](#)

Brush Palette

The *Brush Palette* holds the different brushes (with different sizes, shapes, and properties) available for the tools where a brush can be used (*Pencil*, *Paintbrush*, *Airbrush*, *Path*, and *Clone brush*). Objects also use brushes.

LView Pro allows you to create custom brush shapes based on an image. Each set of brushes can hold an unlimited number of brushes, and you can have unlimited sets by loading them from disk.

It is a floating palette, and can be placed at any location on the screen. It is also an auto-hide palette. It provides a quick access to all the brushes.

For more information, see :

[Show/hide the Brush Palette](#)

[Defining the Brush Palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Choosing a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the Brush Palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the brushes in Gradient mode](#)

Show/hide the Brush Palette

Use the menu command **View | Floating Palettes | Brush palette**.

Use the keyboard shortcut **Ctrl + Shift + B** to toggle the *Brush Palette* visibility (show/hide).

NOTE

If you cannot locate the floating palette even after setting its visibility, it may be misplaced on the desktop. For details on how to restore it to its default position, see [Restoring the Floating Palettes to its default positions](#).

Related items:

[Defining the Brush Palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Choosing a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the Brush Palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the brushes in Gradient mode](#)

Defining the Brush Palette visibility mode

For details, see [Floating Palettes visibility modes](#).

Related items:

[Show/hide the Brush Palette](#)

[Understanding the Brush Palette components](#)

[Choosing a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the Brush Palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)













[Load, save, and replacing brushes](#)

[Using the brushes in Gradient mode](#)

Understanding the Brush Palette components

The brushes are displayed in their actual size when they fit on the *Brush Palette* slot. If the brush is too large to fit on the slot, its preview is reduced and displayed with a number representing the actual brush wide diameter in pixels.

The *Brush Palette* has the following elements:

-  Keep Palette visible
-  Set the brushes for use in normal mode
-  Set the brushes for use in threshold mode
-  Set the brushes for use in outline mode
-  Set the brushes for use in gradient mode
-  Display the brush settings
-  Create a new brush
-  Define brush shape (red line)
-  Define Picture Brush (blue line)
-  Delete the selected brush
-  Select the type of mouse pointer to use
-  Open the *Brush Palette menu*

All these commands are also available as menu topics from the *Brush Palette menu*.

The bottom caption of the *Brush Palette* displays the settings of the selected brush:

- # brush number
- h brush edge opacity (or hardness)
- a brush angle
- r brush roundness
- d brush density
- s brush spacing

For more information, see :

[Using the Brush Palette menu](#)

Related items:

[Show/hide the Brush Palette](#)

[Defining the Brush Palette visibility mode](#)

[Choosing a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the Brush Palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the brushes in Gradient mode](#)


Using the Brush Palette menu



To open the *Brush Palette menu*, click on the **Brush Palette menu** button of the *Brush Palette*.

The *Brush Palette menu* has the menu version of the commands available on the *Brush Palette* caption.

Choosing a brush

- 1) Click on the painting tool you want to use, on the Draw toolbar
- 2) If the *Brush Palette* is not visible (at least in its caption visibility mode), display it by using the keyboard shortcut **Ctrl + Shift + B** and move the mouse pointer over its caption to expand it.
 You can also click on the **Show/Hide Brush Palette** button on the Draw Options toolbar.
- 3) Click on the brush you want to use
- 4) Click on the brush mode button on the *Brush Palette* caption (*Normal*, *Threshold*, *Outline*, or *Gradient*)

Related items:

[Show/hide the Brush Palette](#)

[Defining the Brush Palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the Brush Palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the brushes in Gradient mode](#)

Defining the brush mode

LView Pro allows you to use brushes in one of the following modes:

N Normal

The brush is applied with the edge opacity and density settings as defined on the *Brush Settings* dialog.

T Threshold

The brush is applied with a 100% of edge opacity and a 100% of density. In other words, the edge opacity and density settings for the brush are not used. The opacity settings defined on the tool Draw options would still be effective.

O Outline

The brush is applied using only the outline of the brush shape

G Gradient

The brush is applied using the gradient mode. For details, see [Using the brushes in Gradient mode](#).

You can select any of these modes for any of the brushes for any of the painting tools. You select the mode by clicking on one of the mode buttons on the *Brush Palette* caption. The gradient mode is not available for the **Clone Brush** tool.

Related items:

[Show/hide the Brush Palette](#)

[Defining the Brush Palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Choosing a brush](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the Brush Palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)



[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the brushes in Gradient mode](#)

Defining the mouse pointer for the brushes

Using the *Brush Palette*, do one of the following:

-  Click on the **Mouse Pointers** button
-  Click on the **Brush Palette menu** button and select the menu topic *Mouse Pointers*.

Related items:

[Show/hide the Brush Palette](#)

[Defining the Brush Palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Choosing a brush](#)

[Defining the brush mode](#)

[Creating a brush](#)

[Relocating a brush inside the Brush Palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)



[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the brushes in Gradient mode](#)

Creating a brush

1) Using the *Brush Palette*, do one of the following:

-  Click on the **Create new brush** button
-  Click on the **Brush Palette menu** button and select the menu topic *New Brush*
- Click on an empty area of the *Brush Palette* that has no brush defined

If a brush was previously selected, the new brush will use the settings of the selected brush as its initial settings. If there was no brush selected (or if the selected brush is a brush created from an image) the new brush is created using the settings of the *default brush*. You cannot use this method to create another brush from an image or selection. For details on how to create a brush based on a selection, see the topic [Creating Brushes from a selection](#).

2) The *New Brushes settings* dialog is displayed.

Adjust the settings as needed.

3) Click on the **OK** button.

The new brush will be created at the end of the *Brush Palette*.

Related items:

[Show/hide the Brush Palette](#)

[Defining the Brush Palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Choosing a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Relocating a brush inside the Brush Palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the brushes in Gradient mode](#)

Relocating a brush inside the Brush Palette

To move a brush inside the *Brush Palette*, do the following:

- 1) Select the brush you want to move, by single clicking on it.
- 2) Press the **Shift** key and click on a destination brush where you want to move to selected brush to.
- 3) The selected brush will be moved before or after the destination brush, depending from where the selected brush was being moved.

Related items:

[Show/hide the Brush Palette](#)

[Defining the Brush Palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Choosing a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)


[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the brushes in Gradient mode](#)

Deleting a brush

Using the *Brush Palette*, do one of the following:

-  Click on the **delete brush** button
-  Select the brush, click on the **Brushes Palette menu** button, and select the menu topic *Delete Brush*.
- Press and hold the **Ctrl** key and click on the brush

Related items:

[Show/hide the Brush Palette](#)

[Defining the Brush Palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Choosing a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the Brush Palette](#)

[Creating a brush shape based on an image](#)

[Creating a brush based on an image \(shape and color\)](#)



[Understanding the Brush Settings options](#)

[Load, save, and replacing brushes](#)

[Using the brushes in Gradient mode](#)

Creating a brush shape based on an image


LView Pro allows you to create custom brushes shapes based on an image selection. The color information of the selection is replaced by gray scale information. The custom brush can also be used in the *Normal*, *Threshold*, and *Outline* modes. The maximum size of the resulting brush is 200 x 200 pixels.

- 1) Create a selection around the part of the image you want to use as the custom brush.
- 2) If not displayed, open the *Brush Palette* (use the keyboard shortcut **Ctrl + Shift + B**)
- 3) Do one of the following:
 -  Click on the **Define brush shape** button (red)
 -  Click on the **Brushes Palette menu** button and select the menu topic *Define Brush*.

NOTE

If none of these options is available, it means that there is no selection defined.

- 4) The new brush will be created at the end of on the *Brush Palette*.

 If needed, double click on the new brush or select it and click on the **Brush Settings** button to open the *Brush Settings* dialog.

The resulting brush is created using the shape and transparency of the selection. When using this brush as a painting brush, the painting will be made with the current foreground or background color.

Related items:

- [Show/hide the Brush Palette](#)
- [Defining the Brush Palette visibility mode](#)
- [Understanding the Brush Palette components](#)
- [Choosing a brush](#)
- [Defining the brush mode](#)
- [Defining the mouse pointer for the brushes](#)
- [Creating a brush](#)
- [Relocating a brush inside the Brush Palette](#)
- [Deleting a brush](#)
- [Creating a brush based on an image \(shape and color\)](#)
- [Understanding the Brush Settings options](#)
- [Load, save, and replacing brushes](#)
- [Using the brushes in Gradient mode](#)

Creating a brush based on an image (shape and color)

LView Pro allows you to create custom brushes with shape and color based on an image selection. The new brush is a copy of the selection and can be used in the *Normal*, *Threshold*, and *Outline* modes. The maximum size of the resulting brush is 200 x 200 pixels.

The picture brush can be used in any tool where a brush can be used.

For details on how to use a Picture Brush, see the topic [Picture Brushes](#).

Related items:

[Show/hide the Brush Palette](#)

[Defining the Brush Palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Choosing a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

[Creating a brush](#)

[Relocating a brush inside the Brush Palette](#)

[Deleting a brush](#)

[Creating a brush shape based on an image](#)

[Understanding the Brush Settings options](#)



[Load, save, and replacing brushes](#)

[Using the brushes in Gradient mode](#)

Understanding the Brush Settings options

LView Pro allows you to set the following options for the brushes on the *Brush Palette*: *Wide Diameter*, *Density*, *Edge Opacity*, *Spacing*, *Angle*, and *Roundness* (form factor). For brushes defined from an image or selection, the options are *Density*, *Spacing*, and *Threshold*. The **Auto** button sets an optimized value for the Threshold.

To open the *Brush Settings* dialog, do one of the following:

- Double click on a brush on the *Brush Palette*
-  Select the brush and click on the **Brush Settings** button
-  Select the brush, click on the **Brush Palette Menu** button, and select the menu topic *Brush Settings*.

Similar dialogs can be opened for brushes used to stroke objects outline.

A preview of the brush is displayed. You can change the settings to better understand their actions and leave the dialog by clicking on the **Cancel** button.

For more information, see :

[Brush settings dialog](#)

[Changing the Brush Size](#)

Related items:

[Show/hide the Brush Palette](#)

[Defining the Brush Palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Choosing a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

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Brush settings dialog

DIALOG ELEMENTS:

Wide Diameter

Define the dimension of the brush, in pixels.

Edge Opacity

Define the opacity of the edge. An edge opacity value of 100% will maintain the same opacity along the brush, while any other value will result in a differential opacity between the edges and the center of the brush.

Density (or hardness)

Define the density of the brush. A density of 100% results in a solid brush, while any other value generates a sparse brush (like a chalk or a crayon).

Spacing

Define the distance (in terms of brush size- Wide Diameter) between the brush occurrences during a single stroke. The spacing can be up to 1000% of the size of the brush. You can enable/disable this option by selecting/deselecting the *Spacing* check box.

Angle

Define the angle of the horizontal axis of the circle (or ellipse) that envelops the brush. May be entered as a number or you can select the horizontal axis handle and drag it.

Roundness

Define the relation between the horizontal and vertical axis of the ellipse that envelops the brush. A circle has a roundness of 100%. You can change the roundness by entering a numeric value or by dragging the handles on the ellipse or circle.



Related items:

[Changing the Brush Size](#)

Changing the Brush Size

To change the brush size, do the following:

1) Open the *Brush Palette* and do one of the following, to open the *Brush Settings* dialog:

- Double click on a brush on the *Brush Palette*
-  Select the brush and click on the **Brush Settings** button
-  Select the brush, click on the **Brush Palette Menu** button, and select the menu topic Brush Settings.

2) Locate the **Wide Diameter** slider and set the new size of the brush, in pixels.

You can also change the brush size using the pressure tablet. For details, see [Using a pressure sensitive tablet with the painting tools](#).

Related items:

[Brush settings dialog](#)

Load, save, and replacing brushes

The *Brush Palette* allows you to customize different palettes. You can have many different palettes, for instance, to be used with different kinds of images. You can have as many brushes as you want into one *Brush Palette*.

This command is useful to load different sets of Picture Brushes. For details, see [Picture Brushes](#).



The following **Brush Palette menu** commands are available for brushes' disk operations:

Restore Brushes

This option opens a dialog with the following options:

Yes: To append the default brushes to the current *Brush Palette*

No: To replace the current brushes on the *Brush Palette* with the default brushes

Load Brushes

This option opens a dialog that allows you to load a new *Brush Palette*. It will add the loaded brushes to the current *Brush Palette*.

Replace Brushes

This option opens a dialog that allows you to replace the current *Brush Palette* with a new set of brushes from disk.

Save Brushes

This option opens a dialog that allows you to save the current *Brush Palette* to the disk.

Related items:

[Show/hide the Brush Palette](#)

[Defining the Brush Palette visibility mode](#)

[Understanding the Brush Palette components](#)

[Choosing a brush](#)

[Defining the brush mode](#)

[Defining the mouse pointer for the brushes](#)

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[Creating a brush based on an image \(shape and color\)](#)

[Understanding the Brush Settings options](#)

[Using the brushes in Gradient mode](#)

Using the brushes in Gradient mode



Open the *Brush Palette* and click on the **Gradient Brushes** button, to set the brushes to *Gradient Mode*. The selected brush uses the current *Color Gradient* (even if the current style is not **Color Gradient**), selectable on the *Styles* dialog, via the *Color Selection* dialog bar.

NOTE

Do not confuse the **Color Gradient** style (*Color Selection* dialog bar) with the **Gradient mode** of the *Brush Palette*. The **Gradient mode** of the *Brush Palette* applies the color gradient (the gradient style is not used) distributed along the brush dimensions, in terms of edge opacity (set on the *Brush settings* dialog for the selected brush). The **Color Gradient** style applies the color gradient and style using the image or selection dimensions to distribute the gradient. The **Color Gradient** style has precedence over the **Gradient mode**.

The **gradient mode** for the brushes can be used with the **Paintbrush**, **Airbrush**, or **Pencil** tool.

The **gradient mode** does not affect the use of the **Clone** brush.

The **gradient mode** does not affect **Picture Brushes**.

To change the *Color Gradient* to be used with the **Gradient mode**, do the following:

1) On the *Color Selection* dialog bar, click on the **Foreground** or **Background Styles** boxes

This opens the *Styles* dialog (for details, see [Understanding the Styles dialog](#)).

2) On the **Style** drop box, select a gradient style

3) On the **Gradients List** drop box, select the new *Color Gradient*.

4) Click on the **OK** button

5) The selected gradient becomes the new *Color Gradient* for the **gradient mode** of the *Brush Palette*.



Style Selector button

If you do not want the style on the *Color Selection* dialog bar to remain a **Color Gradient** style, click on the **Style Selector** button of the just edited **Foreground** or **Background Styles** boxes and select **Solid Color**.

Related items:

[Show/hide the Brush Palette](#)
[Defining the Brush Palette visibility mode](#)
[Understanding the Brush Palette components](#)
[Choosing a brush](#)
[Defining the brush mode](#)
[Defining the mouse pointer for the brushes](#)
[Creating a brush](#)
[Relocating a brush inside the Brush Palette](#)
[Deleting a brush](#)
[Creating a brush shape based on an image](#)
[Creating a brush based on an image \(shape and color\)](#)
[Understanding the Brush Settings options](#)
[Load, save, and replacing brushes](#)

Color Gradient Editor

The Color gradient editor is composed by a graphical interface, where the creation of new color gradients or the modification of existing ones can be easily achieved by adding, moving, deleting, or placing *color* and *transparency* markers on the **Color Definition bar** and on the **Transparency area**.

The Color gradient editor dialog is composed by:

- Gradients list
- Gradients list maintenance commands
- Color area
- Transparency area

NOTE

Some dialogs (listed below) that invoke the color gradient editor do not include these four components, only the *Color area* and *Transparency area* components.

- Object *Outline Color Gradient* dialog.
- Object *Interior Color Gradient* dialog.
- Object *Buttonize Color Gradient* dialog

For more information, see :

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Gradient list maintenance commands](#)

[Color gradient editor: the Color Area](#)

[Color gradient editor: the Transparency area](#)

[Creating a Color gradient](#)

[Restoring the Gradient List](#)

Activating the Color Gradient Editor

The **Color gradient editor** can be activated by doing the following:

1) On the *Color Selection* dialog bar, click on the **Foreground** or **Background Styles** boxes

This opens the *Styles* dialog (for details, see [Understanding the Styles dialog](#))

2) On the **Style** drop box, select a gradient style

3) On the *Resources List* area, click on the button **Edit Gradients**

Related items:

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Gradient list maintenance commands](#)

[Color gradient editor: the Color Area](#)

[Color gradient editor: the Transparency area](#)

[Creating a Color gradient](#)

[Restoring the Gradient List](#)

Color gradient editor: the Gradients list

The *Gradients list* has all the current available gradients. Click on any name on the list or use the **up** and **down** arrow keys. The selected gradient becomes the **current color gradient** and displays its properties on the **Color area** and on the **Transparency area**.

Related items:

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradient list maintenance commands](#)

[Color gradient editor: the Color Area](#)

[Color gradient editor: the Transparency area](#)

[Creating a Color gradient](#)

[Restoring the Gradient List](#)

Color gradient editor: the Gradient list maintenance commands

The *Gradient list maintenance commands* is composed by:

New

Click on this button to create a new color gradient. A dialog prompts for the name of the new gradient. If the name is already in use, you will be prompted to enter another name or click on the **Cancel** button.

Clone

Click on this button to clone an existing gradient. Select the source gradient and click on the **Clone** button. A dialog prompts for the name of the new color gradient.

Rename

Click on this button to rename the selected **color gradient**. A dialog prompts for the new name of the gradient.

Delete

Click on this button to delete the selected **color gradient**. There is no confirmation. You cannot delete the last gradient and at least one entry will always remain on the *Gradients list*.

Open

Click on this button to load **one** previously saved gradient from disk. If the gradient name saved on the file is already being used on the existing list, you will be prompted to enter a new name or cancel.

Save

Click on this button to save only the current selected gradient to the disk. It does not save the whole list.

Related items:

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Color Area](#)

[Color gradient editor: the Transparency area](#)

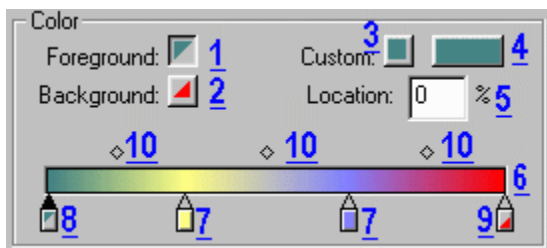
[Creating a Color gradient](#)

[Restoring the Gradient List](#)

Color gradient editor: the Color Area

The *Color area* is composed by the following elements:

- 1 **Foreground color marker** button
- 2 **Background color marker** button
- 3 **Custom color marker** button
- 4 **Custom color marker color specification** button
- 5 Input box with location of the current selected color marker
- 6 Color definition bar
- 7 Custom color markers (solid color on the center)
- 8 Foreground color marker (color on upper left triangle)
- 9 Background color marker (color on lower right triangle)
- 10 Midpoint handles (lozenge shaped)



Related items:

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Gradient list maintenance commands](#)

[Color gradient editor: the Transparency area](#)

[Creating a Color gradient](#)

[Restoring the Gradient List](#)

Color gradient editor: the Transparency area

The *Transparency* area is composed by the following elements:

- Transparency definition bar
- Transparency markers
- Midpoints handles
- Transparency marker properties (Opacity and location)

Related items:

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Gradient list maintenance commands](#)

[Color gradient editor: the Color Area](#)

[Creating a Color gradient](#)

[Restoring the Gradient List](#)

Creating a Color gradient

To create a color gradient, follow the steps below:

- 1) Open the Color gradient editor

For details, see [Activating the Color Gradient Editor](#).

- 2) Click on the **New** button and enter the name for the new color gradient

The **Color Area** of the gradient editor displays a new *color definition bar*, with a *Foreground color marker* on the left side and a *Background color marker* on the right side. For details on the Color Area elements, see [Color gradient editor: the Color Area](#).

- 3) Move the mouse right below the Color definition bar, and click it.

A new marker will be placed. Depending on which marker button was selected before, it can be one of the following:



Foreground color marker



Background color marker



Custom color marker

- 4) Click on the **Custom Marker** button, then click on the **Custom color marker specification** button

This opens a Color specification dialog. Select the color you want on this dialog. Click on the **OK** button.

- 5) This will change the new marker to this selected color.

The Color definition bar will reflect the presence of the new color marker.

Repeat this process for as many markers as needed.

Use the same process to work on the **Transparency area** to define the transparency properties of the Color gradient.

Clicking right below the *transparency definition bar* creates a new *transparency marker*. To change its value, select it and set its opacity value using the numeric input box.

When done, click on the **OK** button. The new color gradient is automatically saved on the current list of color gradients.

To exit without changes, click on the **Cancel** button.

DESIGN HINTS:

- To **select a marker**, place the mouse over it and notice that the mouse pointer displays a four-arrows cursor.
- To **move a marker**, drag it on the horizontal.
- To change the distribution of colors between two markers, drag the *midpoint handle* (the lozenge shaped handles above the color definition bar)
- To **change** the *custom marker color* based on a point on the *color definition bar*, position the mouse over the bar and notice when the mouse pointer becomes a dropper, then click it. This set this sampled color as the current *custom marker color*.
- To **delete a marker**, select it and drag off the color area. At least two markers will always remain on the color definition bar.

Related items:

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Gradient list maintenance commands](#)

[Color gradient editor: the Color Area](#)

[Color gradient editor: the Transparency area](#)

[Restoring the Gradient List](#)

Restoring the Gradient List

If you delete one or more of the factory installed gradients, you can easily restore them by opening the Gradient Editor and clicking on the **Defaults** button. Your custom gradients are preserved. If you have a gradient with the name of one of the factory installed gradients, it will be overwritten by the default restoration process (to avoid this, do not use the name of a deleted factory installed gradient).

Related items:

[Activating the Color Gradient Editor](#)

[Color gradient editor: the Gradients list](#)

[Color gradient editor: the Gradient list maintenance commands](#)

[Color gradient editor: the Color Area](#)

[Color gradient editor: the Transparency area](#)

[Creating a Color gradient](#)

Using a pressure sensitive tablet with the painting tools

LView Pro supports pressure sensitive tablets for the painting tools operations. For details on installation and setting of the pressure sensitive tablet, consult the tablet manufacturer documentation.



Whenever the tablet information can be used to create a more realistic effect, LView allows you to quickly interact with the tablet options through the three buttons displayed on the **Draw Options toolbar** dialog for the painting tools (*Paintbrush*, *Airbrush*, *Pencil*, and *Clone brush*). Using a single mouse or stylus click you can define the type(s) of effect(s) you want associated with the pressure information provided by the pressure-sensitive device.

For more information, see :
[Tablet Options](#)

Tablet Options

You can associate the following effects with the pressure information:



Associates pressure with the **brush size** or **diameter**



Associates pressure with the **brush opacity**



Associates pressure with the **color transition** from foreground color to background color

LView Pro allows you to easily associate any combination of the effects with the pressure at any time. For instance, you can have the pressure defining the opacity and the brush size at the same time. Just click on both options on the Draw Options toolbar.

Choosing the application choices

LView Pro enables you to select different ways to apply the ink for the painting tools. The following options are available for the way you apply the painting tools:

- Blending modes
- Opacity
- Auto Fade
- Wet Edges
- Build Ink
- Feather
- Anti-Aliasing

All these options can be combined to create an unlimited number of effects.

LView Pro painting tools have different options to define how the pixels of the image will be affected by the application of the painting tool. The intensity of the application is defined by the opacity of the brush being used and by the global opacity of the painting tool as defined on the Draw Options toolbar.

For more information, see :

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Eraser](#)

Blending modes

For more information, see :

[Retouching images by defining the blending mode](#)

[Blending modes description](#)

Related items:

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Eraser](#)

Retouching images by defining the blending mode

Blending modes can be interpreted as retouching tools for the image. While applying the painting tool, you are performing a retouch operation. Instead of painting with colors, it performs retouch effects on the active image or current selection. For instance, the *Sharpen* blending mode will sharpen the image using the properties of the painting tool (density, edge, etc).

Related items:

[Blending modes description](#)

Blending modes description

There are three elements on the blending mode operation:

- 1) The original pixel of the image
- 2) The paint color being applied
- 3) The resulting pixel of the image, after the application of the painting tool using the blending mode

The paint color being applied is the current color being used with the painting tool. For details, see [Choosing the style, paint colors, and texture](#).

AVAILABLE BLENDING MODES:

Normal

This mode applies the paint color using the brush basic properties (opacity, etc), and the other application choices if any (paper texture, etc). For extreme cases, such as when using 100% opacity, the original pixel is replaced by the paint color

Dissolve

Similar to the Normal blending mode, however not all original pixels are painted, resulting in a random application of the paint color

Multiply

This mode multiplies the original pixel color information of the image by the paint color information of the brush, resulting into a dark color. Multiplication by black results in black, multiplication by white leaves resulting pixel unchanged

Screen

It is similar to the Multiply mode, however using the inverse of the pixel color information. The result is a lighter color

Overlay

The paint color is added to the original pixel in order to reflect the color component of the paint color, while preserving the tone information of the original pixel

Soft Light

The Soft Light simulates the use of a soft and homogeneous light source with the color of the paint color. If the paint color is black, it will darken the image in a diffuse way. Using a pure white will lighten the image. All other gray scales will produce proportional results

Hard Light

Analog to the Soft Light method, but using a light source that is less soft and homogenous

Color Dodge

This mode *increases the brightness* of the image pixel based on its color information in order to accentuate the paint color being applied

Color Burn

This mode *decreases the brightness* of the image pixel based on its color information in order to accentuate the paint color being applied

Darken

This mode *decreases the brightness* of the image pixel by replacing the original pixel with the paint color if the brightness of the original pixel is greater than the brightness of the paint color

Lighten

This mode *increases the brightness* of the image pixel by replacing the original pixel with the paint color if the brightness of the original pixel is less than the brightness of the paint color

RGB Darken

This mode *decreases the brightness* of the image by subtracting a constant value from the brightness of the original pixel. It does not depend on the color being applied

RGB Lighten

This mode *increases the brightness* of the image by adding a constant value to the brightness of the original pixel. It does not depend on the color being applied

Difference

This mode calculates the positive difference between the brightness of the original pixel and the brightness of the paint color, and replaces brightness information of the original pixel with this difference

Exclusion

Similar to the Difference mode, with a less intense effect

Hue

This method replaces the *Hue* information of the original pixel with the *Hue* information of the paint color. It preserves the *Saturation* and *Color* information of the original pixel

Saturation

This method replaces the *Saturation* information of the original pixel with the *Saturation* information of the paint color. It preserves the *Hue* and *Color* information of the original pixel

Color

This method replaces the *Color* information of the original pixel with the *Color* information of the paint color. It preserves the *Hue* and *Saturation* information of the original pixel

Luminosity

This method replaces the *Luminance* information of the original pixel with the Luminance information of the paint color. It preserves the *Hue* and *Saturation* information of the original pixel

Saturate

This method increases the *Saturation* information of the original pixel. It does not consider the saturation information of the paint color

De-Saturate

This method nullifies the *Saturation* information of the original pixel, resulting into a gray scale pixel. It does not consider any information of the paint color

Emboss

This method simulates a *surface texture* based on the image edges. It does not consider any information of the paint color

Sharpen

This method enhances the edges of the image. It does not consider any information of the paint color

Soften

This method softens the edges of the image. It does not consider any information of the paint color

Blur

This method simulates a blur effect by modifying the edges. It does not consider any information of the paint color

Smudge

This method simulates the effect of sliding a finger while the paint is still wet. It does not consider any information of the paint color

Related items:

[Retouching images by defining the blending mode](#)

Opacity

You can specify the opacity of the painting tool, in addition to the opacity of the brush being used (when a brush is in use). For a very thin layer of ink (or a smaller action of the painting tool), select a small percentage for the opacity. For a thicker layer (or a stronger action of painting tool), select a high percentage.

Related items:

[Blending modes](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Eraser](#)

Auto fade

You can specify if and how the painting tool will fade. This creates a more realistic behavior of the brush being used, simulating the stroke of a real brush. You have the following options:

- **Don't Fade**
No fading occurs.
- **Transparent**
The paint color being applied will fade to no color.
- **Background**
The color being used will fade to the background color.

If you select Transparent or Background, the fading will occur based on the value of the **steps** value.

Related items:

[Blending modes](#)

[Opacity](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Eraser](#)

Build Ink



When this button is depressed, it simulates the ink build resulting from successive brush strokes.

Related items:

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

[Eraser](#)

Wet Edges



When this button is depressed, the ink builds up along the edges of the painting tool. Applying during the same stroke pushes the edge even further.

Related items:

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Feather](#)

[Anti Aliasing](#)

[Eraser](#)

Feather

This option specifies an increment amount that is automatically applied to the area being created. For instance, for a fill area, the filled area will be increased by the number of pixels specified on this option (the opacity of the feather is variable).

Related items:

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Anti Aliasing](#)

[Eraser](#)

Anti Aliasing



Minimize the effect of jagged lines on the border of the painted area.

Related items:

[Blending modes](#)

[Opacity](#)

[Auto fade](#)


[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Eraser](#)

Eraser

 The **Eraser** tool, available on the Draw Options toolbar for the **Paintbrush**, **Airbrush**, and **Clone brush** tools removes pixels from the image. When you activate the **Eraser** tool, the *Color Selection* dialog displays a gray scale palette.

The color selected from that palette defines how much pixel information will be removed from the image. The black color (RGB=0,0,0) completely removes the pixels from the image where the tool with the eraser option is applied, while the white color does not change it.

When you remove the pixels of the image, LView Pro displays the layer background combined with the remaining pixels of the image, if any. The color of the layer background is defined by the command **File | Preferences | Layer Background**.

NOTE

The layer background is not the same as the background color. For details, see [Work area background: Layer Background](#).

When the image is saved on a format that does not support the removed pixel information, such as BMP or JPG, the pixels where the **Eraser** tool was applied are replaced by the color of the Layer Background. Reloading and changing the Layer Background does not change the pixels on those locations. However, if you save it using the LView Pro format, when you load it again and change the layer background, it reflects the new color of the layer background. The LView Pro format (.LVP) respects the “absence” (partial or full) of pixels on locations painted with the **Eraser** tool.

Related items:

[Blending modes](#)

[Opacity](#)

[Auto fade](#)

[Build Ink](#)

[Wet Edges](#)

[Feather](#)

[Anti Aliasing](#)

Examples of use of the painting tools

For more information, see :

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Using the fill tool with Gradient Styles](#)

[Using the Pencil tool](#)

[The Clone brush tool](#)

Using the Paintbrush tool



1) Using the *Color Selection* dialog bar, select the style, paint-color, and texture.


The default settings are *Solid Color* style, and *no texture*; for details, see [Choosing the style, paint colors, and texture](#).

2)  Click on the **Paintbrush** tool on the *Draw toolbar*

3) On the *Draw Options toolbar*, specify the tool settings / application modes.

For details on each of these settings, see [Blending modes](#), [Opacity](#), [Auto fade](#), [Wet Edges](#), [Build Ink](#), [Eraser](#), and [Tablet Options](#).

4) Choose a brush, using the [Brush Palette](#)

 If the *Brush Palette* is not visible, click on the **Show/hide Brush Palette** button (on the *Draw Options toolbar*); for details, see [Show/hide the Brush Palette](#).

For details on how to change the brush settings (size, opacity, density, spacing, angle, and roundness), see [Understanding the Brush Settings options](#).

5) Move the mouse over the image and drag it over the area you want to paint.

Shift key

To draw a straight line connecting two points, click on the starting point, release the mouse button, move it to the ending point, press the **Shift** key and click on the new point.

Related items:

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Using the fill tool with Gradient Styles](#)

[Using the Pencil tool](#)

[The Clone brush tool](#)

Using the Airbrush tool



1) Using the *Color Selection* dialog bar, select the style, paint-color, and texture.


The default settings are style *Solid Color*, and *no texture*; for details, see [Choosing the style, paint colors, and texture](#).

2)  Click on the **Airbrush** tool on the *Draw toolbar*

3) On the *Draw Options toolbar*, specify the tool settings / application modes.

For details on each of the settings, see [Blending modes](#), [Opacity](#), [Auto fade](#), [Wet Edges](#), [Build Ink](#), and [Tablet Options](#)

4) Select a brush, using the [Brush Palette](#)

 If the *Brush Palette* is not visible, click on the **Show/hide Brush Palette** button (on the *Draw Options toolbar*); for details, see [Show/hide the Brush Palette](#).

For details on how to change the brush settings (size, opacity, density, spacing, angle, and roundness), see [Understanding the Brush Settings options](#).

5) Move the mouse to the image and drag it over the area you want to paint

Shift key

To draw a straight line connecting two points, click on the starting point, release the mouse button, move it to the ending point, press the **Shift** key and click on the new point.

Related items:

[Using the Paintbrush tool](#)

[Using the Fill tool](#)

[Using the fill tool with Gradient Styles](#)

[Using the Pencil tool](#)



[The Clone brush tool](#)

Using the Fill tool



The **Fill** tool operates in two stages:

- 1) Determines which pixels will be painted by the fill operation
- 2) Paints these pixels using the options set in the *Color Selection* dialog bar (style and texture) and the Draw Options bar for the **Fill** Tool

The first stage is achieved by defining a **Match Mode** (and **tolerance**), the use of the **Merged Color Matching** button , and the **Unrestricted Fill** button  (for details, see [Advanced Color Matching](#))

The second stage is achieved by [Choosing the style, paint colors, and texture](#), and the options specified in the [Blending modes](#), [Opacity](#), [Feather](#), [Wet Edges](#), and [Anti Aliasing](#).

For more information, see :
[Generic procedure for using the Fill tool](#)

Related items:

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Using the fill tool with Gradient Styles](#)


[Using the Pencil tool](#)

[The Clone brush tool](#)

Generic procedure for using the Fill tool

1) Using the *Color Selection* dialog bar, select the style, paint-color, and texture.


For details, see [Choosing the style, paint colors, and texture](#)

2)  Click on the **Fill** tool on the *Draw toolbar*



3) Using the settings on the *Draw Options toolbar*:

3.1) Define the **Match mode** (*RGB, Hue, Brightness, none*) and the **Tolerance**:

Increase the **Tolerance** in order to fill larger areas (be careful with this method, the resulting area can be larger than expected).

 If you want to consider the information from the other layers and its corresponding masks, click on the **Merged Color Matching** button. For details, see [Advanced Color Matching](#).

3.2) Define the range:

-  Select the **Unrestricted Fill** button to fill areas with pixels that match the same criterion even if they are **not contiguous** to the area where you clicked the mouse.
-  Deselect the **Unrestricted Fill** button to fill only areas that have pixels that match the criterion and are **contiguous** to the to the area where you clicked the mouse.

3.3) Define the other settings / application modes.

For details on each of these settings, see [Blending modes](#), [Opacity](#), [Feather](#), [Wet Edges](#), and [Anti Aliasing](#).

The default settings are: *Normal, 100%, 0 pixels, deselect Wet Edges* button, *deselect Anti Aliasing* button.

4) **Position** the mouse pointer over a point on the active image or current selection and **click** the mouse.

There are different key combinations that change the way the fill tool is applied.

For details, see [Effects of the mouse buttons on the Fill style](#) and [Localizing the Fill style with the Alt key](#).

NOTES:

(1) To completely fill an area with a solid color, set the **Match mode** to *none* (the settings for **Tolerance** will not matter) and the **Style** as *Solid*. If no selection area is defined, using the *none Match mode* will paint the whole image with the current foreground color (if you click the primary mouse button) or with the current background color (if you click the secondary mouse button). If a selection is defined, it will fill only the selected area.

(2) The **position where you click the mouse** defines the starting point (pixel) where the fill process begins. The properties of this pixel (such as RGB, Hue, or Brightness) will be used on the *Advanced Color Matching* algorithm.

The color (or brightness) of the pixel underneath the mouse pointer is compared to neighboring pixels, in a search for matches using the [Advanced Color Matching](#) algorithm. Every time a color match is successful, neighbor pixels of the newly matched pixel are added to the search.

In other words, it is the color of the pixel under the mouse pointer, together with color matching options, that determines which pixels will be painted. For details, see [Advanced Color Matching](#).

(3) If the resulting filled area is not what you expected, use the undo command, position the mouse on a new location, and repeat the process. If it still is not what was expected, change the **Tolerance** setting.

Using the fill tool with Gradient Styles

The **Fill** tool, as the other painting tools, can use a **gradient style** to define the intensity and distribution of the colors, and a **color gradient**, to define the colors to be used. However, because the fill tool usually affects larger areas, it is important to understand how it is applied.

When applying the **Fill** tool with a **gradient style** (linear, rectangular, etc), the selected area is painted using the gradient style to determine the amount of color to be used on each pixel. The gradient style operates as an intensity mask, where lighter points of the gradient produce more effect on the filled area, while darker points produce less effect.

For instance, using the **gradient style** *Linear Gradient* and the **color gradient** *Foreground-Background*, the selected area is filled with the foreground color associated to the lighter areas, and the background color associated to the darker areas of the gradient, with all the intermediate levels being applied using the intensity variation of the gradient.

The **Fill** tool uses the opacity information of the **current color gradient**.

For details on how to specify the **color gradient**, see [Color Gradient Editor](#).

For more information, see :

[Effects of the mouse buttons on the Fill style](#)

[Localizing the Fill style with the Alt key](#)

Related items:

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Using the Pencil tool](#)

[The Clone brush tool](#)

Effects of the mouse buttons on the Fill style

The effects of the **Fill** tool applied with a **gradient style** change depending on which *mouse button* is clicked. This change is noticeable in color gradients that have the foreground and background colors as part of its definition, or with asymmetric color gradients without the foreground and background colors.

Apply the **Fill** tool with the *primary mouse button*, using a color gradient with foreground and background colors, and the filled area will be filled with the foreground color painted on the lighter area of the gradient, changing to the background color as the gradient darkens.

Apply the same gradient with the *secondary mouse button* and the foreground color will be painted on the dark areas, changing to the background color as the gradient lightens.

Related items:

[Localizing the Fill style with the Alt key](#)

Localizing the Fill style with the Alt key

When you apply the **Fill** tool with a gradient style, the gradient effect is localized considering the whole area of the image, regardless of existing a selection constraining the fill or not. The gradient style is applied only on the selected area, but its originating point is positioned considering the whole image area.

If you want the originating point of the gradient style to be positioned in relation to the selected area, press the **Alt** key while applying the **Fill** tool; the location where you click the mouse becomes the originating point of the gradient, in relation to the selection, not the whole image.

NOTE

A selection must be defined in order to change the originating point reference using the **Alt** key with the **Fill** tool.

Related items:

[Effects of the mouse buttons on the Fill style](#)

Using the Pencil tool



The **Pencil** tool is similar to the **Paintbrush** tool but does not have *Wet Edges* and the *Build Ink* options.



However, the **Pencil** tool has a unique feature that is the **Color Replacer** option.

For more information, see :

[Understanding the Color Replacer option for the Pencil tool](#)

[Dynamic Color Matching](#)

[Using the Color Replacer option for the Pencil tool](#)

Related items:

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Using the fill tool with Gradient Styles](#)

[The Clone brush tool](#)

Understanding the Color Replacer option for the Pencil tool



When using the **Pencil tool** with the **Color Replacer** option it paints only over pixels whose color matches one specific criterion.

There are two colors involved in the color replacing process:

- The *Paint Color*
- The *Replaced Color*

The *Replaced Color*, together with the *Match Mode* settings, defines the criterion for which pixels will be painted with the *Paint Color* (always respecting the brush settings and the draw options: opacity, blending mode, etc).



There are two choices to define the *Replaced Color*: *static definition* and *dynamic definition*, using the **Dynamic Color Matching** button, on the Draw Options toolbar for the **Pencil tool**.

Related items:

[Dynamic Color Matching](#)

[Using the Color Replacer option for the Pencil tool](#)

Dynamic Color Matching

- Static definition

To use this choice, **de-select** the button 

With the **static definition**, the *Replaced Color* does not change after you select it and start using the **Pencil** tool. You define the *Replaced Color* before applying the tool, on the *Color Selection* dialog bar.

- Dynamic definition

To use this choice, **select** the button 

Using the **dynamic definition**, the *Replaced Color* is constantly changing. Instead of being pre-defined as in the static definition, the *Replaced Color* is the color of the pixel that is underneath the center of the brush being used, as you move the **Pencil** tool over the image.

To select the *Paint Color* and *Replaced Color*, use the mouse buttons as listed below. The *Replaced Color* column is constant only when using the *Static definition* for the color matching.

Mouse button	Paint Color	Replaced Color
Primary	Foreground d	Background
Secondary	Backgrou nd	Foreground

The **Color Replacer** option qualifies pixels as *Replaced Color* using the Advanced Color Matching algorithm (for details, see [Advanced Color Matching](#)).

NOTE

To use the **Color Replacer** option, you must set the *Match mode* as *RGB*, *Hue*, or *Brightness* and specify the *Tolerance*.





Related items:

[Understanding the Color Replacer option for the Pencil tool](#)

[Using the Color Replacer option for the Pencil tool](#)




Using the Color Replacer option for the Pencil tool

Using Static definition:

- 1) Using the *Color Selection* dialog bar, select the style as *Solid Color*, and *No texture*
- 2) Set the **Paint Color** by clicking on the *Foreground color* box of the *Color Selection* dialog.
- 3)  Using the **Color Dropper** tool, right click the mouse on the pixel that has the color you want to replace.
This will set the as *Background color* as the **Replaced Color** on the *Color Selection* dialog bar.
- 4)  Click on the **Pencil** tool on the *Draw toolbar*
- 5)  Click on the **Color Replacer** option button on the *Draw Options toolbar*:
- 6)  Not pressed; make sure that the **Dynamic Color Matching** button is **not pressed** (static definition)
- 7) Define the *Match mode* as RGB and *Tolerance* (5, for instance)
- 8) Define the *Blending* as normal, *Opacity* as 100%, *Auto Fading* as don't fade.
- 9) Select a brush, using the [Brush Palette](#)
- 10) Left click on the image and paint the image

This will replace the color of pixels painted with the *Replaced Color* (background color plus *Tolerance*) with the *Foreground color* (*Paint Color*).

Using Dynamic definition:

- 1) Using the *Color Selection* dialog bar, select the style as *Solid Color*, and *No texture*
- 2) Set the **Paint Color** by clicking on the *Foreground color* box of the *Color Selection* dialog.
- 3)  Click on the **Pencil** tool on the *Draw toolbar*
- 4)  Click on the **Color Replacer** option button on the *Draw Options toolbar*:
- 5)  Pressed; make sure that the **Dynamic Color Matching** button is **pressed** (dynamic definition)
- 6) Define the *Match mode* as RGB and *Tolerance* (5, for instance)
- 7) Define the *Blending* as normal, *Opacity* as 100%, *Auto Fading* as don't fade.
- 8) Select a brush, using the [Brush Palette](#)
- 9) Left click on the image and paint the image

This will replace the color of pixels under the brush area, painted with the color of the center pixel the brush (replaced color) with the *Foreground color* (*Paint Color*). As you move the brush, other pixels will define the new replaced color.

Shortcut: To make the **Color Replacer** option act over the whole image or selection **double click** the mouse button (this only works with the Static definition)

Related items:

[Understanding the Color Replacer option for the Pencil tool](#)

[Dynamic Color Matching](#)

The Clone brush tool

The **Clone brush** tool allows you to paint one area of the image over another image (or another area of the same image), with variable opacity.

To use the **Clone brush** tool you must define the following elements:

- 1) **Source area** with Anchor Point
- 2) **Clone Mode**
- 3) **Destination area**

- 1) To set the **Source area**:

Click on the image area while pressing the **Ctrl** key. The mouse pointer changes to indicate that you are defining the **Anchor Point**. If you do not define a source area, the upper left area of the image will be used as the Anchor Point.

- 2) To set the **Clone Mode**:

There are three Clone Modes:

1. Non-aligned:

The Anchor point remains fixed. The destination area is painted with the information around the Anchor Point. You can click in any part of the image (target area) and it will always clone the area around the Anchor Point. Every stroke clones from the same anchor point.

A Button not selected

S Button not selected

2. Aligned:

The Anchor point changes all the time, but the relation (alignment) between the Anchor Point and the place where you click the mouse for the first time (destination area) remains constant, or aligned. Subsequent strokes do not change the alignment. The source area will be duplicated on the destination area, regardless of starting a new stroke.

A Button selected

S Button not selected (will be de-selected when you select the A button)

3. Stationary:

The anchor point not only remains fixed, the source area is limited to the size of the brush in use. All subsequent strokes paint the same information, like a stamp.

S Button selected

A Button not selected (will be de-selected when you select the S button)

3) To set the **Destination area**:

Click on the area or image where you want the Source area to be cloned.

NOTE:

The clone brush tool does not use the foreground and background colors, or Style set on the Color Selection dialog bar. The only setting used is the **Texture** information, and can be a distinct texture for the foreground (primary mouse button) and for the background (secondary mouse button)

If your intention is to use the Stationary mode to always clone the same image area and shape, use a picture brush.

Related items:

[Using the Paintbrush tool](#)

[Using the Airbrush tool](#)

[Using the Fill tool](#)

[Using the fill tool with Gradient Styles](#)

[Using the Pencil tool](#)

Picture Brushes

A Picture Brush allows you to use an image created from a selection (shape and color) as a brush. A picture brush can be saved on the *Brush Palette* and used in any image.

All tools where a brush is used can paint with a Picture Brush. For instance, you can strike a path using a ball, or the image of a car.

The maximum size of a picture brush is 200 x 200 pixels.

For more information, see :

[Creating a picture brush](#)

[Using a picture brush](#)

[Changing the size of a picture brush](#)

[Changing the spacing of a picture brush](#)




[Saving the picture brush](#)

[Obtaining different sets of picture brushes](#)

Creating a picture brush

1) Create a selection around the part of the image you want to use as the picture brush.

Do one of the following (for details, see [Selections](#)):

-  Use the **Shape Selection tool**
-  Use the **Free Selection tool**
-  Use the **Selection Fill tool**
- Create a selection from a path
- Read a selection from disk

2) Open the [Brush Palette](#)


3) Create the brush.

Do one of the following, using the *Brush Palette*:

-  Click on the **Define Picture Brush** button (blue)
-  Click on the **Brush Palette menu** button and select the menu topic *Picture Brush*

Note: If these none of these options is available, then there is no selection defined.

4) The new brush will be created at the end of on the *Brush Palette*.

 If needed, double click on the new brush or select it and click on the **Brush Settings** button to open the *Brush Settings* dialog.

The resulting brush will be created using the shape and transparency of the selection.

When using this brush, the painting is made using the exact colors of the original selection. The Foreground and Background colors are not used when painting with a Picture Brush.

When the selection area is larger than 200 x 200, the brush is created with a maximum size of 200 pixels, resizing and preserving the aspect ratio of the original selection automatically.

When creating the selection to be the source of the Picture Brush, it is a good idea to use the Anti-alias command, during the selection definition, and the feather option (Selection | Edit | Feather). These options generate smoother Picture Brushes.

NOTE

 **Define brush shape** button (red line)

Do not confuse this method with the creation of a brush **shape** based on the shape of a selection, using the **Define brush shape** button (red). For details, see [Creating a brush shape based on an image](#).

Related items:

[Using a picture brush](#)

[Changing the size of a picture brush](#)

[Changing the spacing of a picture brush](#)


[Saving the picture brush](#)

[Obtaining different sets of picture brushes](#)

Using a picture brush

A picture brush can be used as any other brush.

For example, using the **Paintbrush** tool:

- 1) Using the *Color Selection* dialog bar, select the paper texture as *no texture*
The paint colors and style settings are not used by the Picture brushes. For details, see [Choosing the style, paint colors, and texture](#).
- 2)  Click on the **Paintbrush** tool on the *Draw toolbar*
- 3) On the *Draw Options toolbar*, specify the tool settings / application modes:
For details on each of these settings, see [Blending modes](#), [Opacity](#), [Auto fade](#), [Wet Edges](#), [Build Ink](#), [Eraser](#), and [Tablet Options](#).
- 4) Select the picture brush, using the [Brush Palette](#)
- 5) Move the mouse to the image and drag it over the area you want to paint.

There is no need to select the paint color or style, because the colors used are the colors from the Picture Brush. If you are painting a true-color image, it uses the Picture Brush colors. If you are painting a palette-based image, it uses the Foreground or background color and will use only the shape of the Picture Brush. If it is a gray-scale image, it paints the image using the gray-scale resulting from the Picture Brush colors.

Related items:

[Creating a picture brush](#)

[Changing the size of a picture brush](#)

[Changing the spacing of a picture brush](#)

[Saving the picture brush](#)

[Obtaining different sets of picture brushes](#)

Changing the size of a picture brush

To change the size of a picture brush:

- 1) Open the *Brush Palette*
- 2) Double click on the Picture Brush to open the *Brush Settings* dialog
- 3) Change the input box **Scale** or use the slider to change its size
- 4) Click on the **OK** button

If you are using a pressure sensitive tablet, you can change the size of the brush by associating the brush size to the pressure. For details, see [Using a pressure sensitive tablet with the painting tools](#).

For details on the other settings of the Picture Brushes, see [Understanding the Brush Settings options](#).

Related items:

[Creating a picture brush](#)

[Using a picture brush](#)

[Changing the spacing of a picture brush](#)

[Saving the picture brush](#)

[Obtaining different sets of picture brushes](#)

Changing the spacing of a picture brush

To change the spacing of a picture brush:

- 1) Open the *Brush Palette*
- 2) Double click on the Picture Brush to open the *Brush Settings* dialog
- 3) Change the input box **Spacing** or use the slider to change its spacing
- 4) Click on the **OK** button

NOTE

Simple brushes created from circles filled with gradient and used with a small spacing can create 3D effects on the painting tools and on the text striking of paths and objects.

Related items:

[Creating a picture brush](#)

[Using a picture brush](#)

[Changing the size of a picture brush](#)

[Saving the picture brush](#)

[Obtaining different sets of picture brushes](#)

Saving the picture brush

Save the picture brush as any other brush belonging to the *Brush Palette*. For details, see [Load, save, and replacing brushes](#).

Related items:

[Creating a picture brush](#)

[Using a picture brush](#)

[Changing the size of a picture brush](#)

[Changing the spacing of a picture brush](#)

[Obtaining different sets of picture brushes](#)

Obtaining different sets of picture brushes

Please visit our web page at <http://www.lview.com>

Search or locate a link to **Picture Brushes**.

Related items:

[Creating a picture brush](#)

[Using a picture brush](#)

[Changing the size of a picture brush](#)

[Changing the spacing of a picture brush](#)

[Saving the picture brush](#)

Using the drawing tools

For more information, see :

[Drawing with the Line tool](#)

[Drawing with the Shape tool](#)


[Drawing with paths](#)

Drawing with the Line tool



Use the **Line** tool to draw straight lines.

The resulting line can be created as pixels painted over the image or as an object.

- 1)  Click on the **Line** tool on the *Draw* toolbar
- 2) On the *Draw Options* toolbar, specify the following settings:

Line input box

Select the desired line width, in pixels

Connected check box

Check this option to draw a line starting at the ending point of the previous line. This option is useful to draw a sequence of connected lines

Anti-Aliasing button

Click on this button to draw a smoothed line, reducing the jagged effects

Object check box

Check this box to create the line as an object, instead of applying it as painted pixels over the image or layer

- 3) Position the mouse over the image, click on the starting point and drag the mouse pointer to the ending point of the line, then release the mouse button.

To select which painting color should be used:

Foreground color: click the primary mouse button

Background color: click the secondary mouse button

Shift key

To draw a straight line connecting two points, click on the starting point, release the mouse button, move it to the ending point, press the **Shift** key and click on the new point.


Drawing with the Shape tool



The **Shape** tool allows you to create image elements based on any shape.

The resulting shape can be created as pixels painted over the image or as an object.

It has some basic shapes (such as *rectangular*, *oval*, *square*, and *circle*), and also allow the creation of any custom shape, and store it on the Shape library.

- 1)  Click on the **Shape** tool on the *Draw* toolbar
- 2) On the *Draw Options* toolbar, select the desired line width in pixels, for the shape borders

- 3) Choose one of the following shapes, by clicking on its icon:



Rectangular shape



Oval shape



Square shape



Circle shape



Custom shape

- 4) On the *Draw Options* toolbar, specify the following settings:

Filled check box

Check this option to fill the shape with the same color used for the border. When this option is not selected, shapes are hollow.

Connected check box

Check this option to draw another shape starting at the ending point of the previous shape.

Anti-aliasing button

Click on this button to reduce the jagged effects of the shape lines.

Object check box

Check this option to create the shape as an object, instead of applying it as painted pixels over the image or layer.

- 5) Position the mouse over the image, click on the starting point and drag the mouse.

The selected shape is displayed as you drag the mouse. When you reach the desired size, release the mouse button. To select which painting color should be used:


Foreground color: click the primary mouse button

Background color: click the secondary mouse button


For more information, see :
[Using the Custom shape option](#)
[Creating custom shapes](#)

Using the Custom shape option

The **Custom shape** option uses shapes created using the **Shape Editor**.

 When you click on the **Custom shape** button on the Draw Options toolbar of the **Shape** tool, you can select one of many custom defined or factory-installed shapes from the drop list **Custom Shapes**.

Select the custom shape from the list, position the mouse over the image, click on the starting point, and drag the mouse. The selected **Custom Shape** is displayed as you drag the mouse.

 Click on the **Custom Shape Editor** button on the Draw Options toolbar of the **Shape** tool to open the **Shape Editor**. For details, see [Shape editor](#).


While you drag the mouse to lay the **Custom Shape**, press the **Alt** key to change the **Drag Method** from *Points* to *Edges* and vice-versa, depending on the default setting for the shape.

Related items:

[Creating custom shapes](#)


Creating custom shapes

Create any custom shape using the **Path** tool. Follow the steps below:


- 1)  Click on the **Path** tool on the Draw toolbar.
- 2) Draw a path.

For details on how to use to draw or create a path, see [Paths](#).

- 3) Save the path to disk

 Click on the **Save the path to disk** button on the Draw Options toolbar of the Path tool. Select the folder location and type a file name for the path you just created.

- 4)  Click on the **Shape** tool on the Draw toolbar.

5)  Click on the **Custom Shape Editor** button on the Draw Options toolbar to open the *Shape Editor* dialog.

- 6) Click on the **New** button. A dialog prompts for the location of the path file.

Enter the information used on step 3 and click on the **OK** button. A new dialog prompting for the name of the custom shape is displayed.

- 7) Type the new custom shape name and click on the **OK** button.

If the name already exists, it will warn you and request for a new name.

This new shape will be added to the custom shapes list.

Related items:

[Using the Custom shape option](#)

Drawing with paths



You can use paths as a drawing tool. For details, see [Path as a drawing tool](#).

Working with text



Click on the **Text** tool on the Draw toolbar then click the mouse on the active image, where you would like to add the text.

The *Add Text* dialog is displayed. Set the text options and type the text. You can enter multi line text, by pressing Enter at the end of each line.

Text can be added to the image in three ways:

As an object

This is the most precise, resourceful, and flexible way to create and maintain text. As an object, the text can be edited and rendered again. It has multiple properties easily modified using the *Object Properties* dialog.

As a new floating selection

The floating selection has the shape of the letters of the text you typed, and is filled with one of the painting colors. While existing as a floating selection, the text can be moved, resized, transformed, and deformed. However, once you paste the selection, the pixels of the image are painted with the pixels of the letters. It can no longer be edited, transformed, etc. It becomes part of the image.

As a path

The path can be moved, resized, transformed, and deformed, however, it is stored as a set of points, instead of a bit-map (like the selection). The resulting text, when manipulated in terms of physical dimensions and forms, has a much better quality than the text as a selection. However, to render it, you use the painting tools and it is applied to the image as the selection, becoming part of the image.

NOTE

Always lay text as an object, and save the image in the LVP format. If you need to publish or convert the image (to a conventional format, such as BMP) then load the master LVP image, and use the menu command **File | Save As** with the publishing format. You can always return to the master LVP image and edit the text.

DIALOG ELEMENTS:

Font

Use this drop list box to define the font name to be used when applying the text. This can be changed on the text tab of the *Object Properties* dialog.

Size

Use this option to set the average size of text characters, in pixels.



Bold



Click on this button to select bold characters

Italic



Click on this button to select italic characters

Underline



Click on this button to select underlined characters

Strikeout



Click on this button to select strikeout characters

Left



Click on this button to left-justify multiple lines of text

Center



Click on this button to center multiple lines of text

Right



Click on this button to right-justify multiple lines of text

Anti-aliasing

Click on this button to reduce the jagged line effect

All these options can also be modified during the creation of the text using the *Add Text* dialog, or on the *Object Properties* dialog for text created as object.

For more information, see :

[Entering text as object](#)

[Editing text entered as object](#)

[Fitting text to a curve](#)

[Entering text as path](#)

[Transforming and deforming text](#)

[Painting text entered as path with the Fill tool](#)

[Paint text entered as path with the Fill tool / Fill all sub-paths option](#)

[Applying text entered as path by painting the path with the paintbrush](#)

[Entering text as selection](#)


Entering text as object

One of main advantages of adding text as object is that the text information can be easily edited.

NOTE

To preserve the object properties, you must save the image in the LVP format. Only when it is time to publish it in the final media (paper, web, etc), you must merge all layers and objects and save it in a simpler format. Always use the **Save As** command, to preserve the original LVP image.

To enter text information as object, do the following:

- 1)  Click on the **Text** tool on the Draw toolbar.
- 2) Click the mouse pointer at the approximate location where you want the text to open the *Add Text* dialog.
- 3) Type the text on the *Text* area

As you type the text, or as soon as you open the dialog with previously existing text, the text is placed on the image for preview purposes only. It is displayed using the current settings for the object, which can be edited at any time, after you finish typing the text.
- 4) With the mouse, set the text properties:

Font, font size, bold, italic, underlined, strike, justification (left, right, or center) and Anti-aliasing
- 5) Select the *Add Text As* option as *Object*
- 6) Click on the **OK** button to lay the text and close the *Add Text* dialog

NOTE


If you previously used the **Text** tool on the same session of the program, the previous text will be still available there.

If a previously entered text is on the *Text* area, it will be laid on the image only for preview purposes. Edit, replace, reuse, etc. However, it will only be added to the image as an object when you close the dialog with OK.

Editing text entered as object

Text entered as object can be rendered and edited using the same attributes available for an object, such as opacity, outline, interior, shadow, adjustments, etc. In addition, the text information can be edited and the text can be fitted to curves (simpler objects).

To edit a text entered as an object, do the following:

- 1)  Click on the **Object Selector** tool from the Draw toolbar
- 2) Do one of the following:
 - Double click the mouse on any part of the text object
 - Select the text with the **Object Selector** tool, and use the menu command **Object | Properties**
 - Right click on the selected object, and from the pop-up menu, select the option **Properties**

Any of these methods opens the *Object Properties* dialog.

- 3) Locate and click on the **Text** tab to change the text properties, or its contents.
- 4) Edit the text properties, or any of the other object properties (Outline, Interior, Drop Shadow, etc)
- 5) Click on the **Apply** button to submit the changes; click on **OK** to close the dialog.

The modified text is displayed on the screen.

For details on the *Text* tab, see [Object Properties – Text tab](#).

You can also convert a text entered as object to a single curve (or curves) object using the menu command **Object | Edit | Convert Text to Curves | As a whole** or **Individual characters**. For details, see [Converting text objects to simple curves objects](#).

Fitting text to a curve





Text entered as object can be fit to a curve. A curve in this context is an object serving as a guideline for the text.

To fit text to a curve, select both the text and the curve, and use the menu command **Object | Fit Text to Curve**.

After the text is fit to a curve, the *Curves* tab becomes available on the *Object Properties* dialog. This tab allows you to adjust how the text fits to the curve. For details on the *Curve* tab, see [Object Properties – Curve tab](#).

A curve can be created from a path (using the menu command **Object | New From path**), or it can be created using one of the pre-defined shapes, such as the *oval* shape, from the **Shape** Tool.

For example, do the following:

- 1)  Click on the **Shape** Tool on the *Draw* toolbar
- 2)  Select the *Oval* shape on the *Draw Options* toolbar
- 3) Move the mouse over the image and draw a horizontal oval shape.
Make sure that the shape is being created as an object (check the box *Object*, on the *Draw Options* toolbar)
- 4)  Click on the **Text** tool on the *Draw* toolbar
- 5) Move the mouse over the image, close to the oval shape, and click it
This opens the *Add text* dialog.
- 6) Enter the text and click on the **OK** button
The text is created and remains as the current selected object.
- 7)  Click on the **Object Selector** tool
- 8) Select the *text object* and the *curve*
- 9) Use the menu command **Object | Fit text to curve**
A check box is displayed at the side of the menu topic, indicating that the text is fitting the curve

The text will fit over the curve on the image

If the menu item **Object | Fit text to curve** is dimmed then only one object is selected, or the oval shape or text were not created as object. Both elements must be objects and

both must be selected.

To separate the text from the curve use the menu command **Object | Fit text to curve** and **uncheck** this option. The text returns to its original alignment.

For more information, see :
[Adjusting text fitted to a curve](#)

Adjusting text fitted to a curve

To adjust a text fitted to the curve, open the *Object Properties* dialog (by double clicking on the text or on the curve). This dialog must have the *Text* and *Curve* tabs. If not, the text is not fitted to the curve yet.

You can adjust the following parameters, on each tab:

On the **Text tab**, change the **Character Spacing** input box to expand (above 100%) or contract (below 100%) the text.

On the **Curve tab**, you have the following options:

Visible check box

Check this box to display the curve. Uncheck to hide the curve and display only the fitted text.

Inverted Contour check box

Check this box to change the direction of the contour of the curve. The text will be fitted clockwise or counter clockwise

Inverted Direction check box

Check this box to change the direction of the text fitting

Rotate characters to curve contour check box

Check this box to lay the text tangentially to the curve; if unchecked, only the base line of each character changes, and they will have the same orientation (rotation angle)

Additional character rotation Angle input box (in degrees)

Input a value different from zero to rotate all characters by an additional constant value

Distance from curve input box (in pixels)

Input a value representing the distance of the text base line to the curve. Positive values will position the text away from the curve, while negative values will make it intercept the curve.

When changing any of these settings, make sure to click on the **Apply** button to see the actual results on the image. If you exit the dialog with **Cancel**, no change is implemented. You must exit with **OK** to submit the changes.


NOTE: The *Curve* tab is only visible when the text is fitted to a curve.

Entering text as path

NOTE

The best method to enter text is as object. For details, see [Entering text as object](#).

To enter text information as path, do the following:

- 1)  Click on the **Text** tool on the Draw toolbar.
- 2) Select the text properties:
Font, font size, bold, italic, underlined, strike, justification (left, right, or center)
- 3) Move and click the mouse pointer to the location where you want the text to start.
The *Add Text* dialog is displayed.
- 4) Select the *Add Text As* option as *Path*.
- 5) Type the text.

Use the keys **Ctrl + Enter** to insert a new line into the text. If you previously used the **Text** tool, the previous text will be still available there. As you type the text, or as soon as you open the dialog with previously existing text, the text is previewed on the image as solid, but when you add the text as path, only the outline of the letters is displayed.


NOTE


Text entered as a path is represented by the sub-paths that create the outline of the letters. To properly render it, it must be painted, stroked, or filled using the path tool and its painting options. Once rendered, it becomes part of the image (and can no longer be easily edited, as in the case of an object). For details on rendering text entered as path, see [Painting text entered as path with the Fill tool](#), and [Applying text entered as path by painting the path with the paintbrush](#).

To preserve the path with the text, you must use the LVP format to save the image.


Transforming and deforming text

You can transform and deform text entered as object, selection (while not pasted), or as a path (while not stroked). However, when you apply these operations on a text entered as a selection, the results are not the as good as when you enter the text as an object (or path, while not stroked).

 Use the **Free Transformation** tool to transform the text on a plane (for instance, a perspective transformation).

 Use the **Free Deformation** tool to deform the text. It can be used, for instance, to deform the text along a wave.

To transform the text:

 If the text was created as object, first select the text object with the **Object Selector** tool.

1)  Click on the **Free Transformation** tool on the Draw toolbar.

A rectangular area surrounds all the letters.

2) Move the mouse to the text area

The mouse pointer changes, depending on its position along the transformation envelope. For details, see [Using the Free Transformation tool](#)

3) Transform the text as you wish.

4) Press the **Enter** key to confirm the transformation (in case the **Confirm** option is checked)


To deform the text:

NOTE

Text created as object cannot be deformed with the Free Deform tool. For details, see [Deforming an object or group](#).

1)  Click on the **Free Deformation** tool on the Draw toolbar.

A rectangular area surrounds all the letters. This rectangular area is defined by a path like line, composed by anchor points, segments, etc.

 You may select another shape (other than the rectangular) to surround the letters. For details, see [Free Deformation dialog](#)

2) Move the mouse to the text area.

The mouse pointer changes to one of the Path pens when you position it over path components of the surrounding shape area. You can now edit and deform the surrounding line as in any other path. For details, see [Using the Free Deformation tool](#).

3) Deform the text as you wish.

4) Press the **Enter** key to confirm the deformation (in case the confirm option is checked)

Painting text entered as path with the Fill tool

NOTE

The best method to enter text is as object. For details, see [Entering text as object](#).

When you want to apply a text entered as a path to the image, use the same procedure for painting, filling and striking the path.

For example, to lay the text by filling the letters with the **Fill** tool:

1) Using the *Color Selection* dialog bar, select the style, paint-color, and texture.

For details, see [Choosing the style, paint colors, and texture](#)

2)  Click on the **Fill** tool on the Draw toolbar.

3) Define the settings for the **Fill** tool

Color, opacity, application options, etc; for details, see [Using the Fill tool](#).

4)  Click on the **Path** tool on the Draw toolbar.

5) Make sure that the whole path is selected.

You can also fill only some letters using this method, and then paint others using another tool, such as the **Paintbrush** tool; for details, see [Selecting the path](#).

6)  Click on the **Fill Path** button on the Draw Options toolbar.






The path is filled using the options defined on the **Fill** tool.

Paint text entered as path with the Fill tool / Fill all sub-paths option

NOTE

The best method to enter text is as object. For details, see [Entering text as object](#).

When you want to apply a text entered as a path to the image, use the same procedure for painting, filling and striking the path. For example, to lay the text by filling the letters with the **Fill** tool, however, filling each sub-path (letter) with the Fill all sub-paths option:

- 1) Using the *Color Selection* dialog bar, select the style, paint-color, and texture.
Select a gradient **Fill style** and a **color gradient**; for details, see [Choosing the style, paint colors, and texture](#).
- 2)  Click on the **Fill** tool on the Draw toolbar.
- 3) Define the settings for the **Fill** tool
Color, opacity, application options, etc; for details, see [Using the Fill tool](#).
- 4)  Click on the **Selection Fill** tool on the Draw toolbar
This step is important to avoid filling the internal sub-paths, such as the internal area of a letter O. The settings for the **Selection Fill** tool can also be set to create extra effects.
- 5)  Click on the **Path** tool on the Draw toolbar
- 6)  Click on the **Fill the path with the selection fill** tool button (part of the details of the step 3)
- 7)  Click on the **Fill Sub-Path** button on the Draw Options toolbar.

Clicking with different mouse buttons does not change the application of the gradient, as in the **Fill** tool. To achieve the same results, press the **Shift** key while clicking on the **Fill Sub-Path** button. The path is filled using the reverse gradient being applied (if any) or the background color (if the settings of the Fill tool use the *solid Fill style*).

Applying text entered as path by painting the path with the paintbrush

NOTE

The best method to enter text is as object. For details, see [Entering text as object](#).

1) Using the *Color Selection* dialog bar, select the style, paint-color, and texture.

2)  Click on the **Paintbrush** tool on the Draw toolbar.

3) Define the settings for the **Paintbrush** tool

Select the brush to be used, from the *Brush Palette*, and application modes, from the Draw Options toolbar. You can define feather, wet edges, and many other application choices to create different text effects. You can use a custom brush to paint the letter outline with a special figure. For details, see [Using the Paintbrush tool](#).

NOTE

These same resources can be much more easily implemented and used if you lay the text as object.

4)  Click on the **Path** tool on the Draw toolbar.

5) Make sure that the whole path is selected.

You can also paint only some letters using this method, and then fill others using another tool, such as the **Fill** tool. For details, see [Selecting the path](#).

6)  Click on the **Paint Path** button on the Draw Options toolbar.


The outline of the letters is painted with the selected options.

Entering text as selection

NOTE

The best method to enter text is as object. For details, see [Entering text as object](#).

To enter text as a selection, do the following:

- 1)  Click on the **Text** tool on the Draw toolbar.
- 2) Select the text properties
Font, font size, bold, italic, underlined, strike, justification (left, right, or center) and Anti-aliasing
- 3) Move the mouse pointer to the location where you want the text to start
- 4) Click the mouse at that location.



The *Add Text* dialog is displayed.

- 5) Check the *Add Text As* option to *Selection*.

- 6) Type the text

Use the keys **Ctrl + Enter** to insert a new line into the text. If you previously used the **Text** tool, the previous text will be still available there. As you type the text, or as soon as you open the dialog with previously existing text, the text will be placed on the image. The letters will be painted in a solid color using the foreground color. Click on the **OK** button. The resulting text is a floating selection (surrounded by a blue-gold marquee)

- 7) You can move the selection using one of the selection tools:

-  Click on the **Shape Selection** tool
-  Click on **Free Selection** tool

Use the mouse to drag and position the selection.

- 8) Apply the text to the image

Use the menu command **Selection | Paste to image** (or its keyboard shortcut **Shift + V**). The text will be painted on the image.

- 9) Hide the selection

Use the menu command **Selection | None** (or its keyboard shortcut **Shift + N**).

NOTE

Text entered as selection when applied to the image, replaces the pixels of the original image.

Layers and Masks

Layers can be viewed as sheets of acetate laid over each other. Each layer can have image information, with variable opacity. A simple image has only one layer. Images can have unlimited layers.

For more information, see :

[Layer Palette](#)

[Masks](#)

[LView Pro file format](#)

Layer Palette

The *Layer Palette* manages all the layers in the image. Each open document on LView Pro has its own *Layer Palette*.

It is a floating palette, and it can be placed at any location on the screen. It is also an auto-hide palette.

The *Layer Palette* is composed by:

- Layer command buttons and menu
- Layer tab with the current layers of the image
- Layer sub-tabs (General, Blend Curves, Adjustments, Objects)

For more information, see :

[Layer command buttons and menu](#)









[Layer tab with the current layers of the image](#)

[Layer sub-tabs \(General, Blend Curves, Adjustments, Objects\)](#)

[Working with Layers](#)

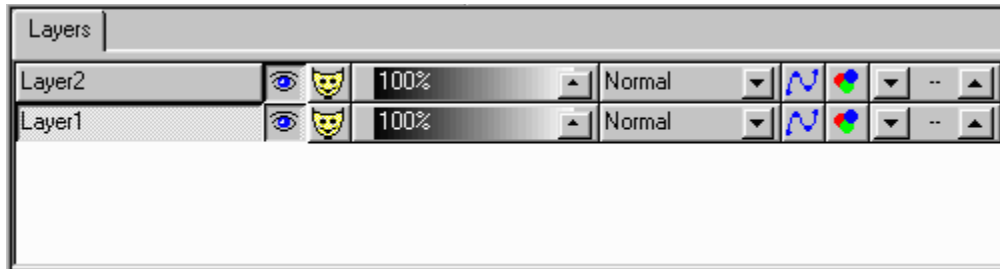
[Adjustments layers](#)

Layer command buttons and menu

-  Keep Palette visible
-  New Layer
-  Insert layer from a file
-  Insert copy of current layer (clone layer)
-  Insert a layer from a floating selection
-  Delete layer
-  Open the layer background settings dialog
-  Open the layer menu

All these commands are also available from the *Layer Palette* menu.

Layer tab with the current layers of the image



The layer “closer” to the eye is the top layer. In the previous list, it is *Layer2*. If the opacity of *Layer2* is set to 100%, *Layer1* will not be visible.

The **Layer** tab of the *Layer Palette* is composed by one or more lines, corresponding to each layer.

LAYER TAB ELEMENTS

Layer name and preview thumbnail

Displays the layer name; when you place the mouse over the layer name, a pop-up thumbnail preview is displayed with the layer contents.



Layer visibility toggle button

Click on this button to hide/display the layer



Layer mask toggle button

Click on this button to create/activate the layer mask. When you place the mouse pointer over this button and the layer has a mask, a thumbnail of the mask is displayed. For details, see [Masks](#)

Layer Global Opacity slider control

Use to adjust the global opacity of the layer.

Layer Blending mode drop list

Use this list to specify a blending mode for the layer. The default blending mode is *Normal*. For details, see [Blending modes](#).



Blend curves toggle button

Use this button to enable/disable the adjustments implemented on the Blend Curves tab. For details, see [Blend Curves tab of the Layer Palette](#).



Image/adjustment layer toggle button

Changes the layer from an image layer to an adjustment layer; for details, see [Adjustments layers](#).



Layer grouping buttons

For details, see [Grouping layers](#)

Layer sub-tabs (General, Blend Curves, Adjustments, Objects)



Each layer has the following sub-tabs:

- General
- Blend Curves
- Adjustments
- Objects

For more information, see :

[General tab of the Layer Palette](#)

[Blend Curves tab of the Layer Palette](#)

[Adjustments tab of the Layer Palette](#)

[Objects tab of the Layer Palette](#)

General tab of the Layer Palette

GENERAL TAB ELEMENTS:

Title input box:

Use this input box to change the layer name.

Preserve transparency check box

Use this box to preserve the layer transparency properties. For details, see [Preserve mask transparency when changing the image layer](#).

Animation settings

Undraw method drop list

Select the undraw method for the frame when used on an animation.

Display time numeric input box

Use this input box to specify the frame display duration, in hundredths of second.

For details, see [Creating animated images](#).

Related items:

[Blend Curves tab of the Layer Palette](#)

[Adjustments tab of the Layer Palette](#)

[Objects tab of the Layer Palette](#)

Blend Curves tab of the Layer Palette

The **Blend Curves** tab on the *Layer Palette* defines how each color channel of the layer will blend with the other layers and how the underlying layers will affect the blending.

BLEND CURVES TAB ELEMENTS:

This layer blend curve

A graphical interface for the blending curve of the current layer with the other upper layers

Underlying layers blend curve

A graphical interface for the blending curve of the underlying layers



Convert to curve button

Click on this button to convert a manually adjusted blend curve to a smooth curve. For details, see [Adjusting the image using the curves graphic options](#).



Free-hand curve button

Click on this button to adjust the blend curve manually. For details, see [Using the free hand tool](#).

Input level of the curve

Display the input level of the current position of the mouse pointer on the curve graphic.

Output level of the curve

Display the output level of the current position of the mouse pointer on the curve graphic.

The left part of the curve corresponds to the darker pixels and the right part of the curve corresponds to the lighter pixels.

By default, both sides have total output, meaning that all pixels will be blended with the image.

Reducing or modifying the curve will change the way the layer blends. For instance, lowering the left side of the curve will blend only the lighter pixels of the layer.

For details on the use of the blend curves, see [Curves](#).

Related items:

[General tab of the Layer Palette](#)

[Adjustments tab of the Layer Palette](#)

[Objects tab of the Layer Palette](#)

Adjustments tab of the Layer Palette

The **Adjustments** tab on the *Layer Palette* allows you to create a layer with image adjustments, such as brightness, contrast, etc.

For details on using the adjustment tab, see [Adjustments layers](#).

Related items:

[General tab of the Layer Palette](#)

[Blend Curves tab of the Layer Palette](#)

[Objects tab of the Layer Palette](#)

Objects tab of the Layer Palette

This tab displays a tree-like structure for the objects on the selected layer. Grouped objects are also listed on this tab. For details, see [Objects](#).

Related items:

[General tab of the Layer Palette](#)

[Blend Curves tab of the Layer Palette](#)

[Adjustments tab of the Layer Palette](#)

Working with Layers

Most layer operations can be performed using the *Layer Palette* or using the menu command **Layer**.

For more information, see :

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

[Changing the dimensions of the layer](#)

[Defining layers visibility](#)

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Show/Hide the Layer Palette

To show/hide the *Layer Palette*, use one of the following options:

- Use the menu command **View | Floating Palettes | Layer palette**.
- Use the keyboard shortcut **Ctrl + Shift + L** to toggle the *Layer Palette* visibility (show/hide).

If the auto-hide option is set, only the caption of the *Layer Palette* is displayed. When you move the mouse over the caption, the whole palette is displayed.

NOTE

If you cannot locate the floating palette even after setting its visibility, it may be misplaced on the desktop. For details on how to restore it to its default position, see [Restoring the Floating Palettes to its default positions](#).

Related items:

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

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Defining the Layer Palette visibility mode

The *Layer Palette* can be visible in two modes:

- Full visibility
- Caption visibility

For details, see [Floating Palettes visibility modes](#).

Related items:

[Show/Hide the Layer Palette](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

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Viewing the layer contents inside the Layer Palette

When you move the mouse pointer over the name of the layer on the *Layer Palette*, a thumbnail image of the layer is displayed. Use this resource to easily identify the layer contents.

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

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Relocating a layer inside the Layer Palette

To change the layer position (the topmost layer on the list is “closer” to eye), do the following:

- 1) Open the *Layer Palette*
- 2) Select the layer by single clicking on the layer name, not releasing the mouse
The layer name changes to a dimmed color, denoting that is the selected layer
- 3) Move the layer
Drag the mouse, moving the solid line that represents the layer being moved, to a new position between the other layers.
- 4) After reaching the desired layer destination, release the mouse

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

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[Copying all layers to the clipboard](#)

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Deleting a Layer

Do one of the following:

-  Open the *Layer Palette*, select the layer and click on the **delete layer** button
-  Open the *Layer Palette*, select the layer, click on the **Layer menu** button, choose the menu topic *Delete Layer*, and press the **Enter** key or click the mouse
- Use the menu command **Layer | Delete**. Make sure that you have the correct layer selected

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

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Creating a Layer from a disk file

Do one of the following:

-  Open the *Layer Palette*, select any layer and click on the **Insert Layer(s)** button
-  Open the *Layer Palette*, click on the **Layer menu** button, choose the menu topic *Insert Layer(s)*, and press the **Enter** key or click the mouse
- Use the menu command **Layer | New | Insert Layer(s)**

A dialog prompts for the file name.

The new layer will be inserted above the current layer (closer to the eye).

If the image is larger than the working area, it will be aligned with the upper left side of the area.

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

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[Defining layers visibility](#)

[Merging layers](#)



[Copying all layers to the clipboard](#)

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Creating a new layer

Do one of the following:

-  Open the *Layer Palette* and click on the **New Layer** button
-  Open the *Layer Palette*, click on the **Layer menu** button, choose the menu topic *New Layer*, and press the **Enter** key or click the mouse
- Use the menu command **Layer | New | New Layer**

A dialog prompts for the layer name and the layer background (transparent, the current foreground color, the current background color, or any of the other pre-defined colors available from the drop list).

The new layer will be inserted above the current layer (closer to the eye).

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

[Changing the dimensions of the layer](#)

[Defining layers visibility](#)

[Merging layers](#)



[Copying all layers to the clipboard](#)

[Layer Background](#)

[Grouping layers](#)

Copying an existing layer

Do one of the following:

-  Open the *Layer Palette*, select the source layer and click on the **Clone Layer** button
-  Open the *Layer Palette*, select the source layer, click on the **Layer menu** button, choose the menu topic *Clone Layer*, and press the **Enter** key or click the mouse
- Use the menu command **Layer | New | Clone Layer**

The copied layer will be created below the source layer with the same name. Change the layer name on the **General** tab of the copied layer by editing the contents of the **Title** box.

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

[Changing the dimensions of the layer](#)

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Creating a layer from a selection

NOTE

To create a layer from a selection, the selection must be floating (surrounded by a blue and gold marquee), otherwise this command will be dimmed (not available).

Do one of the following:

-  Open the *Layer Palette* and click on the **Layer from Selection** button
-  Open the *Layer Palette*, click on the **Layer menu** button, choose the menu topic *Layer from Selection*, and press the **Enter** key or click the mouse
- Use the menu command **Layer | New | Layer from Selection**

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

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Using the Layer Mover

 Click on the **Layer Mover** tool on the Draw toolbar.

The **Layer Mover** tool allows you to move the layer over the working area.

To move the current layer, position the mouse over the image and drag it.

Press the **Shift** key and click the mouse to move the layer closest to the hit point. Without the **Shift** key depressed, it will move the active layer.

When you move the layer and there are no more layers below it, you see the Layer Background of the image.

 + **Shift** key

You can also move a layer using the **Hand Scroller** tool and pressing the **Shift** key while dragging the mouse. The mouse pointer displays the four arrows cursor of the **Layer Mover** tool.

If a selection is present and floating (surrounded by the blue and gold marquee), and you position the mouse pointer over the selection, the layer mover will move the selection, instead of the layer.

NOTE:

For details on how to change the position of a layer in reference to the list of layers, see the topic [Relocating a layer inside the Layer Palette](#).

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Changing the size of the layer](#)

[Changing the dimensions of the layer](#)

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Changing the size of the layer

You can resize all layers or only one layer using the menu command **Image | Resize**.

To resize all layers, check the **Resize All Layers** checkbox on the resize dialog. For details, see [Changing the image size](#).

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the dimensions of the layer](#)

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Changing the dimensions of the layer

A layer does not have the concept of dimension as the work area has.

When you change the dimensions of the work area, using the menu command **Image | Redimension**, the visible area of the image changes in dimensions, but all layers preserve their original size.

When you use the **Redimension** command to reduce the working area and then use the **Layer Mover** to move one of the layers, as you move the layer, areas not visible after the redimension can now be displayed on the work area.

To actually remove layer areas not visible on the work area, you must use the **Crop** command. The crop command reduces the image and trims all layers, removing areas outside it. For details, see [Cropping the work area](#).

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

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Defining layers visibility



You can define which layers are visible by clicking on the **Layer Visibility** toggle on each layer on the *Layer Palette*.

Depress the button to make the layer visible.

You can make all layers visible using the menu command **Layer | View All**.

To display only the current layer, use the menu command **Layer | View Current**.

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

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Merging layers

To merge layers into a single layer, use the menu command **Layer | Merge All Visible**.

It only merges the visible layers.

To merge all layers, first use the menu command **Layer | View All**, then the command **Layer | Merge All Visible**.

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

[Changing the dimensions of the layer](#)

[Defining layers visibility](#)

[Copying all layers to the clipboard](#)

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Copying all layers to the clipboard

You can merge all layers and place the result on the clipboard for any **Edit | Paste** command.

To copy and merge all layers at the same time, use the menu command **Edit | Copy Merged**.

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

[Changing the dimensions of the layer](#)

[Defining layers visibility](#)



[Merging layers](#)

[Layer Background](#)

[Grouping layers](#)

Layer Background

To change the **Layer Background**, do one of the following:

-  Open the *Layer Palette* and click on the **Layer Background** button
-  Open the *Layer Palette*, click on the **Layer menu** button, choose the menu topic *Layer Background*, and press the **Enter** key or click the mouse
- Use the menu command **Layer | Layer Background**

This opens the *Layer Background* dialog.

The *Layer Background* dialog allows you to define the color of the background of the layer.

You can visualize it as the color of the paper over which you are laying the different acetates (layers).

The Layer Background is the deepest surface in the stack of layers.

For layers with areas without image information (transparent), the Layer Background is the color displayed (visible) on these areas.

DIALOG ELEMENTS:

Select Background Color *drop list*

Select the color for the Layer Background (do not confuse it with the Background color of the *Color Selection* dialog bar). You can select any of the available colors on the drop list or select *Custom* and use the custom color box to define it.

Click to define Custom Color button

Click on this button to open the *Color dialog* to set the color of the *Custom* option

Apply these settings to all open documents check box

Apply the current settings to all open documents. It is enabled only if there is more than one open document.

Make these the default settings for new documents check box

Use the current settings as the default settings for all new documents. The settings are preserved between sessions.

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

[Deleting a Layer](#)

[Creating a Layer from a disk file](#)

[Creating a new layer](#)

[Copying an existing layer](#)

[Creating a layer from a selection](#)

[Using the Layer Mover](#)

[Changing the size of the layer](#)

[Changing the dimensions of the layer](#)

[Defining layers visibility](#)

[Merging layers](#)

[Copying all layers to the clipboard](#)




[Grouping layers](#)

Grouping layers

Layers can be grouped in 255 different groups.

When layers are grouped, move operations are performed on all the layers of the group.

Layers can be grouped using the options below:

-  Non grouped (default state)
-  Grouped from 1
-  to 255

To change the layer group, click on the **up** or **down** arrows to reach the group number you want.

Related items:

[Show/Hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the layer contents inside the Layer Palette](#)

[Relocating a layer inside the Layer Palette](#)

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[Layer Background](#)

Adjustments layers

When you use an adjustment layer, the original image is preserved, allowing you to test and implement different adjustment layers, for instance, to generate different images based on the destination device to be used to render the image.

The intensity of the adjustment is defined by graphical interfaces, with option for numeric input.

Among the many properties of an adjustment layer, you can change it to an image layer, paint on it, and then return it to an adjustment layer. The painted layer becomes the mask of the adjustment layer. You can also create the mask directly, using the mask button.

The adjustment layer not only has the option to control the global intensity of the adjustment, it also allows you to define areas that will be affected differently by the adjustment being implemented.

You can have multiple adjustments on a single adjustment layer.

ADJUSTMENT TAB ELEMENTS:

List of buttons with the following adjustments:

- Brightness
- Contrast
- Curves
- Invert
- Levels
- Posterize
- Threshold

Settings on the right pane for each adjustment

For more information, see :

[Creating an adjustment layer](#)

[Controlling the global effect of the adjustment layer](#)

[Restricting the adjustment layer to an area](#)

[Adjustment layer - Brightness](#)

[Adjustment layer – Contrast](#)

[Adjustment layer – Curves](#)

[Adjustment layer – Invert](#)

[Adjustment layer – Levels](#)
[Adjustment layer – Posterize](#)
[Adjustment layer – Threshold](#)

Creating an adjustment layer



To create an adjustment layer do the following:

- 1) Use the menu command **Layer | New**
- 2) The *New Layer* dialog is displayed
- 3) Enter the layer name (for example, *adjustments*)
- 4) Set the *Background* as white
- 5) Click on the **OK** button

The image will be completely covered in white

- 6) Open the *Layer Palette*
- 7) Locate the new created layer

It is the topmost layer on the list

- 8)  Click on the **image layer** button to change it to an adjustment layer
-  The button changes to **adjustment layer** indicating that this is an adjustment layer.
- 9) The image will return to its original configuration
- 10) Click on the tab *Adjustments*
- 11) A list of the available adjustments is displayed, represented by buttons with check boxes.
- 12) Select the adjustment, check the button box and adjust the image

For instance, to adjust the brightness of the image:

- 1) Check and click the on **Brightness** button, on the *Adjustments* tab.

The right pane displays the brightness adjustment elements.

- 2) Drag the slider with the mouse and notice the effects of the adjustment on the image

Related items:

[Controlling the global effect of the adjustment layer](#)

[Restricting the adjustment layer to an area](#)

[Adjustment layer - Brightness](#)

[Adjustment layer – Contrast](#)

[Adjustment layer – Curves](#)

[Adjustment layer – Invert](#)

[Adjustment layer – Levels](#)

[Adjustment layer – Posterize](#)

[Adjustment layer – Threshold](#)

Controlling the global effect of the adjustment layer

The adjustment layer, as any other layer, has a control for global opacity. A slider at the 0% position removes all adjustments, while a slider on 100% results in full adjustment.

Related items:

[Creating an adjustment layer](#)

[Restricting the adjustment layer to an area](#)

[Adjustment layer - Brightness](#)

[Adjustment layer – Contrast](#)

[Adjustment layer – Curves](#)

[Adjustment layer – Invert](#)

[Adjustment layer – Levels](#)

[Adjustment layer – Posterize](#)

[Adjustment layer – Threshold](#)

Restricting the adjustment layer to an area


One of the great advantages of using an adjustment layer is that you can adjust only parts of the image.

An adjustment layer is like any other layer, and can have a mask with variable opacity. You not only define the area, you also define the intensity of the adjustment.

To create a mask for an adjustment layer, do the following:

- 1) Create an adjustment layer as described before
- 2) For instance, set the Brightness control to the right, at $\frac{3}{4}$ of the slider

The image becomes too clear (enlightens)

- 3)  Click on the mask toggle button of the adjustment layer
- 4) A pop-up menu prompts for the mask type
- 5) Select *New Opaque Mask (hide all)*

An opaque mask will block any effect of the adjustment. An opaque mask is painted in black.

- 6) If any adjustment was visible, it will become ineffective now

The image returns to its original state

- 7) Use the menu command **Mask | Paint On**

The color area on the *Color Selection* dialog bar becomes a gray-scale palette, indicating that all painting commands will be made on the mask. The information {MASK} is displayed on the image caption, denoting that the next commands will be effective on the mask only,

- 8) Select any tool to paint on the mask, for example, the Paint Brush tool
- 9) Select a brush
- 10) For example, select the foreground color as white
- 11) Start painting

The brightness adjustment will be exposed as you paint on the mask, enlightening areas of the image being painted. You can use any other paint tool or grayscale level to control the adjustment area.

Related items:

- [Creating an adjustment layer](#)
- [Controlling the global effect of the adjustment layer](#)
- [Adjustment layer - Brightness](#)
- [Adjustment layer – Contrast](#)
- [Adjustment layer – Curves](#)

[Adjustment layer – Invert](#)
[Adjustment layer – Levels](#)
[Adjustment layer – Posterize](#)
[Adjustment layer – Threshold](#)

Adjustment layer - Brightness

Use this control to adjust the brightness of the image.

DIALOG ELEMENTS:

Use Brightness Adjustment checkbox

This is a copy of the button checkbox of the adjustment

Reset button

Click on this button to reset the adjustment

R, G, B input boxes

Use these input boxes to specify the adjustment for each color channel. If **Lock** is checked, values entered in one box adjust the others as well.

Lock checkbox

When checked, lock the color channels sliders and input boxes.

Color Channel sliders

Use these sliders to specify the adjustment on each channel (Red, Green, and Blue). Use **Lock** to lock the sliders together.

Related items:

[Creating an adjustment layer](#)

[Controlling the global effect of the adjustment layer](#)

[Restricting the adjustment layer to an area](#)

[Adjustment layer – Contrast](#)

[Adjustment layer – Curves](#)

[Adjustment layer – Invert](#)

[Adjustment layer – Levels](#)

[Adjustment layer – Posterize](#)

[Adjustment layer – Threshold](#)

Adjustment layer – Contrast

Use this control to adjust the contrast of the image.

For details on the control options, see [Adjustment layer - Brightness](#).

Related items:

[Creating an adjustment layer](#)

[Controlling the global effect of the adjustment layer](#)

[Restricting the adjustment layer to an area](#)

[Adjustment layer - Brightness](#)

[Adjustment layer – Curves](#)

[Adjustment layer – Invert](#)

[Adjustment layer – Levels](#)

[Adjustment layer – Posterize](#)

[Adjustment layer – Threshold](#)

Adjustment layer – Curves

Use this control to adjust the image color using curves adjustment for the layer.

For details, see [Curves](#).

Related items:

[Creating an adjustment layer](#)

[Controlling the global effect of the adjustment layer](#)

[Restricting the adjustment layer to an area](#)

[Adjustment layer - Brightness](#)

[Adjustment layer – Contrast](#)

[Adjustment layer – Invert](#)

[Adjustment layer – Levels](#)

[Adjustment layer – Posterize](#)

[Adjustment layer – Threshold](#)

Adjustment layer – Invert

Use this control to create a negative for each color channel. To generate a negative for all channels, click on each of the color buttons R, G, or B.

Related items:

[Creating an adjustment layer](#)

[Controlling the global effect of the adjustment layer](#)

[Restricting the adjustment layer to an area](#)

[Adjustment layer - Brightness](#)

[Adjustment layer – Contrast](#)

[Adjustment layer – Curves](#)

[Adjustment layer – Levels](#)

[Adjustment layer – Posterize](#)

[Adjustment layer – Threshold](#)

Adjustment layer – Levels

Use this control to adjust the image color using levels adjustment for the layer.

For details, see [Histograms](#).

Related items:

[Creating an adjustment layer](#)

[Controlling the global effect of the adjustment layer](#)

[Restricting the adjustment layer to an area](#)

[Adjustment layer - Brightness](#)

[Adjustment layer – Contrast](#)

[Adjustment layer – Curves](#)

[Adjustment layer – Invert](#)

[Adjustment layer – Posterize](#)

[Adjustment layer – Threshold](#)

Adjustment layer – Posterize

Use this control to specify the maximum number of variations on each color channel.

Consider a full color image, that you want to change and represent it using only two different values on the Red channel, three different values on the Blue channel and two different values on the Green channel.

Create an adjustment layer, select the posterize command and do the following:

- 1) Uncheck the Lock box
- 2) Move the Red slider to the left, until it displays 2
- 3) Move the Blue slider to the left, until it displays 3
- 4) Move the Green slider to the left, until it displays 2

The image is now being represented with only 12 (2 x 3 x 2) different colors.

For details on the control options, see [Adjustment layer - Brightness](#)

Related items:

[Creating an adjustment layer](#)

[Controlling the global effect of the adjustment layer](#)

[Restricting the adjustment layer to an area](#)

[Adjustment layer - Brightness](#)

[Adjustment layer – Contrast](#)

[Adjustment layer – Curves](#)

[Adjustment layer – Invert](#)

[Adjustment layer – Levels](#)

[Adjustment layer – Threshold](#)

Adjustment layer – Threshold

Use this control to specify a threshold level for each color channel. This command creates high-contrast images, using only few colors.

Pixels that have the color components a little below the threshold level for each channel are converted to black, and pixels above it are converted to white.

For details on the control options, see [Adjustment layer - Brightness](#)

Related items:

[Creating an adjustment layer](#)

[Controlling the global effect of the adjustment layer](#)

[Restricting the adjustment layer to an area](#)

[Adjustment layer - Brightness](#)

[Adjustment layer – Contrast](#)

[Adjustment layer – Curves](#)

[Adjustment layer – Invert](#)

[Adjustment layer – Levels](#)

[Adjustment layer – Posterize](#)

Masks

A mask works exactly as the name implies: it masks areas of the image (or layer), protecting them from the action of the painting or editing tools.

A mask is semi-transparent, meaning that it not only defines areas to be protected, it also defines the intensity of the protection.

For more information, see :

[Working with Masks](#)

Working with Masks

A layer mask is only effective if its corresponding layer is visible.

If the layer has a mask, its thumbnail is displayed when you place the mouse over the mask button on the *Layer Palette*.

For more information, see :

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Types of masks

LView Pro can create the following masks:

Transparent (Show All)

A transparent mask on a layer, when active, allows all pixels to be displayed. Pixels containing image information are displayed as the pixels of the layer. When there is no image information, a *red* area is displayed on the mask of a layer with a transparent mask.

Opaque (Hide All)

An opaque mask on a layer, when active, blocks all pixels from that layer of being displayed. The blocking areas of the mask are displayed in *red*.

Gray Values

A gray scale mask is a mask created based on the layer contents, for instance. The resulting mask will have different intensities of red, denoting areas with different transparency. Lighter areas on the layer will result in areas on the mask with more transparency (while darker areas will result in areas with less transparency).

From Selection

This option creates a mask that is completely transparent where the selection is white and completely opaque where the selection is black (ranging between these two levels with different levels of transparency proportional to the selection transparency)

Related items:

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)


[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Creating a mask

To create a mask for a layer, do one of the following:

- Select the layer, and use the menu command **Mask | New** and select the option
 - § Transparent (Show All)
 - § Opaque (Hide All)
 - § Gray Values
 - § From Selection
-  Click on the **Toggle Mask** button on any layer of the *Layer Palette*. If no mask exists for that layer, it offers the options below. If the mask already exists, this action will turn the mask on or off, not displaying the options below.
 - § New Transparent Mask (Show All)
 - § New Opaque Mask (Hide All)
 - § New Grays Value Mask
 - § New Mask From Selection

Related items:

[Types of masks](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Replacing the mask

To replace the mask for a layer, use the menu command **Mask | New** and select one of the options below:

- Transparent (Show All)
- Opaque (Hide All)
- Gray Values
- From Selection

Related items:

[Types of masks](#)

[Creating a mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)


[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Activating or deactivating the mask

To activate or deactivate a mask, do one of the following:

- Use the menu command **Mask | Active** and check or uncheck it
-  Using the *Layer Palette*, press or de-press the **mask** button of the corresponding layer.

A pressed button indicates that the mask is active (a check mark is displayed on the **Mask | Active** menu entry, denoting that a mask exists), while a depressed button indicates that the mask is not active.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Linking the mask position and size to the image/layer

When the mask is linked to the layer, the mask position and size may be modified when you change the layer position or size.

To link/unlink the mask to the layer, do the following:

- Use the menu command **Mask | Linked** and check/uncheck it

For instance, if you move the layer and this option is checked, the mask is also moved with the layer. Otherwise, only the layer is moved.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Protecting the layer/image using the transparent areas of the mask

Use the menu command **Mask | Protecting** and check the option.

The transparent areas of the mask work as a semi-transparent selection, allowing you to apply the painting tools and image effects proportional to the transparency of the mask.

Opaque areas of the mask do not let any of the tools or effects to be applied on the layer.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Preserve mask transparency when changing the image layer

Use the menu command **Mask | Preserve** and check the *preserve* option.

The mask transparency will not be modified by the new operations performed on the layer.

If this option is *not checked*, and the mask is *Active*, any painting operation on the layer changes the mask transparency.



To see the changed mask use the *Layer Palette* and position the mouse pointer over the **mask toggle** button, to display the mask thumbnail.

This option can also be checked on the *General* tab of the *Layer Palette* (check box **Preserve Transparency**).

In other words, the painting operations are performed only over pixels that already have image information. They do not create new image areas.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Displaying the mask together with the image

To display the mask together with the image, the layer must be visible and you must check the menu option **Mask | Visible**.

This is not the same as the active button. The mask may be active and not visible.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Inverting the mask transparency

To invert the mask transparency, use the menu command **Mask | Invert**.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Painting directly on the mask

The mask can be painted as a gray scale image using the option **Mask | Paint On**.

When this option is enabled the title bar or caption of the image displays "{MASK}" after the layer name, denoting that the next operations (painting, etc) will be performed on the mask.

The *Color Selection* dialog bar changes to a gray scale palette, because masks are 8 bit palette images.

Painting with *white* makes the mask *transparent*, while painting with *black* makes it *opaque*. Any intermediate value creates semi-transparent areas on the mask. When you paint it with white, you expose the layer image.

When the **Paint On** option is on, all painting tools operate on the mask, not on the layer.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Creating a selection from a mask

You can transform the current mask into a selection, preserving the semi-transparency of the mask in the new selection.

Use the menu command **Mask | To Selection**.

You can identify the resulting selection by its marquee. If not visible, adjust the settings for selection visibility.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Saving a mask to disk

You can save a mask to the disk by first converting it to a selection (using the command **Mask | To Selection**) and then the menu command **Selection | Save As**.

When you save the image with format LVP, the masks of all layers are saved automatically.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Retrieving a mask from the disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Retrieving a mask from the disk

You can retrieve a mask saved as a selection by using the menu command **Selection | Open** and then the menu command **Mask | New | From Selection**.

If you are using the LVP format, all masks are automatically saved with the file.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Applying the mask to the layer](#)

[Removing the mask](#)

Applying the mask to the layer

When you no longer want to use the mask and want to apply the mask, use the menu command **Mask | Apply and remove**.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

[Inverting the mask transparency](#)

[Painting directly on the mask](#)

[Creating a selection from a mask](#)

[Saving a mask to disk](#)

[Retrieving a mask from the disk](#)

[Removing the mask](#)

Removing the mask

When you no longer want to use the mask and do not want to apply it, use the menu command **Mask | Remove**.

Related items:

[Types of masks](#)

[Creating a mask](#)

[Replacing the mask](#)

[Activating or deactivating the mask](#)

[Linking the mask position and size to the image/layer](#)

[Protecting the layer/image using the transparent areas of the mask](#)

[Preserve mask transparency when changing the image layer](#)

[Displaying the mask together with the image](#)

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[Applying the mask to the layer](#)

LView Pro file format

LView Pro implements a loss less proprietary file format for multi layer images, the LVP file format.

The LVP file format has the following characteristics:

- Saves all editing elements: layers, objects, masks, adjustment settings, path, etc.
- Includes JPG compressed copy of merged image, for quick previewing and multiple open operation

When an image is saved using the LVP format, all the layers, objects, masks, etc, are preserved. When you load it again, these elements are available for immediate use, on a single file. It allows non-destructive image edition and manipulation. Support for palette-based layers mixed with true-color layers is also available.

Saving in any other format will not preserve the multi-layer, except in images that support multi-frames, such as GIF. However, the layers will be cropped to the viewing area. Besides that, all other image properties, such as masks, paths, etc, are lost if not saved in LVP format.

The compressed JPG copy of merged image can be saved with different compression quality using the menu command **File | Preferences | Graphics File Formats**, tab **LView Pro**.

Image Frames and Animation

LView Pro offers complete support for the creation, edition, and previewing of multi-frame images, for animation purposes.

Multi-frame images are popular on Web graphics publishing, and use the GIF89a graphics file format that is a popular multi-frame image format for image animation.

The multi-frames images in LView Pro are implemented using layers. On this topic, references to layer and frame are made indistinctively. The LVP format also supports full animation.

LView Pro can create animated images from existing image files (each image file is used to define one frame of the animation) or from scratch.

The menu command **Image | Animation** is enabled only when you have an image with more than one frame (or layer).

For more information, see :
[Creating animated images](#)

Creating animated images

The basic procedure for creating animated images is:

- 1) Create the frames using the *Layer Palette*
- 2) Set the global animation options with the menu command **Image | Animation**
- 3) Save the file using a file type that supports multi-frames and animation

The only graphics file format used for Web animation (aside from movie formats, such as AVI) is CompuServe's GIF, using its GIF89a format version. When the image frames are created, make sure to save the image using this format with the menu command **File | Save As**.

You can also use the LVP format, and save the image as GIF only when publishing is needed.

For more information, see :

[Using the Layer Palette to create the image frames](#)

[Animating the frames](#)

[Defining global animation options](#)

[Navigating among frames](#)

Using the Layer Palette to create the image frames

The *Layer Palette* provides all resources for managing and creating the different frames, allowing you to add, clone, and delete frames from the active image. A number of other operations related with image frames are also available.

For more information, see :

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

[Defining the frame undraw method](#)

[Defining the frame transparency](#)

[Defining the frame display time](#)

[Changing the size of the frame](#)

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[Multi framed image Background](#)

[Grouping frames](#)

Show/hide the Layer Palette

To show/hide the *Layer Palette*, use one of the following options:

- Use the menu command **View | Floating Palettes | Layer palette**
- Use the keyboard shortcut **Ctrl + Shift + L** to toggle the *Layer Palette* visibility (show/hide)

If the auto-hide option is set, only the caption of the *Layer Palette* is displayed. When you move the mouse over the caption, the whole palette is displayed.

NOTE

If you cannot locate the floating palette even after setting its visibility, it may be misplaced on the desktop. For details on how to restore it to its default position, see [Restoring the Floating Palettes to its default positions](#).

Related items:

- [Defining the Layer Palette visibility mode](#)
- [Viewing the frame contents inside the Layer Palette](#)
- [Changing the frames order inside the Layer Palette](#)
- [Deleting a Frame](#)
- [Creating a Frame from a disk file](#)
- [Creating a new frame](#)
- [Copying an existing frame](#)
- [Creating a frame from a selection](#)
- [Moving the frame in relation to the viewing area](#)
- [Defining the frame undraw method](#)
- [Defining the frame transparency](#)
- [Defining the frame display time](#)
- [Changing the size of the frame](#)
- [Defining frames visibility](#)
- [Merging frames](#)
- [Multi framed image Background](#)
- [Grouping frames](#)

Defining the Layer Palette visibility mode

The *Layer Palette* can be visible in two modes:

- Full visibility
- Caption visibility

For details, see [Floating Palettes visibility modes](#).

Related items:

[Show/hide the Layer Palette](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

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[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

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[Defining the frame transparency](#)

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Viewing the frame contents inside the Layer Palette

When you move the mouse pointer over the name of the layer on the *Layer Palette*, a thumbnail image of the layer is displayed. Use this resource to easily identify the layer contents.

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

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Changing the frames order inside the Layer Palette

To change the order of the frames, do the following:

NOTE

The topmost layer on the list is displayed by last; the bottommost is the first frame to be displayed.

- 1) Open the *Layer Palette*
- 2) Select the layer by single clicking on the layer name, not releasing the mouse
It changes to a dimmed color, denoting that is the selected layer
- 3) Move the Layer
Drag the mouse, moving the solid line that represents the layer being moved, to a new position between the other layers.
- 4) After reaching the desired layer destination, release the mouse.

The selected frame will be placed between the two frames.

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

[Defining the frame undraw method](#)

[Defining the frame transparency](#)

[Defining the frame display time](#)

[Changing the size of the frame](#)

[Defining frames visibility](#)



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Deleting a Frame

Do one of the following:

-  Open the *Layer Palette*, select the layer, and click on the **delete layer** button
-  Open the *Layer Palette*, select the layer, click on the **Layer menu** button, choose the menu topic *Delete Layer*, and press the **Enter** key or click the mouse
- Use the menu command **Layer | Delete**. Make sure that you have the correct layer selected

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

[Defining the frame undraw method](#)

[Defining the frame transparency](#)

[Defining the frame display time](#)

[Changing the size of the frame](#)

[Defining frames visibility](#)



[Merging frames](#)

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Creating a Frame from a disk file

Do one of the following:

-  Open the *Layer Palette* and click on the **Insert Layer(s)** button
-  Open the *Layer Palette*, click on the **Layer menu** button, choose the menu topic *Insert Layer(s)*, and press the **Enter** key or click the mouse
- Use the menu command **Layer | New | Insert Layer(s)**

A dialog prompts for the file name.

The new frame will be inserted above the current frame (later in exhibition).

If the image is larger than the working area, it will be aligned with the upper left side of the area.

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

[Defining the frame undraw method](#)

[Defining the frame transparency](#)

[Defining the frame display time](#)

[Changing the size of the frame](#)

[Defining frames visibility](#)



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Creating a new frame

Do one of the following:

-  Open the *Layer Palette* and click on the **New Layer** button
-  Open the *Layer Palette*, click on the **Layer menu** button, choose the menu topic *New Layer*, and press the **Enter** key or click the mouse
- Use the menu command **Layer | New | New Layer**

A dialog prompts for the frame name and the layer background (transparent, the current foreground color, the current background color, or any of the other pre-defined colors available from the drop list).

The new frame will be created above the current frame (later in exhibition).

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

[Defining the frame undraw method](#)

[Defining the frame transparency](#)

[Defining the frame display time](#)

[Changing the size of the frame](#)

[Defining frames visibility](#)



[Merging frames](#)

[Multi framed image Background](#)

[Grouping frames](#)

Copying an existing frame

Do one of the following:

-  Open the *Layer Palette*, select the source layer and click on the **Clone Layer** button
-  Open the *Layer Palette*, click on the **Layer menu** button, choose the menu topic *Clone Layer*, and press the **Enter** key or click the mouse
- Use the menu command **Layer | New | Clone Layer**

The copied frame will be created below the source layer (prior in exhibition) with the same name. To change its name, select the new layer and change the contents of the *Title* field, on the *General* tab of the *Layer Palette*.

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

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[Grouping frames](#)

Creating a frame from a selection

NOTE

To create a frame from a selection, the selection must be floating (surrounded by a blue and gold marquee) otherwise this command will be dimmed (not available).

Do one of the following:

-  Open the *Layer Palette* and click on the **Layer from Selection** button
-  Open the *Layer Palette*, click on the **Layer menu** button, choose the menu topic *Layer from Selection*, and press the **Enter** key or click the mouse
- Use the menu command **Layer | New | Layer from Selection**

The new frame will be created above the current frame (later in exhibition)

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

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Moving the frame in relation to the viewing area

 Click on the **Layer Mover** tool on the Draw toolbar.

The **Layer Mover** tool allows you to move the frame over the working area.

To move the current frame, position the mouse over the image and drag it.

 + **Shift** key

You can also move a frame using the **Hand Scroller** tool and press the **Shift** key while dragging the mouse. The mouse pointer displays the four arrows cursor of the **Layer Mover** tool.

If a selection is present and floating (surrounded by the blue and gold marquee), and you position the mouse pointer over the selection, the layer mover will move the selection, instead of the frame.

NOTE

To move a frame in terms of its position to another frame, please see the topic [Changing the frames order inside the Layer Palette](#).

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

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Defining the frame undraw method

- 1) Open the *Layer Palette* and select the frame (layer)
- 2) Click on the *General* tab
- 3) Click on the drop list box **Undraw** to specify the undraw method (the action that should be taken when the current frame's duration expires). Available undraw methods are:

Undefined

This method leaves the undraw decision to the software performing the animation. That software decides what to do when advancing to the next frame. LView Pro uses the **Leave** method when the **Undraw Method** is set to **Undefined**

Leave

The frame remains displayed, and the image does not change

Restore Background

The area painted with the current frame is filled with no image information, exposing the Layer Background

Restore Previous

The area painted with the current frame is restored to its previous contents (the image as displayed before the current frame)

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

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Defining the frame transparency

If the image frame was created using the *Transparent* Background color (on the dialog *New Image* or *New Layer*), then the frame will be saved with the transparent color feature when converted to the GIF format. If not, you need to set each frame transparency using the menu command **Color | Palette Operations | Transparency**. For details, see [Creating Transparent Images](#).

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

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Defining the frame display time

- 1) Open the *Layer Palette* and select the frame (layer)
- 2) Click on the *General* tab
- 3) Use the numeric input box **Display** to enter the display time duration, in 1/100 of second (ex. for a display time duration of one second, enter *100*)

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

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[Multi framed image Background](#)

[Grouping frames](#)

Changing the size of the frame

You can resize all frames or only one frame using the menu command **Image | Resize**.

To resize all frames, check the **Resize All Layers** checkbox on the resize dialog. For details, see [Changing the image size](#).

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

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Defining frames visibility



You can define which frames will be visible by clicking on the **Layer Visibility** toggle on each layer on the *Layer Palette*.

Depress the button to make the frame visible.

You can make all frames visible using the menu command **Layer | View All**.

To display only the current frame, use the menu command **Layer | View Current**.

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

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Merging frames

To merge frames into a single frame, use the menu command **Layer | Merge All Visible**.

It only merges visible frames.

To merge all frames, first use the menu command **Layer | View All**, then the command **Layer | Merge All Visible**.

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

[Defining the frame undraw method](#)

[Defining the frame transparency](#)

[Defining the frame display time](#)

[Changing the size of the frame](#)



[Defining frames visibility](#)

[Multi framed image Background](#)

[Grouping frames](#)

Multi framed image Background

To change the Frame Background, do one of the following:

-  Open the *Layer Palette* and click on the **Layer Background** button
-  Open the *Layer Palette*, click on the **Layer menu** button, choose the menu topic *Layer Background*, and press the **Enter** key or click the mouse
- Use the menu command **Layer | Layer Background**

For details, see [Layer Background](#).

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

[Copying an existing frame](#)

[Creating a frame from a selection](#)

[Moving the frame in relation to the viewing area](#)

[Defining the frame undraw method](#)

[Defining the frame transparency](#)

[Defining the frame display time](#)

[Changing the size of the frame](#)

[Defining frames visibility](#)

[Merging frames](#)




[Grouping frames](#)

Grouping frames

Frames can be grouped in 255 different groups.

When frames are grouped, move operations are performed on all the frames of the group.

Frames can be grouped using the options below:

-  Non grouped (default state)
-  Grouped from 1
-  to 255

To change the frame group, click on the **up** or **down** arrows to reach the group number you want.

Related items:

[Show/hide the Layer Palette](#)

[Defining the Layer Palette visibility mode](#)

[Viewing the frame contents inside the Layer Palette](#)

[Changing the frames order inside the Layer Palette](#)

[Deleting a Frame](#)

[Creating a Frame from a disk file](#)

[Creating a new frame](#)

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[Moving the frame in relation to the viewing area](#)

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[Defining the frame transparency](#)

[Defining the frame display time](#)

[Changing the size of the frame](#)

[Defining frames visibility](#)

[Merging frames](#)

[Multi framed image Background](#)

Animating the frames

Use the menu command **Image | Animate**, or its keyboard shortcut, the **keyboard spacebar**

Use this command to start/stop animating the active image.

This command is available when the active editor is the *Image Editor* and when the active image has more than one frame.

Defining global animation options

Use the menu command **Image | Animation** to open the *Animation* dialog.

DIALOG ELEMENTS:

Count

Select the number of times the animation should loop.

Select **0** (zero) to avoid looping: the animation is executed only once from the first to last frame.

Forever

Check this option to loop forever. When this option is not checked, the image loops **Count** times.

Navigating among frames

Open the *Layer Palette* and click on the frame.

You can also use the following keyboard shortcuts:

- **Alt + Page Up:** Goto previous frame
- **Alt + Page Down:** Goto next frame
- **Alt + Home:** Goto first frame
- **Alt + End:** Goto last frame

Objects

An object is a vector representation of an image. Instead of being described as an array of pixels, where each pixel contains color information (for details, see [Bitmap images](#)), a vector image is described by points, lines, and other properties, such as the object color.

There are many cases where a vector image is more suitable than a bitmap image. One of the most common applications is for text representation. A text described as a vector can be easily changed (contents, font, dimensions). Texts described as vectors are known as Text objects.

In a bitmap image the color information for each pixel is read from the disk and displayed at the appropriate position of the pixel.

On a vector image (or object), instead of retrieving pixel information, specific vector information such as location, size, and other attributes are read from the disk, interpreted by the software, and then rendered on the display. If the image is enlarged or reduced, the object is recalculated and rendered again.

LView Pro implements objects as independent representations that can exist in any layer, and in more than one layer. Any layer can have multiple objects. Objects can be grouped, aligned, arranged, resized, among many other operations. They can be selected across layers and moved from one layer to another. Each object can have its own set of properties, such as opacity, color, texture, blending mode, adjustments, etc. Objects can be painted with color gradient, different fill styles, etc.

LView Pro also implements *Text* objects that have all properties of simple objects, and can be edited in terms of text contents and text properties, such as font type, size, and alignment. Text objects can be fitted to other simple objects (curves).

For more information, see :

[Objects basics](#)

[Object Properties](#)

Objects basics

An object is composed by two elements:

- Object outline
- Object interior

The *object outline* is a series of lines and curves that can be painted with different brushes, colors, and gradients.

The *object interior* is the area delimited by the object outline that can be filled with different fill styles, colors, and gradients.

LView Pro allows you to specify different properties for the object outline and for the object interior (such as opacity, stroke method, fill style, feather, color, etc). For details, see [Object Properties](#).

Each object has a name (for details, see [Object Properties – General tab](#)). Use this name to easily identify object on the tab *Objects* of the *Layer Palette*.

Each object has a global opacity, a blending mode, and adjustment properties used to display the object while rendering it.

Effects can be applied to the object, such as *Drop Shadow*, available on the tab *Shadow* of the *Object Properties* dialog.

Objects can be selected individually or as multiple object selections. They can also be grouped and share the same properties.

Objects can be aligned, resized, spaced, arranged over each other, moved, and stacked.

For more information, see :

[Creating objects](#)

[Selecting objects](#)

[Dominant object](#)

[Grouping objects](#)

[Dominant Group](#)

[Ungrouping objects](#)

[Aligning objects and groups](#)

[Positioning objects in relation to the image](#)

[Changing the object position](#)
[Evenly spacing objects](#)
[Changing the object size](#)
[Equally resizing multiple objects](#)
[Modifying the properties of the object](#)
[Copying an object](#)
[Deleting an object](#)
[Saving and Reading objects on/from disk](#)
[Deforming an object or group](#)
[Transforming an object or group](#)
[Removing the transformation from the object or group](#)
[Arranging objects](#)
[Converting text objects to simple curves objects](#)
[Converting objects to paths](#)
[Inverting the contour of the Object](#)

Creating objects

Objects can be created using one of the following tools:

- Text tool
- Shape tool
- Line tool
- Path tool

Once an object is created, it is attached to the current layer. To identify the layer holding the object, use the *Layer Palette* and click on the tab *Objects*.

For more information, see :

[Creating an object with the Text tool](#)


[Creating an object with the Shape tool](#)

[Creating an object with the Line tool](#)

[Creating an object with the Path tool](#)

Creating an object with the Text tool


To enter text information as object, do the following:

- 1)  Click on the **Text** tool on the Draw toolbar.
- 2) Click the mouse pointer at the approximate location where you want the text to open the *Add Text* dialog.
- 3) Type the text on the *Text* area

As you type the text, or as soon as you open the dialog with previously existing text, the text is displayed on the image for preview purposes only, with the current settings for the objects. These settings can be edited at any time, after you finish typing the text.

- 4) With the mouse, set the text properties:
Font, font size, bold, italic, underlined, strike, justification (left, right, or center) and Anti-aliasing
- 5) Select the *Add Text As* option as *Object*
- 6) Click on the **OK** button to lay the text and close the *Add Text* dialog

The text will be created as an object, listed on the tab *Objects* of the *Layer Palette*, as *Text Object*.

 Move the text using the **Object Selector** tool.


Related items:

[Creating an object with the Shape tool](#)

[Creating an object with the Line tool](#)

[Creating an object with the Path tool](#)

Creating an object with the Shape tool

- 1)  Click on the **Shape** tool on the *Draw* toolbar
- 2) On the *Draw Options* toolbar, select the desired line width in pixels, for the shape borders, one of the predefined or custom shapes, and check the corresponding boxes if you want it filled, connected or anti-aliased
- 3) Make sure to **check** the *Object* check box
- 4) Position the mouse over the image, click on the starting point and drag the mouse. The selected shape is displayed as you drag the mouse. When you reach the desired size, release the mouse button.

The shape will be created as an object, listed on the tab *Objects* of the *Layer Palette*, as *Object from rectangular drawing*, for instance.


Related items:

[Creating an object with the Text tool](#)

[Creating an object with the Line tool](#)

[Creating an object with the Path tool](#)

Creating an object with the Line tool

- 1)  Click on the **Line** tool on the *Draw* toolbar
- 2) On the *Draw Options* toolbar, select the desired line width in pixels, and check the corresponding boxes if you want it connected or anti-aliased.
- 3) Make sure to **check** the *Object* check box
- 4) Position the mouse over the image, click on the starting point and drag the mouse pointer to the ending point of the line, and only then, release the mouse button.

The line will be created as an object, listed on the tab *Objects* of the *Layer Palette*, as *Line Object*.

Related items:

[Creating an object with the Text tool](#)

[Creating an object with the Shape tool](#)

[Creating an object with the Path tool](#)

Creating an object with the Path tool



To create an object from a path, use the **path** tool and do the following:

1) Create or open a path, using one of the following methods:

- With the **Normal Pen**; for details, see [Creating paths with the normal pen](#)
- With the **Free Hand Pen**; for details, see [Creating free-hand paths](#)
- With the **Magnetic Pen**; for details, see [Creating paths using the magnetic pen](#)
- From a selection; for details, see [Creating paths from selections](#)
- From a saved path; for details, see [Reading a path from disk and adding it to the current path](#)

2) Use the menu command **Object | Edit | New From path**

Related items:

[Creating an object with the Text tool](#)

[Creating an object with the Shape tool](#)

[Creating an object with the Line tool](#)

Selecting objects


Selected objects can be identified by a **dot-dashed** line surrounding them.



To select **one** object, click on the **Object Selector** tool on the Draw toolbar and click on the object. You can also drag the mouse trough or around the object to select it (this is useful when the object is too small to be clicked and selected).



To select **multiple objects**, click on the **Object Selector** tool on the Draw toolbar and drag the mouse around the objects you want to select.

To select **one** object, using **any tool** from the *Draw* toolbar, move the mouse over the object and wait for it to change to the Object Selector mouse pointer  , then click the mouse on the object. The option “Always selectable” must be checked on the menu command **Objects | Options | Always selectable**. If this option is not checked, only the **Object Selector** tool selects an object.

To **select all objects**, use the menu command **Object | Select All**.

To **deselect all objects**, use the menu command **Object | Select None**.

To deselected the currently selected objects and select the other non-selected objects, use the menu command **Object | Invert Selection**.

Multiple selected objects (ungrouped) can be aligned among them using the menu commands from **Object | Layout | Align**.

If you want objects from different layers to be selected when you use the **Object Selector** tool, use the menu command **Objects | Options | Select across layers** and make sure that this option is checked.

For more information, see :

[Adding objects to the selection of objects](#)

[Removing objects from a selection of objects](#)

[Selecting objects Across Layers](#)

Adding objects to the selection of objects

 + **Shift** key

To add an object to an existing selection of objects, use the **Object Selector** tool and click on the object you want to include while pressing the **Shift** key.

The mouse pointer displays a plus “+” sign, denoting that the object will be added to the selection. The selection marquee for the objects (the dot-dashed line) will expand to involve the new object.

This new added object becomes the new *dominant object*.

Related items:

[Removing objects from a selection of objects](#)

[Selecting objects Across Layers](#)

Removing objects from a selection of objects

 + **Ctrl** key

To remove an object from an existing selection of objects, use the **Object Selector** tool and click on the object you want to include while pressing the **Ctrl** key.

The mouse pointer displays a minus “-” sign, denoting that the object will be subtracted from the selection.

Related items:

[Adding objects to the selection of objects](#)

[Selecting objects Across Layers](#)

Selecting objects Across Layers

If the option **Select Across Layers** is not checked, only objects on the same layer are selected, inverted, or deselected using the commands **Object | Select All**, **Object | Invert Selection**, or **Object | Select None**.

To change this option, use the menu command **Object | Options | Select Across Layers**.

Related items:

[Adding objects to the selection of objects](#)

[Removing objects from a selection of objects](#)

Dominant object

When multiple objects are selected, and not grouped, there is one specific object used as reference for all properties of the selection and for other operations.

This object is called the *dominant object*.

For instance, if three objects are selected, and one is the dominant, all align commands are performed in reference to the position of the dominant object.

The *dominant object* can be easily identified by the **dashed** line, while the complete selection can be easily identified by the **dot-dashed** line.

Grouping objects

When multiple objects exist, they can be grouped in a group of objects with the same properties (for details, see [Object Properties](#)).

To group objects, you need to select multiple objects and use the menu command **Object | Group**.

When a group is created, there is no longer a dominant object, and the whole group shares the same properties.

The whole group is treated as a single object. For instance, select a *group* and an *object* and use all commands as if they were two objects.

See also:

[Dominant object](#)

[Dominant Group](#)

[Ungrouping objects](#)

[Objects basics](#)

Dominant Group

You can select multiple groups of objects, the same way you can select multiple objects. When multiple groups are selected, you also have one group used as reference for all the other, know as the *dominant group*.

Ungrouping objects

To ungroup objects use the menu command **Objects | Ungroup**.

See also:

[Grouping objects](#)

Aligning objects and groups

Use the align commands to **align objects in relation to each other**.

A *dominant object* or a *dominant group* (when you have more than one object or group selected) is required in order to align all selected objects or groups in relation to the dominant one.

These alignment options are accessed using the menu command **Object | Layout | Align**, then select one of the following options for alignment:

- **Left**: aligns the selected objects to the left edge of the dominant object
- **Right**: aligns the selected objects to the right edge of the dominant object
- **Horizontal center**: aligns the selected objects to horizontal center of the dominant object
- **Vertical center**: aligns the selected objects to vertical center of the dominant object
- **Top**: aligns the selected objects to the top edge of the dominant object
- **Bottom**: aligns the selected objects to the bottom edge of the dominant object

NOTE

If the menu options are not available on the **Object | Layout** menu, is because there is only one object or group selected. Multiple objects grouped as a single group will not have this options enabled. The objects must be ungrouped and selected to enable these alignment options. However, a group and an object can be used.

See also:

[Dominant object](#)

[Dominant Group](#)

[Objects basics](#)


Positioning objects in relation to the image

You can position objects or groups in relation to the image edges and corners using the menu command **Object | Layout | Position in image** and one of the following menu options:

- **Left Edge:** aligns the left edge of the selected objects with the left edge of the image
- **Right Edge:** aligns the right edge of the selected objects with the right edge of the image
- **Bottom Edge:** aligns the bottom edge of the selected objects with the bottom edge of the image
- **Top Edge:** aligns the top edge of the selected objects with the top edge of the image
- **Left Top Corner:** aligns the left top corner of the selected objects with the left top corner of the image
- **Left Bottom Corner:** aligns the left bottom corner of the selected objects with the left bottom corner of the image
- **Right Top Corner:** aligns the right top corner of the selected objects with the right top corner of the image
- **Right Bottom Corner:** aligns the right bottom corner of the selected objects with the right bottom corner of the image
- **Horizontal center:** centers the object horizontally
- **Vertical center:** centers the object vertically
- **Center:** centers the object

Changing the object position

To move or change the position of an object, do the following:

- 1)  Select the object with the **Object Selector** tool from the Draw toolbar
The object is surrounded by a dot-dashed line, denoting that it is selected
- 2) Position the mouse pointer over it, until it becomes a four-arrows cursor
- 3) Click and drag the mouse to move the object or group

Evenly spacing objects

You can evenly space objects (selected or in a group) using the menu command **Object | Layout | Space Evenly**, and one of the following options:

- **Across**: evenly spaces objects horizontally
- **Diagonal**: evenly spaces objects horizontally, then vertically
- **Down**: evenly spaces objects vertically

Changing the object size



You can resize a single object using the **Free Transform** tool.

Select the object and click on the tool.

If the object is a *text object*, you can also resize it by changing the font size on the tab *Text* of the *Object Properties* dialog (right click on the object and select *Properties* from the pop-up menu).

Equally resizing multiple objects

When multiple objects are selected (and not grouped) or multiple objects and groups are selected, you can make all the selected objects and groups have the same size (the reference size is the size of the *dominant object* or *dominant group*).

Use the menu command **Object | Layout | Make Same Size** and one of the following menu options:

- **Width:** resizes the selected objects to have the same width as the dominant object
- **Height:** resizes the selected objects to have the same height as the dominant object
- **Both:** resizes the selected objects to have the same size as the dominant object

NOTE

The reference size is the size of the dominant object or group. To make object A with the same size of object B, select object A first, then object B.

Modifying the properties of the object

To modify the object, you must use the *Object Properties* dialog. To open this dialog, do one of the following:

- *Select the object* and use the menu command **Object | Properties**
- *Select the object* and double click on it
- *Select the object* and right click the mouse, to open the object pop-up menu, and select the option **Properties**

For details on how to select an object, see [Selecting objects](#).

For details on object properties, see [Object Properties](#).

Copying an object

To duplicate or copy an object use the menu command **Object | Edit | Duplicate**.

You can also use the menu command **Edit | Copy**, then **Edit | Paste as a New Object**.

For details on how to select an object, see [Selecting objects](#).

Deleting an object

To delete an object, **select the object** and do one the following:

- Use the menu command **Object | Edit | Clear**
- Press the **Delete** key
- Right click on the object and select the option **Edit**, then **Clear**

For details on how to select an object, see [Selecting objects](#).

Saving and Reading objects on/from disk

You can save objects into a disk file to use as a clip-art file in other images and distribute.

To save an object to a clip-art file:

- 1) Select the object or objects
- 2) Use the menu command **Object | Save Clip Art**.

A dialog prompts for the location and name for the clip-art

- 3) Click on the **OK** button

To read a saved clip-art file into the active layer:


- 1) Use the menu command **Object | Open Clip Art**

A dialog prompts for the location and name for the clip-art

- 2) Click on the **OK** button

Deforming an object or group

To deform an object, do the following:




- 1)  Select the object with the **Object Selector** tool
- 2) Use the menu command **Object | Node Edit** and make sure it is checked
The object is represented by a path like structure
- 3) Drag the anchor and directions points to deform the path like structure
- 4) Use the menu command **Object | Node Edit** and uncheck the option
- 5) The object will be rendered again, using the deformations performed

NOTE:

You cannot use the *Node Edit* option on a *text* object, only in a *curve* object. In order to edit a text using the Node Edit option, you must convert it to curves, using the menu option **Object | Edit | Convert Text to Curves**. Once a *text* object is transformed into a *curve* object, it cannot be converted to a *text* object again (except using the **Undo** command, on the same session)

Transforming an object or group

To transform an object, do the following:

- 1)  Select the object with the **Object Selector** tool
- 2)  Click on the **Free Transformation** tool on the Draw toolbar
- 3) Transform the object by dragging the corners and edges of the envelope.
- 4)  Confirm the transformation with the **confirm** button. For details, see [Using the Free Transformation tool](#).

Removing the transformation from the object or group

Objects transformed using the Free Transformation tool can be restored to their original state using the menu command **Object | Edit | Remove transformation**.

If this menu topic is dimmed, it is because no transformation was performed. The *Node Edit* option cannot be restored using this command.

NOTE

If the location of the object was modified using the Free Transformation tool, this command does not restore the object to its original position; it only restores the object to its original shape.

Arranging objects

You can arrange objects on the active layer using the following commands, available from the menu command **Objects | Arrange**:

- **Bring to Top**: stacks the selected objects on top of all other objects on the active layer
- **Move Up**: moves the selected objects up
- **Move Down**: moves the selected objects down
- **Send to Bottom**: stacks all other objects in the active layer on top of the selected objects
- **Invert Order**: Inverts the stacking order of all/selected objects in the active layer

Converting text objects to simple curves objects

Use the menu command **Object | Edit | Convert Text to Curves | As a whole** to convert the text object to a single curves object.

Use the menu command **Object | Edit | Convert Text to Curves | Individual characters** to convert each character in the selected text object into a separate curve object.

Converting objects to paths

Use the menu command **Object | Edit | Merge to path** to convert the selected objects to a path.

Inverting the contour of the Object

Use the menu command **Object | Edit | Inverted Contour**.

This command inverts the direction of the contour of the selected objects. This will render the outline brush clockwise or counter clockwise over the object outline.

This effect is noticed when you use a picture brush with a spacing smaller than the brush size.

Object Properties

You can access the dialog of object properties using one of the following methods:

- Place the mouse over the object and double click it
- Select the object and right click the mouse, invoking a pop-up menu and selecting the item *Properties*
- Select the object and use the menu command **Object | Properties**

When only one object is selected, the dialog displayed is “Single Object Properties”.

When multiple objects are selected, the dialog displayed is “Multiple Object Properties”.

The *Object Properties* dialog has the following tabs:

- General
- Outline
- Interior
- Buttonize
- Shadow
- Adjustments
- Text
- Curve

To implement the changes on any of the properties, click on the **OK** button, to leave the Properties dialog.

To implement the changes on any of the properties, and continue to change other properties, click on the **Apply** button.

The *Text* tab is present only for text objects. The *Curve* tab is present only for text objects fitted to a curve.

To cancel any changes, exit the dialog by clicking on the **Cancel** button.

For more information, see :

[Object Properties – General tab](#)

[Object Properties – Outline tab](#)

[Object Properties – Interior tab](#)

[Object Properties – Buttonize tab](#)

[Object Properties – Shadow tab](#)

[Object Properties – Adjustments tab](#)

[Object Properties – Text tab](#)

[Object Properties – Curve tab](#)

Object Properties – General tab

This tab specifies general object properties, such as how the object is going to blend with the image, its visibility, outline and interior opacities, global opacity, etc

TAB ELEMENTS:

Name label

Displays and allow edition of the object name. This name is also displayed on the *Layer Palette*, on the Objects tab.

Opacity input box

Specifies the global opacity for the object (zero will not display the object)

Blend mode list box

Specifies how the object is going to blend with the layer or image. For details, see [Blending modes](#)

Outline opacity input box

Specifies the opacity of the object outline (zero will not display the outline)

Interior opacity input box

Specifies the opacity of the object interior (zero will not display the interior)

Stroke options

Specifies if the outline and interior will be included when rendering the object

- **Stroke outline:** paint the outline only, using the settings on the **Outline** tab
- **Fill interior:** paint the interior only, using the settings of the **Interior** tab
- **Stroke and fill:** paint both the outline and the interior, using settings from both tabs

Visible check box

Specifies the object visibility

Inverted contour check box

Specifies how the outline brush will be applied, in terms of painting the outline counter clockwise or clockwise, following the contour. The brush spacing must be set to a number smaller than the brush size. This effect is better noticed using a picture brush. This option can also be set with the menu command **Object | Edit | Inverted Contour**.

Fill first check box

Specifies which one will be painted first: the outline or the interior. Depending on the outline brush size, the outline will invade the interior area. Checking this box will paint the outline over the interior, un-checking it will preserve the interior.

Left and Top Position input boxes

Specifies the *upper left* coordinates, in pixels of the upper left corner of the object

Size boxes

Display (cannot be edit) the object **Width** and **Height**, in pixels. For details on how to change the object dimensions, see [Changing the object size](#). The object size also changes when you modify some of the object parameters, such as the use of a shadow, or in a text object, when you change the font size, and other text parameters, or when you use the buttonize tab and add extra width or extra height to the button edges.

If no other edition is required on the object, click on the **OK** button to apply the changes and close the *Object Properties* dialog.

If more changes are required, click on the **Apply** button (if it is dimmed, is because the edition has already been applied, or no edition has been made) and click on the next tab.

To exit the dialog without changes, click on the **Cancel** button.

Object Properties – Outline tab

This tab specifies the properties of the object outline.

TAB ELEMENTS:

Object outline description

Text description of the color components, pattern name, gradient name, and texture being used on the outline of the object.

Style selection drop list

Use this visual drop list box to select the current style for the outline of the object: **solid**, **pattern**, or **gradient**. The selected style is displayed on the *Preview box* (its name changes, depending on the style selected). Click on the box or on the drop list arrow to select among the different styles. The tab dialog elements change, depending on the style selected.

Textures list box

Use this visual drop list box to select a texture. For details on textures, see [Using Textures](#).

Brushes list box

Displays the current brush and allow you to select a new brush. To select another brush, click on the box or on the drop list arrow. It displays the brushes contained on the *Brush Palette*.

Edit brush button

Click on this button to open the *Edit Object Outline Brush* dialog. You can use this dialog to change the outline brush properties such as diameter (size), density, Edge Opacity, Spacing, roundness, etc. For details, see [Understanding the Brush Settings options](#).

Style related dialog elements

To reduce the number of elements on the tab, elements related to a style are displayed only when that style is in use.

Solid style

Solid Color preview box

Displays the current solid color

Color button

Click on this button to open the *Color* dialog to change the current solid color. This will not change the current foreground color on the *Color Selection* dialog. For details, see [Color dialog](#).

Pattern style

Pattern List preview and selection box

This box displays the current pattern. To select a different pattern, click on the box or on the drop list arrow. Click and drag the handle on the preview box to change the **angle** of the pattern.

Size input box

Use this input box to change the size of the pattern, expressed as a percentage of the original pattern size.

Angle input box

Use this input box to change the angle (degrees) of the pattern. You can also click and drag on the handle on the preview box to change the angle.

Gradient style

Gradients List preview and selection box

This box displays a preview of the combination of the *gradient style* (selected on the **Style** selection drop list) with the current *color gradient*. To **select** a different *color gradient*, click on the box or on the drop list arrow. To **edit** the *color gradient*, click on the **Edit Gradient** button (for details, see [Color Gradient Editor](#)). Click and drag the handle on the preview box to change the gradient angle or originating point (depending on the gradient in use).

Repeats numeric input box

Specifies how many times the selected **Color Gradient** will be repeated.

Angle input box (for Linear gradient) and Horizontal and Vertical input boxes (for two axes gradients)

Some gradient styles allow the settings of its originating points or angle, expressed by the numeric fields **Vertical** and **Horizontal** (**Angle** for the **Linear Gradient**).

Invert Gradient check box

Check this option to use the inverted color gradient.

Edit Gradient button

Click on this button to edit the **current gradient** for the object outline. This will open the *Outline Color Gradient* dialog. For details on this dialog, and on how to edit gradients, see [Color Gradient Editor](#).

Color button

This button has two functions: display and edit the current outline **foreground** color of the **current gradient**. Click on it to open the *Color* dialog. If the **current gradient** uses the **foreground** color, it will reflect this

change. For details, see [Color dialog](#).

Bk. color button

This button has two functions: display and edit the current outline **background** color of the **current gradient**. Click on it to open the *Color* dialog. If the **current gradient** uses the **background** color, it will reflect this change.

Use Opacities check box

Select this option to use the gradient transparency settings as specified on the **Current Gradient**. For details see [Color gradient editor: the Transparency area](#).

If no other edition is required on the object, click on the **OK** button to apply the changes and close the *Object Properties* dialog.

If more changes are required click on the **Apply** button (if it is dimmed, is because the edition has already been applied, or no edition has been made) and click on the next tab.

To exit the dialog without changes, click on the **Cancel** button.

NOTE

When using objects, the settings are for the object only, and they will not change the settings on the *Color Selection* dialog bar or on the styles dialog for other tools or objects.

Object Properties – Interior tab

This tab specifies the properties of the object interior.

TAB ELEMENTS:

Object interior description

Text description of the color components, pattern name, gradient name, and texture being used on the interior of the object.

Style selection drop list

Use this visual drop list box to select the current style for the interior of the object: **solid**, **pattern**, or **gradient**. The selected style is displayed on the *Preview box* (its name will change, depending on the style selected). Click on the box or on the drop list arrow to select among the different styles. The tab dialog elements will change depending on the style selected.

Textures list box

Use this visual drop list box to select a texture. For details on textures, see [Using Textures](#).

Feather numeric input box

Displays and edits a feather (in pixels) to be used when filling the object interior. A feather expands the interior beyond its boundary.

Style related dialog elements

To reduce the number of elements on the tab, elements related to a style are displayed only when that style is in use.

Solid style

Solid Color preview box

Displays the current solid color

Color button

Click on this button to open the *Color* dialog to change the current solid color. This will not change the current foreground color on the *Color Selection* dialog. For details, see [Color dialog](#).

Pattern style

Pattern List preview and selection box

This box displays the current pattern. To select a different pattern, click on the box or on the drop list arrow. Click and drag the handle on the preview box to change the **angle** of the pattern.

Size input box

Use this input box to change the size of the pattern, expressed as a percentage of the original pattern size.

Angle input box

Use this input box to change the angle (degrees) of the pattern. You can also click and drag on the handle on the preview box to change the angle.

Gradient style

Gradients List preview and selection box

This box displays a preview of the combination of the *gradient style* (selected on the **Style** selection drop list) with the current *color gradient*. To **select** a different *color gradient*, click on the box or on the drop list arrow. To **edit** the *gradient color*, click on the **Edit Gradient** button (for details, see [Color Gradient Editor](#)). Click and drag the handle on the preview box to change the gradient angle or originating point (depending on the gradient in use).

Repeats numeric input box

Specifies how many times the selected **Color Gradient** will be repeated.

Angle input box (for Linear gradient) and **Horizontal** and **Vertical** input boxes (for two axes gradients)

Some gradient styles allow the settings of its originating points or angle, expressed by the numeric fields **Vertical** and **Horizontal** (**Angle** for the **Linear Gradient**).

Invert Gradient check box

Check this option to use the inverted color gradient.

Edit Gradient button

Click on this button to edit the **current gradient** for the object interior. This opens the *Interior Color Gradient* dialog. For details on this dialog, and on how to edit gradients, see [Color Gradient Editor](#).

Color button

This button has two functions: display and edit the current interior **foreground** color of the **current gradient**. Click on it to open the *Color* dialog. If the **current gradient** uses the **foreground** color, it will reflect this change. For details, see [Color dialog](#).

Bk. color button

This button has two functions: display and edit the current interior **background** color of the **current gradient**. Click on it to open the *Color* dialog. If the **current gradient** uses the **background** color, it will reflect this change.

Use Opacities check box

Select this option to use the gradient transparency settings as specified on

the **Current Gradient**. For details see [Color gradient editor: the Transparency area](#).

If no other edition is required on the object, click on the **OK** button to apply the changes and close the *Object Properties* dialog.

If more changes are required click on the **Apply** button (if it is dimmed, is because the edition has already been applied, or no edition has been made) and click on the next tab.

To exit the dialog without changes, click on the **Cancel** button.

Object Properties – Buttonize tab

Use this tab to create buttonize effects using the object.

TAB ELEMENTS:

Use buttonize check box

Check this option to use the buttonize option when rendering the object.

Edges area:

Horizontal and **Vertical** numeric input boxes

Select the size of the part of the image (H or V) to be included in the border of the button. The edge size may be entered as pixels or percentage (see **Horz/Vert Unit**).

Extra Width and **Extra Height** numeric input boxes

Specify the increase on the overall object size in order to adjust the button size (in both dimensions).

Opacity numeric input box

Specify the opacity of the button (interior and edges). An opacity value of 100 % makes it a solid button, while a 1% value completely hide the button effect. Any intermediate value will let the image information underneath the button to be displayed.

Fill interior check box

Check this option to fill the interior part of the button (the flat area) with the color of the gradient at the interception point of the edge with the interior.

Gradient area:

Repeats numeric input box

Specifies how many times the selected **Color Gradient** will be repeated along the edge

Split check box

Check this option to create a button effect using the upper half of the gradient range to paint the left and top edges, and the lower range for the other edges. Uncheck this option to use the full gradient range on all edges.

Invert check box

Check this option to use the inverted color gradient.

Color Gradient drop list

Displays and allows selection of the **color gradient** from the list of existing gradients. For details on how to create or edit a color gradient, see [Color Gradient Editor](#)

Edit gradient button

Click on this button to open the *Object Buttonize Color Gradient* dialog and change the current gradient for the buttonize tab of the object. For details, see [Color Gradient Editor](#)

Color button

This button has two functions: display and edit the current buttonize **foreground** color of the **current gradient**. Click on it to open the *Color* dialog. If the **current gradient** uses the **foreground** color, it will reflect this change. For details, see [Color dialog](#).

Bk. color button

This button has two functions: display and edit the current buttonize **background** color of the **current gradient**. Click on it to open the *Color* dialog. If the **current gradient** uses the **background** color, it will reflect this change.

Use Opacities check box

Select this option to use the gradient transparency settings as specified on the **Current Gradient**. For details see [Color gradient editor: the Transparency area](#).

If no other edition is required on the object, click on the **OK** button to apply the changes and close the *Object Properties* dialog.

If more changes are required click on the **Apply** button (if it is dimmed, is because the edition has already been applied, or no edition has been made) and click on the next tab.

To exit the dialog without changes, click on the **Cancel** button.

Object Properties – Shadow tab

Use this tab to render the object using a shadow.

TAB ELEMENTS:

Drop shadow check box

Check this option to use the shadow option when rendering the object.

Horizontal and Vertical offsets numeric input boxes

Select the offsets of the shadow in relation to the object. A value of zero and zero places the shadow directly under the object (and of course, no shadow is displayed). Positive values move the shadow to the right and down. Negative values move the shadow to the left and up. You can also set this property by clicking and dragging the squares on the **Preview** area.

Opacity numeric input box

Select the opacity level of the shadow. Higher values make the shadow more opaque while lower values make it more transparent, combining it with the image.

Blur numeric input box

Select the blur level of the shadow edges. Select zero for no blurring. Lower values result in crisp, well-defined, edges. Higher values increase blurring.

Color button

Displays and edit the color of the shadow. Click on this button to open the *Color* dialog.

Preview area

Displays the relative position of the shadow to the object area, using the selected Horizontal and Vertical offsets; click and drag the squares to change the **Horizontal and Vertical offsets**.

If no other edition is required on the object, click on the **OK** button to apply the changes and close the *Object Properties* dialog.

If more changes are required click on the **Apply** button (if it is dimmed, is because the edition has already been applied, or no edition has been made) and click on the next tab.

To exit the dialog without changes, click on the **Cancel** button.

Object Properties – Adjustments tab

TAB ELEMENTS:

Use adjustments check box

Check this option to apply the settings for Brightness and contrast defined on this tab when rendering the object.

Brightness slider, numeric input box, and **Reset** button

Use these input boxes to define the Brightness adjustment for the object. Click on the **Reset** button to remove the adjustment.

Contrast slider, numeric input box, and **Reset** button

Use these input boxes to define the Contrast adjustment for the object. Click on the **Reset** button to remove the adjustment.

Adjust Shadow check box

Check this option to apply the same settings on the object shadow (specified on the *Shadow* tab)

Object Properties – Text tab

The *Text* tab is displayed only when the object is created using the **Text** tool.

This tab allows the edition of the text, in terms of contents, alignment, size, font, and character spacing.

TAB ELEMENTS:

Text area

Displays and edit the current text object. To enter multi line text, press the **Enter** key at the end of each line.



Bold

Click on this button to select bold characters



Italic

Click on this button to select italic characters



Underline

Click on this button to select underlined characters



Strikeout

Click on this button to select strikeout characters



Left

Click on this button to left-justify multiple lines of text



Center

Click on this button to center multiple lines of text



Right

Click on this button to right-justify multiple lines of text



Anti-aliasing

Click on this button to reduce the jagged line effect.

Size

Use this numeric input box to set the average size of text characters, in pixels.

Sample text area

Displays the current text on the text area combined with the selected font, specified on the **Font** drop list box; it does not include the other object properties (such as outline, interior, etc).

Font drop list box

Displays and select the current font text used to render the object

Character spacing numeric input box

Character spacing can be used for text being applied on a curve. Depending on

the curve shape, this adjust is necessary to compensate the text deformation along the same.

If no other edition is required on the object, click on the **OK** button to apply the changes and close the *Object Properties* dialog.

If more changes are required click on the **Apply** button (if it is dimmed, is because the edition has already been applied, or no edition has been made) and click on the next tab.

To exit the dialog without changes, click on the **Cancel** button.

Object Properties – Curve tab

The *Curve* tab is available when text created as object and another object are combined using the menu command **Object | Fit text to curve**.

TAB ELEMENTS:

Visible check box

Check this box to display the curve. Uncheck to hide the curve and display only the fitted text.

Inverted Contour check box

Check this box to invert the direction of the contour of the curve. The text will be fitted clockwise or counter clockwise

Inverted Direction check box

Check this box to change the direction of the text fitting

Rotate characters to curve contour check box

Check this box to lay the text tangentially to the curve; if unchecked, only the base line of each character changes, and they will have the same orientation (rotation angle)

Additional character rotation Angle input box (in degrees)

Input a value different from zero to rotate all characters by an additional constant value

Distance from curve input box (in pixels)

Input a value representing the distance of the text base line to the curve. Positive values will position the text away from the curve, while negative values will make it intercept the curve.

For details on how to create and fit text to a curve, see [Fitting text to a curve](#).

If no other edition is required on the object, click on the **OK** button to apply the changes and close the *Object Properties* dialog.

If more changes are required click on the **Apply** button (if it is dimmed, is because the edition has already been applied, or no edition has been made) and click on the next tab.

To exit the dialog without changes, click on the **Cancel** button.

Saving Images

For more information, see :

[Saving an image file](#)

[Preserving the image](#)

[Closing an image file](#)

[File Save dialog](#)

[Deleting an image file](#)

[Saving an image in a different file format](#)

Saving an image file

Use the menu command **File | Save** or its keyboard shortcut **Alt + F + S**.

Use this command to save the active image to its current name and directory.

When you save an image for the first time, LView Pro displays the *Save As* dialog box so you can name your image.

If you want to change the name and directory of an existing image before you save it, choose the menu command **File | Save As**.

You can also specify the file type, or the file format. For details, see [File Save dialog](#).

If the image file has already been saved, the next **Save** command will not prompt for a name and will overwrite the file on disk.

If you want to save the image with a different name, use the menu command **File | Save As**.

For details on how to save an image file with a different file type, see [Saving an image in a different file format](#).

If you are saving an image that has multi-layers, paths, and you use the LVP file format, these elements will be preserved. However, when you save the image using any other format, the program prompts if you want to save the image flattening all the layers and applying all the masks as a single layer image. If you click **Yes**, the image is saved as a single layer image.

Preserving the image

If you will need to perform extra work on the image, such as editing the text, or adjusting its color, save the image using the LVP format. It preserves all layers, paths, and objects.

If you need to publish it on the web, or convert to a conventional format for any reason, then load the master image, edit and work on it, then use the menu command **File | Save As** changing the file extension.


By doing so, if you need to return to the master image and change text information, for instance, you can easily change the text object, and save in the final format again.

Closing an image file

Use the menu command **File | Close** to close all windows containing the active document, image, or catalog.

You can also use the keyboard shortcut **Ctrl + F4**.

LView Pro prompts if you want to save changes to your image before closing it. If you close an image without saving it, you lose all changes made since the last time you saved it.

 You can also use the control menu topic *Close*. Click on the icon of the caption bar (or title bar) and select *close* from the menu list.

File Save dialog

DIALOG ELEMENTS:

Save In

Enter the File folder where you want to save the image.

File Name

Enter the file name (with or without extension). LView Pro uses the file extension specified in the *Save as Type* option

Save as Type

Select the file type extension from the drop list box. For details on available types, see [File Formats](#).

Files list

Display a list of the files on the folder, using the *Save As Type* option to identify which files to display, combined with the file name, when using wildcards (* and ?).

Save button

Click on this button to save the file to the disk.

Cancel button

Click on this button to leave the dialog without saving the file.

Preview Window

Displays a thumbnail of the file you are saving

Preview images options

Defines how to preview the image; options are: ***In Color***, ***In Grayscale***, and ***No Preview***.

Next time default to the same Directory check box

Check this box if you want LView to open the save dialog using the same folder defined on the last save operation on the *Save In* area.

Next time default to the same File Type check box

Check this box if you want LView to open the save dialog using the same file extension on the *Save as Type option* as defined on the last save operation.

File Type Options button

Click on this button to define options for the file type. For details, see [File Formats](#).

Color Conversion

Open the *Color Conversion on save* dialog. For details, see [File | Preferences | Color Reductions](#)

Windows options

Up one level

Move the current directory up one level

Show desktop

Display the machine desktop

Create new folder

Creates a new folder, prompting for the new folder name; click on the newly created folder to use it for the current save operation

Show file names as list

Display the files as a list. More files can be displayed using this format without the need for scrolling.

Show file names with details

Display the files as a detailed list, including Size, Type, Date, and Attributes. You can sort the list by clicking on any of the captions. Click again to revert the sort order.

Deleting an image file

Use the menu command **File | Delete**.

This command is available when editing an existing image or catalog.

Use it to delete the file corresponding to the image or catalog.

This command works with the file delete options set for the Windows' recycling bin.

Saving an image in a different file format

When you use the *Save* command for the first time or you use the *Save As* command, LView Pro allows you to define the file type.

After the file type is defined, LView Pro performs all the necessary adjustments and conversion to save the file using the new format.

You can set the file properties for a file type by clicking on the **File Type Options** button. For details, see [File Save dialog](#).

To save an existing image file with a different format, do the following:

1) Open the original image into the *Image Editor*

2) Use the menu command **File | Save As**

On the *Save As* dialog, specify the new file type for the file from the drop list *Save as type*. You can specify a new name, or use the existing one (it will be a new file, with a different file extension)

3) Click on the OK button.

For details on how to convert multiple files from one type to another, see [Converting the file format for multiple files](#).

Working with multiple image files

The LView Pro *Image Editor* opens one window for each image file. However, to work with groups of images, LView Pro implements some specialized editors.

The *Image File Browser* implements a *Windows Explorer* specialized for image files, featuring a quick image **preview** area.

The *Multiple Open documents* manage and manipulate groups of images for presentation or specialized processing.

The *Image Catalog* provides an efficient way to manage an image database.

The main goal of LView Pro's Multiple Open documents is to automate lengthy and time consuming tasks, by processing groups of images based on carefully selected factory default settings and/or user customized options.

For instance, the *Web Gallery Builder* is a turnkey professional web publisher for image related sites.

While extremely easy to use, it has the flexibility to create pages customized to individual user needs. Image Web site creation through alternative methods, such as using traditional Web publishing tools, would require individual image and web page creation, a much slower and error prone approach.

LView Pro has the following multiple image files manipulation resources:

- [Image File Browser](#)
- Multiple open documents
 - § [Slide Show Viewer](#)
 - § [Contact Sheet Builder](#)
 - § [Web Gallery Builder](#)
- [Catalog Editor](#)

The *Image File Browser* and all Multiple Open Documents support drag & drop operations, for quick selection of the files and folders required for each operation, and offer Full Screen image preview capabilities (for details, see [Preview Full Screen](#)).

For more information, see :
[Image File Browser](#)

[Preview Full Screen](#)

[Multiple Open - Common components](#)

[Contact Sheet Builder](#)

[Slide Show Viewer](#)

[Web Gallery Builder](#)

[Catalog Editor](#)

Image File Browser

LView Pro *Image File Browser* uses a Windows Explorer like interface to browse image files while displaying the images' preview.

To activate the *Image File Browser* use the following options:

- The menu command **File | Browse**
- The keyboard shortcut **Ctrl + B**

The *Image File Browser* interface is composed by:

- The **Folder Name**, where the complete path of the folder being browsed is edited and displayed
- The **Folders frame**, where a tree like structure reflecting the folders structure is displayed
- The **Image Files frame**, where a list of the available image files is displayed
- The **Image File Preview frame**, that displays a preview of the selected image file

One of the most important features of the *Image File Browser* is to locate the image by previewing it with a Windows Explorer like structure and then opening the *Image Editor* using that image.

It can also be used to select a list of images and create Multiple Open Documents (Contact Sheet, Slide Show, and Web Gallery). It also can be used to preview images in Full Screen mode.

For more information, see :

[Opening image files using the Image File Browser](#)

[Creating a Multiple Open Document using the Image File Browser](#)

[Previewing images in Full Screen mode](#)

[Defining how to display the folder contents in the Image File Browser](#)

[Organizing image files with the Image File Browser](#)

[Drag and drop operations](#)

[File and folder operations](#)

Opening image files using the Image File Browser

You can invoke the *Image Editor* from the *Image File Browser* to edit the selected image file.

For more information, see :

[Sending a single image file to the Image Editor](#)

[Sending multiple image files to the Image Editor](#)

Sending a single image file to the Image Editor

To open the *Image Editor*, select the image file name with the mouse or the cursor keys and do one of the following:

- Press the **Enter** key
- Double click on the file name with the mouse
- Right click (secondary mouse button) on the file name and select the option **Send to Image Editor** from the pop-up menu
- Use the menu command **Edit | Send to Image Editor**
- Select and drag the file to the Main Window

Any of these options will open the *Image Editor* with the selected image file.

Related items:

[Sending multiple image files to the Image Editor](#)

Sending multiple image files to the Image Editor

To send multiple image files to the editor, do the following:

- 1) Select a list of image files (for details, see [Selecting image files with the Image File Browser](#))
- 2) Drag and drop the list into the *Editor window* or any other area of Main Window other than the *Image File Browser*
- 3) A pop-up menu is displayed; choose the option **New Documents**

Each image file on the list will be opened in its own *Image Editor* window.

Related items:

[Sending a single image file to the Image Editor](#)

Creating a Multiple Open Document using the Image File Browser

The *Image File Browser* can be used to create a Multiple Open document.

For more information, see :

[Creating a Multiple Open Document from a list of files](#)

[Selecting image files with the Image File Browser](#)

[Saving a list of image files from the Image File Browser for further use](#)

Creating a Multiple Open Document from a list of files

Use the *Image File Browser* to select the files (see [Selecting image files with the Image File Browser](#)).

Then, create a multiple open document using one of the following options:

- Use the menu command **Edit | New Contact Sheet**, **Edit | New Slide Show**, or **Edit | New Web Gallery**
- Click with the right button of the mouse (secondary mouse button) on the selected list and choose **New Contact Sheet**, **New Slide Show**, or **New Web Gallery** from the pop-up menu
- **Drag and drop** the list on the *Editor window* or any area of the Main Window other than the *Image File Browser*. A pop-up menu is displayed. Choose **New Contact Sheet**, **New Slide Show**, or **New Web Gallery** from the pop-up menu. If one of the Multiple Open Documents is already open, you can drop the list on the Image Files area of the document.

Any of these methods will open the corresponding *Multiple Open document* window. For details, see [Multiple Open - Common components](#).

Related items:

[Selecting image files with the Image File Browser](#)

[Saving a list of image files from the Image File Browser for further use](#)

Selecting image files with the Image File Browser

Open the *Image File Browser* and navigate to the folder with the files you want to select.

You can select one file or multiple files.

For more information, see :

[To select one file](#)

[To select multiple files](#)

[To select all files on the folder](#)

[To invert the list of selected files](#)

[To select all files between two file names](#)

[To deselect one file from the list](#)

Related items:

[Creating a Multiple Open Document from a list of files](#)

[Saving a list of image files from the Image File Browser for further use](#)

To select one file

Click the mouse on the file name on the Center Pane of the *Image File Browser*.

If you right click on the file name, a pop-up menu is displayed.

Related items:

[To select multiple files](#)

[To select all files on the folder](#)

[To invert the list of selected files](#)

[To select all files between two file names](#)

[To deselect one file from the list](#)

To select multiple files

- 1) Click the left mouse button (primary mouse button) on the first file you want to select
- 2) Release the mouse button
- 3) Press the **Ctrl** key, and without releasing it, click with the left mouse button (primary mouse button) on each file name you want to add to the selection.

Each clicked file name should become highlighted indicating that was added to the selection. All previously selected files should remain highlighted as subsequent files are added to the selection

- 4) After you select the last file, release the **Ctrl** key

The file list is selected, composed by the highlighted file names.

Related items:

[To select one file](#)

[To select all files on the folder](#)

[To invert the list of selected files](#)

[To select all files between two file names](#)

[To deselect one file from the list](#)

To select all files on the folder

Use the menu command **Edit | Select All** or its keyboard shortcut **Ctrl + A**.

Related items:

[To select one file](#)

[To select multiple files](#)

[To invert the list of selected files](#)

[To select all files between two file names](#)

[To deselect one file from the list](#)

To invert the list of selected files

Sometimes when you want to select many files and the ones you do not want selected belong to a small group, it is faster to select the not wanted files and then *invert* the selection.

Use the menu command **Edit | Invert Selection** or its keyboard shortcut **Ctrl + I**.

Related items:

[To select one file](#)

[To select multiple files](#)

[To select all files on the folder](#)

[To select all files between two file names](#)

[To deselect one file from the list](#)

To select all files between two file names

- 1) Click the left mouse button (primary mouse button) on the initial file name and release the mouse button
- 2) Move to the ending file name
- 3) Press the **Shift** key, and without releasing it, click with the left mouse button (primary mouse button) on the last file.

All files between the initial and ending file names will be selected.

Related items:

[To select one file](#)

[To select multiple files](#)

[To select all files on the folder](#)

[To invert the list of selected files](#)

[To deselect one file from the list](#)

To deselect one file from the list

- 1) Position the mouse pointer over the file name you want to deselect
- 2) Press the **Ctrl** key and without releasing it, click with the left mouse button (primary mouse button) on the file name. It will be deselected, while all other previously selected files remain highlighted, denoting that they are still selected.

Related items:

[To select one file](#)

[To select multiple files](#)

[To select all files on the folder](#)

[To invert the list of selected files](#)

[To select all files between two file names](#)

Saving a list of image files from the Image File Browser for further use

After you define a list of selected files, you can save the list of files for further use by one of the multiple open documents, using one of the following options:

- Use the menu command **Edit | Save File List**
- Click with the right button of the mouse (secondary mouse button) on the selected list and choose **Save File List** from the pop-up menu.

Related items:

[Creating a Multiple Open Document from a list of files](#)

[Selecting image files with the Image File Browser](#)

Previewing images in Full Screen mode

LView Pro can be used to preview the images selected on the *Image File Browser* in a special mode called Full Screen.

To preview a file in Full Screen:

- 1) Select an image file
- 2) Use the menu command **Edit | Preview Full Screen**

You can also right click the mouse (secondary button) on any image of the list and select from the pop-up menu the option **Preview Full Screen**.

For details, see [Preview Full Screen](#).

Defining how to display the folder contents in the Image File Browser

LView Pro displays the folder contents in different ways.

You have the following options, available from the menu command **View**:

- **Large Icons**: the image files are represented by large icons, with the file name
- **Small Icons**: the image files are represented by small icons, with the file name and arranged side by side
- **List**: the image files are represented by small icons, with the file name arranged as a list
- **Details**: the image files are represented by small icons, arranged as a list, followed by the image file details (*Size, File Type, and Date when modified*)

LView Pro remembers the selected option. Next time you open the *Image File Browser*, it will display the folder contents using this option.

Organizing image files with the Image File Browser

LView Pro allows you to display and organize the file names (or icons, depending on the way you selected to display the folder contents).

You can organize (or sort) the folder contents using the menu command **View | Arrange Icons**, and one of the following criteria:

- By Name
- By Type
- By Size
- By Date


You can also specify the sorting order as **Ascending Order** or **Descending Order**.

When using the **Details** view you can organize the folder by clicking with the left mouse button (primary mouse button) on one of the bars (*Name, Size, Type, Date*) of the center pane. The selected criterion is identified by a **plus (+)** or **minus (-)** signal besides the bar name, to indicate **Ascending Order** or **Descending Order**, respectively.

Drag and drop operations

When you have a file or a group of files selected, you can drag and drop the files on any part of the LView Pro work area. LView Pro displays a pop-up menu offering options on how to open the documents.

To drag and drop a selected file list or a single file, to the following:

- 1) Click with the right or left button of the mouse on the list (do not release the mouse button)
- 2) Without releasing the mouse button, drag the mouse pointer over any part of Main Window (other than the area where the list was generated)
 If the list cannot be processed at that location, the mouse pointer displays a “not allowed” symbol denoting that the selected file (or files) cannot be dropped at that location.
- 3) Keep on dragging the mouse (always without releasing the mouse) until the mouse pointer changes to an arrow point with a plus signal
- 4) Release the mouse button

If it is a single file, the *Image Editor* will be activated with the selected file.

If it is a list of files, a pop-up window is displayed with the following options:

- New Contact Sheet
- New Slide Show
- New Web Gallery
- New Documents (will open multiple *Image Editor* windows)

File and folder operations

The *Image File Browser* allows you to perform file and folder operations.

Use the menu command **Edit** and select one of the following commands:

- **Refresh**: to update the Folder area and the File Area
- **Rename**: to change the name of the folder or the image file
- **Delete**: to delete the folder or image file (you can also delete a list of selected files)
- **Parent Folder**: to move up one folder
- **New Folder**: to create a new folder

Preview Full Screen

LView Pro allows you to preview the image (or images, if a list of image files is available, not necessarily selected) in full screen.

You browse through the image files displaying each image file in full screen mode.

The full screen mode displays a window composed only by the image, hiding all other Windows components (including the desktop).

It is the best way to browse multiple images, and see them properly fit on the screen.

One of its most powerful commands is the *enhance* command. You define an area to be displayed in detail, and enhance it. For details see [Enlarging and enhancing parts of the image in the Preview Full Screen](#).

Open the *Image File Browser* (menu command **File | Browse** or its keyboard shortcut **Ctrl + B**), and then navigate to a folder containing images.

With a single file or a list of multiple files, do one of the following options:

- Use the menu command **Edit | Preview Full Screen**
- Click the right mouse button (secondary mouse button) on the selected file(s) and select **Preview Full Screen** from the pop-up menu

A full screen is displayed with the image. Use the keys **Ctrl + Tab** to return to LView (preserving the full screen window) or press the **Esc** key to close the full screen window.

For a complete list of the commands available, right click the mouse (secondary mouse button) on the full screen window and a pop-up menu is displayed with the commands for the full screen mode, such as zoom, navigation keys, etc.

For more information, see :

[Navigating through image files during Preview Full Screen](#)
[Adjusting the image display when in Preview Full Screen mode](#)
[Enlarging and enhancing parts of the image in the Preview Full Screen](#)
[Displaying file names and paths during Preview Full Screen](#)
[Defining the order of the images on the Preview Full Screen](#)
[Opening the Image Editor from the Preview Full Screen](#)
[Exiting the Preview Full Screen mode](#)
[Keyboard shortcuts for the Preview Full Screen](#)

Navigating through image files during Preview Full Screen

During the *Preview Full Screen* mode, navigate among the image files using the following commands:

- **Next image:** press the keyboard **Space Bar** or the **Page Down** key
- **Previous image:** press the **Page Up** key
- **Last image:** press the **End** key
- **First image:** press the **Home** key

The image sequence used is based on the **Order** option, from the *Preview Full Screen* commands pop-up menu. For details, see [Defining the order of the images on the Preview Full Screen](#).

Adjusting the image display when in Preview Full Screen mode

Images displayed in the full screen mode can be adjusted for size using the following options, accessible by its associated keyboard shortcuts:

- **Zoom In:** Press the + (**plus**) key to **zoom in** the image (it will enlarge the displayed image)
- **Zoom Out:** Press the – (**minus**) key to **zoom out** the image (it will reduce the displayed image)
- **No Zoom:** Press the / (**slash**) key to **cancel any zoom** effect (the image will be displayed in its real size)
- **Fit to screen:** Press the * (**asterisk**) key to **fit the image** to the screen size
- **Auto-Resize** options:
 - **When Larger than Screen:** Press the **R** key to **resize** the image **when it is larger** than the screen (it will reduce the image displayed to fit the screen area)
 - **Always:** press the keys **Shift + R** to **always resize** the image (larger images will be reduced, smaller image will be enlarged)
 - **Never:** press the keys **Ctrl + R** to **disable** any type of **image resizing**

A very useful command when displaying larger images is the **Enhance** command (activated by the key **H**). For details, see [Enhancing an enlarged image area](#).

For more information, see :
[The Scroller mouse pointer](#)

The Scroller mouse pointer



Scroller mouse pointer

Sometimes, the displayed image requires an area larger than the screen area (for instance, when it is a large image or when it is zoomed in). When this happens, the mouse pointer changes to the *scroller mouse pointer*, denoting that there is image beyond the screen area.

Click the left mouse button (primary mouse button), drag it, and scroll through the image.

Enlarging and enhancing parts of the image in the Preview Full Screen

The *Preview Full Screen* mode allows you to enlarged an area of the image, using the zoom command or the **Define Detail Area**.

However, once the area is enlarged, the information displayed is not always very clear. To solve this problem, resulting in a clear view of the enlarged area, LView Pro implements the **Enhance** command (also activated by the key **H**).

For more information, see :

[Defining a detail area of the image](#)

[Enhancing an enlarged image area](#)

[Copying the enhanced detail to the Image Editor](#)

Defining a detail area of the image

When viewing images with the *Preview Full Screen* mode you can define and enlarge a detail area, using the mouse. The image has to be totally contained in the display area

To be sure that the image is totally contained in the display area, observe the mouse pointer:

Normal mouse pointer 

When the **Normal Mouse pointer** is displayed, it means that the **image is totally contained** in the screen area.

Scroller mouse pointer 

When the Scroller Mouse pointer is displayed, it means that the screen is displaying only part of the image.

To define a detail area when the image is totally contained in the display area (Normal Mouser pointer), do the following:

- 1) Click the left button of the mouse (the primary mouse button) on the approximated center of the area you want to enlarge
- 2) Drag the mouse to define a rectangular area, centered at the point where you clicked the mouse.

The aspect ratio of this rectangular area is the same of the screen.

- 3) Release the mouse when you have enclosed the area you want to define and enlarge.

The enlarged area is displayed on the Full Screen window. Notice the change on the mouse pointer to the Scroller Mouse pointer denoting that only part of the original image is being displayed.

You can define a more detailed area using the **zoom in (+)** command to enlarge even more the detailed area, centered on where you placed the mouse.

Use the **Enhance** command (H) to improve the visibility of the enlarged area.

Related items:

[Enhancing an enlarged image area](#)

[Copying the enhanced detail to the Image Editor](#)

Enhancing an enlarged image area

When you zoom or define a detail area on the image, the resulting enlarged area displayed can be enhanced.

This enhancement displays a clear image, allowing a better identification of the visual information contained on the enlarged area.



Scroller mouse pointer

To enhance a display area, the mouse pointer must be the **Scroller mouse pointer**.

Activate the **Enhance** command by pressing the key **H** or by clicking the right mouse button (the secondary mouse button) and choosing the **Enhance** option from the pop-up menu.

When you scroll the image again (or zoom more), the enhanced detail is lost and you must press the **H** key again.

Related items:

[Defining a detail area of the image](#)

[Copying the enhanced detail to the Image Editor](#)

Copying the enhanced detail to the Image Editor

After you enhance the area, you can transfer the enhanced area to the *Image Editor*. Follow the steps below:

- 1) Press the **Print Screen** key to paste the enhanced area to the Clipboard.
- 2) Use the keys **Alt + Tab** to switch to LView Pro.
- 3) Use the keyboard shortcut **Ctrl + V**, to paste the enlarged area as a new image.

For details, see [Capturing images from the video screen](#).

Related items:

[Defining a detail area of the image](#)

[Enhancing an enlarged image area](#)

Displaying file names and paths during Preview Full Screen

During the *Preview Full Screen* mode, you can display the *file name* and *path* of the image files.

You have the following options for file name, path, and extension display:

- **Don't Show:** press the **F key**, to hide the file name information.
- **File Name.Ext:** press the keys **Shift + F** to display the file name and its extension.
- **Path\Name.Ext:** press the keys **Ctrl + F** to display the complete path and the file name.

You can also select these options by clicking the right mouse button (secondary mouse button) while in the Full Screen Mode to open the Full Screen pop-up menu.

Defining the order of the images on the Preview Full Screen

When the *Preview Full Screen* is invoked, the images on the list from where it was activated can be displayed using different ordering sequences. The available options are:

- **Normal:** press the **O** key to navigate through the images using the same sequence of the list
- **Inverse:** press the keys **Shift + O** to navigate through the images using the inverse sequence of the list
- **Random:** press the keys **Ctrl + O** to navigate through the images using a random order

You can also select these options by clicking the right mouse button (secondary mouse button) while in the Full Screen Mode to open the Full Screen pop-up menu.

Opening the Image Editor from the Preview Full Screen

Activate the *Image Editor* by pressing the **Enter** key while in *Preview Full Screen*. It will open the editor with the current image.

You can also activate the *Image Editor* clicking the right mouse button (secondary mouse button) on any part of the image and choosing the **Edit** option from the pop-up menu.

Exiting the Preview Full Screen mode

Press the **Esc** key to leave the *Preview Full Screen* mode.

Keyboard shortcuts for the Preview Full Screen

The following list contains the keyboard shortcuts for the *Preview Full Screen* mode:

Enter	Open the <i>Image Editor</i> with the current image
Esc	Exit the full screen mode
Space	Advance to the next image
Page Down	Advance to the next image
Page Up	Returns to the previous image
End	Moves to the last image
Home	Moves to the first image
+ (Plus)	Zoom In
- (Minus)	Zoom Out
/ (Slash)	Cancel any zoom effect
* (Asterisk)	Fit image to screen
R	Resize images only when larger than screen
Shift + R	Resize images, always
Ctrl + R	Cancel any type of Resize
F	File Name, do not show
Shift + F	File Name, show name and extension
Ctrl + F	File Name, show path, name, and extension
O	Display order, normal (same as the list)
Shift + O	Display order, inverse (based on the list)
Ctrl +	Display order, random

O

H Enhance detailed area

These commands can also be accessed by right clicking the mouse on the image to open the pop-up menu with the command options.

Multiple Open - Common components

LView Pro has the following multiple open documents:

- *Contact Sheet Builder*
- *Slide Show Viewer*
- *Web Gallery Builder*

For more information, see :

[The file list](#)

[Opening a Multiple Open Document](#)

The file list

The basic component of a Multiple Open document is the *file list*. The file list can be shared among all multiple open documents and between the *Image File Browser*.

The file list can be saved, read, merged, and edited.

For more information, see :

[Creating a file list](#)

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)

Creating a file list

To create a file list, do one of the following:

- Use the *Multiple Open documents* dialog

Click on the **Add** button to open a dialog prompting for a folder (you can optionally select sub-folders). This method creates a list that includes all image files on the folder (and in the sub-folder if is the case) as components of the list. For details on how to include or not the sub-folders, see [File | Preferences | Multiple Open](#).

- Use the *Image File Browser*

Open the *Image File Browser* to navigate to a folder with image files. Select and create a list of image files, and then use this list to open one of the Multiple Open Documents. For details, see [Creating a Multiple Open Document from a list of files](#).

Related items:

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)

Saving the file list to disk

Save the file list to the disk using the following options:

- Use the menu command **Edit | Save File List**
- Click with the right button of the mouse (secondary mouse button) on the selected list and choose **Save File List** from the pop-up menu.

NOTE

The **Save** button on the *Multiple Open Document* dialog is not to be used to save only the file list.

When you use the **Save** button, it saves the file list and the specifications of the multiple open document being used (Contact Sheet, Slide Show, or Web Gallery). It creates a multiple open document, not a file list. A multiple open document created by one editor can only be read by the same editor.

To extract the file list from a saved multiple open document, open the document on the proper editor and then use the menu command **Edit | Save File List** as described.

Related items:

[Creating a file list](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)

Reading a previously saved file list from the disk

To read a previously saved list, you can use the following options:

- Use the menu command **Edit | Open File List**
- Click with the right button of the mouse (secondary mouse button) on the *Image Files* area of the *Multiple Open document* dialog and choose **Open File List** from the pop-up menu

NOTE

If a list is already present on the Multiple Open Document dialog, it will be replaced by the new list.

Related items:

[Creating a file list](#)

[Saving the file list to disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)

Merging the current file list with another list

To include more files to the current opened file list use one of the following methods:

- Drag and drop a file list from the *Image File Browser*
Open the *Image File Browser*, navigate to the folder with the files, select the ones you want, and then drag it on the *Image Files* area of the *Multiple Open document* dialog (also know as drag & drop target). The new list will be merged with the existing list.
- Merging a previously saved file list from the disk
 - Use the menu command **Edit | Merge File List** or
 - Click the right mouse button (secondary mouse button) on the current file list on one of the Multiple Open Documents and choose the option **Merge File List** from the pop-up menu

A dialog prompts for the list location.

Related items:

[Creating a file list](#)

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)

Deleting files from the list


Click the right mouse button (secondary mouse button) on the *Image Files* area of the *Multiple Open document* dialog and choose one of the options below from the pop-up menu:

- Remove Selected
- Remove All

You can also select the files you want to delete and click on the **Clear Selection** button.

NOTE

The list is not updated on the disk, only in memory.

 If you want to update the list on the multiple open document, use one of the methods to save the list to the disk or save the multiple open specification file (that includes the updated file list) using the **Save to disk** button

Related items:

[Creating a file list](#)

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)

Updating the file list

Sometimes it is necessary to update or refresh the *Image Files* area because some of the files were moved or deleted.

You can refresh a list using one of the following options:

- Using the keyboard shortcut **F5**
- Using the menu command **Edit | Refresh**
- Clicking the right mouse button (secondary mouse button) and choosing the **Refresh** option from the pop-up menu

Related items:

[Creating a file list](#)

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Sending the selected file to the Image Editor](#)

[Previewing the image files on the list in Full Screen mode](#)

Sending the selected file to the Image Editor

To open the *Image Editor*, select the image file name with the mouse or the cursor keys and do one of the following:

- Double click on the file name with the mouse
- Right click (secondary mouse button) on the file name and select the option **Send to Image Editor** from the pop-up menu
- Use the menu command **Edit | Send to Image Editor**.

Related items:

[Creating a file list](#)

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Previewing the image files on the list in Full Screen mode](#)

Previewing the image files on the list in Full Screen mode

To preview the images listed on the *Image Files* area of the *Multiple Open document* dialog (*Contact Sheet Builder*, *Slide Show Viewer*, or *Web Gallery Builder*) in Full Screen mode, do one of the following:

- Use the menu command **Edit | Preview Full Screen**
- Click the right mouse button (secondary button) on the list and select from the pop-up menu the option **Preview Full Screen**.

For details, see [Preview Full Screen](#).

Related items:

[Creating a file list](#)

[Saving the file list to disk](#)

[Reading a previously saved file list from the disk](#)

[Merging the current file list with another list](#)

[Deleting files from the list](#)

[Updating the file list](#)

[Sending the selected file to the Image Editor](#)

Opening a Multiple Open Document

To open a Multiple Open document, use one of the following options

- Use the menu command **File | Multiple Open**, and the document type
- Drag and drop a list of files from the *Image File Browser* (for details, see [Creating a Multiple Open Document from a list of files](#)) and select one of the multiple open documents type
- Click the right button of the mouse (secondary mouse button) on a list of files on the *Image File Browser*, and select one of the multiple open documents (*New Contact Sheet*, *New Slide Show*, or *New Web Gallery*). The newly created document will be composed only by the selected file list.
- Click the right button of the mouse (secondary mouse button) on any file of the *Image File* area of the *Multiple Open Documents* dialog, and select the new multiple open document type. The newly created document will be composed by the complete file list (it is a copy of the file list).

For more information, see :

[Using the Image File Browse to manage the creation of the Multiple Open Document](#)

Using the Image File Browse to manage the creation of the Multiple Open Document

Based on the preferences set on **File | Preferences | Multiple Open**, the *Image File Browser* will be invoked to manage the creation of the image list.

This is a very helpful way to compose the list because you can preview the images on an Explorer like interface.

For details on how to set this option, see [File | Preferences | Multiple Open](#).

Contact Sheet Builder

A Contact Sheet is an image composed of several smaller images (thumbnails).

Contact Sheets are an efficient way of displaying image collections for review, selection, and retrieval.

LView's *Contact Sheet Builder* automates the process of creating any number of contact sheets from a group of image files.

The *Contact Sheet Builder* offers various options for contact sheet creation, ranging from layout to cosmetic features.

Each contact sheet is saved on a JPEG file.

After creating contact sheets, the *Contact Sheet Builder* starts the *Slide Show Viewer* to facilitate user inspection of the results.

For basic components of the *Contact Sheet Builder*, see [Multiple Open - Common components](#).

For more information, see :

[Contact sheet elements](#)

[Creating contact sheets](#)

[Saving a contact sheet document for future use](#)

[Reading a previously saved contact sheet document](#)

Contact sheet elements

The *Contact Sheet Builder* is controlled by a single dialog.

DIALOG ELEMENTS:

Image File (drag & drop target) list

Displays the list of files used to build the contact sheet

Preview area

Displays a thumbnail of the selected image, if the **Preview** check box is checked

Preview check box

Check this box to display a preview of the selected image file.

Add button

Click to include other folders (and sub-folders) and add the image files on these folders to the list. A dialog prompts for the folder location.

Clear button

Click to remove all files from the Image Files list

Clear Selection button


Click to remove only selected files from the list. Use the mouse to select one or more files.

Selected image position and count box

Indicates the number of images on the *Image Files* list or, if some of the files are selected, the number of selected files, and the total number of files

Destination Folder for Contact Sheets (drag & drop target):

Specifies the location of the folder that will receive the resulting contact sheet(s) files:

 Browse to a folder by clicking on the **Browse Folder** button or drag and drop a folder from the *Image File Browser* or from Windows Explorer. The program remembers the last folder used.

Number of thumbnails on the horizontal by the number of thumbnails on the vertical

These two input boxes allow you to specify the number of thumbnails on each page. When you change these values, the *Contact Sheet Preview* area displays the modified contact sheet layout.

Enlarge check box

Check this option to enlarge an image that is smaller than the assigned thumbnail space, so it fits the whole space assigned to it; this is useful to keep all thumbnails with the same size.

Crop check box

Check this option to crop parts of the source image to ensure that the corresponding thumbnail will fit on the assigned space, completely filling it, regardless of the source image aspect ratio.

Rotate check box

Check this option to rotate the source image to create a thumbnail that fits better on the assigned thumbnail area, by changing its orientation

Square check box

Check this option to constrain the thumbnail to a square area inside the assigned thumbnail area; if **Crop** is checked, it will crop the image to a square area.

Buttonize check box

Check this option to create a thumbnail with a button effect, producing a nice framing effect.



Buttonize settings button

Click on this button to open the *buttonize* dialog to set the buttonize effect options. For details, see [Buttonize](#).

Filename check box

Check this option to include the file name of the image associated to the thumbnail on the contact sheet.

Font drop list

Specifies what character font will be used for the filename (if checked) on the contact sheet.

Text Height input box

Specifies the height of the file name (if checked) on the contact sheet (as a percentage of the thumbnail size)

Thumb spacing input box

Specifies the spacing between thumbnails as a percentage of the assigned thumbnail area; a 0 % value generates thumbnails without any spacing between them, up to a maximum of 25% of the thumbnail area for spacing.

Thumbnail tiling method (Order):

Specifies how the file list will be tiled (laid out) on the contact sheet: **Left to Right** or **Top to bottom**.

JPEG compression:

Specifies the *JPEG compression Quality* and *Progressive JPEG*.

Contact Sheet Preview area

Displays the layout of the contact sheet

Paper size and orientation:

The paper size can be selected from a list of commonly used paper dimensions.

To enter a custom paper size, select the paper size input box and type the first

dimension, the letter “X” and the second dimension. The resulting paper will be identified as *Custom nn X mm*. The maximum dimension of the custom paper size for both dimensions is 20 inches.

The paper orientation (**Landscape** check box) is not the actual paper orientation on the printer. Its basic function is to allow you to use an 8.5x11 paper size, for instance, as an 11 x 8.5 layout area (when the Landscape option is used).

NOTE:

When the actual printing is performed, you must properly set the paper orientation using the **Page Setup** command. The orientation of the paper on the *Contact Sheet builder* does not interfere with the orientation of the paper during the print.

Resolution:

Use this drop down input box to select the resolution to be used for the creation of the contact sheet. You must select this value based on the output device that will be used to render the contact sheet (a laser printer, or an ink jet printer, or even the screen, via a web page). Using the proper resolution (not too high) allow you to create a much smaller contact sheet file, while still producing a good quality printing.

Build button

Click on this button to start the creation of the contact sheet. The *Image Files* area displays a progress bar and the **Stop** button is displayed, allowing you to interrupt the process. Upon completion, the *Contact Sheet Builder* activates the *Slide Show Viewer* to display the contact sheets.

NOTE

- 1) If no destination folder is defined, the **Build** button will be dimmed.
- 2) If only one contact sheet is created, the **Start** button of the *Slide Show Viewer* will be dimmed; double click on the contact sheet to open it on the *Image Editor*, or right click on it and select *Preview Full Screen*.

Log button

Click on this button to open the log file with the information related to the last created contact sheet. For details, see [Log file](#).

Options button

Click on this button to open the *Multiple Open Preferences* dialog. For details, see [File | Preferences | Multiple Open](#).

Defaults button

Click on this button to restore the factory defaults for the *Contact Sheet Builder*, except for the file list and the destination folder.



Save contact sheet document

Save the contact sheet elements, with its current settings, including the file list for posterior use.

 **Read contact sheet document**

Read a previously saved contact sheet document from the disk.

Creating contact sheets

To create a contact sheet document use one of the following commands:

- **File | Multiple Open | Contact Sheet**
- **File | New**, then choose the option **Contact Sheet**

Depending on the settings on **File | Preferences | Multiple Open**, the *Image File Browser* may be used to select the files for the contact sheet. It may be automatically opened, or a dialog may prompt about its use (click on the **Open LView Browse** button on the *Open Browse Window?* prompting dialog).

If you are creating a contact sheet using the *Image File Browser*, follow the steps below:

1) Navigate to the folder where your image files are using the tree like structure of the left pane of the *Image File Browser*

To view the files in details, press the **F12** key

2) Once you are on the folder with the image files for the contact sheet, you have two options:

- To create contact sheets using *all files on the folder*:
Click the secondary mouse button (right button) on any selected image file and choose the option *New Contact Sheet* from the pop-up menu. The *Contact Sheet* dialog is displayed and all the files are tested and included on the file list for the contact sheet. You can click on the **Stop** button to abort the process.
- To create contact sheets using *only selected files*:
Drag and drop the selected files from the *Image File Browser* into the **Image Files (drag&drop target)** area of the *Contact Sheet* dialog (this method assumes that you previously opened the *Contact Sheet* dialog). You can tile the windows (*Image File Browser* and *Contact Sheet*), so you can easily select, drag, and drop the files. To tile the windows, use the menu command **Window | Tile Vertically** or **Window | Tile Horizontally**. For details, see [Drag and drop operations](#).


NOTE

You can have images from different folders on the contact sheet.

3) Define the **Destination folder for contact sheets**:

The contact sheet is a file (or files) created on disk and you need to specify the

Destination folder for contact sheets, on the *Contact Sheet* Dialog. You can use one of the following:

- Use the *Image File Browser* to drag a folder on the drop area
-  Click on the ellipsis button and browse to the destination folder

4) Click on the **Build** button of the *Contact Sheet* dialog. If the button is not enabled, see [Conditions to create contact sheets](#).

5) The *Contact Sheet Builder* will create the sheets on the destination folder, as JPG files. Upon completion, the *Contact Sheet Builder* will open a *Slide Show* dialog, where you can do one of the following:

- Double click on any of the contact sheets just created and open them on the *Image Editor*
- If you have more than one contact sheet, you can click on the **Start** button to start a slide show. To advance on the slide show, wait for the time expiration or press any key. Press the **Esc** key to return to LView Pro.

For more information, see :
[Conditions to create contact sheets](#)

Conditions to create contact sheets


To create a contact sheet, two basic elements are required:

- 1) The image files that will compose the contact sheets (they can be located in different folders)
- 2) The destination folder for the contact sheets

After you have these two components, the **Build** button will become enabled.


For details on the other dialog elements, see [Contact sheet elements](#).

Saving a contact sheet document for future use

 Click on **Save Contact Sheet document** button of the *Contact Sheet* dialog; a dialog prompts for the file name and location.

This command saves all the Contact sheet elements, with its current settings, for posterior use. The saved document also includes the file list.

Reading a previously saved contact sheet document

 Open the *Contact Sheet* dialog and click on the **Read Contact Sheet document** button.

You can also use the **File | Open** and locate the contact sheet document. It will read a previously saved Contact Sheet document from the disk and open the *Contact Show* dialog.

Slide Show Viewer

The *Slide Show Viewer* displays a group of images (slides) on screen. Slide advancement occurs automatically upon expiration of a user selectable time interval. Slides may be advanced before time expiration by using either mouse or keyboard commands. Slides are displayed in either sequential or random order.

On a slide show presentation, images are displayed in a similar fashion to the *Full Screen* image preview, a feature available on all *Multiple Open* documents and in the *Image File Browser*. However, on the *Slide Show Viewer*, image advancement can be performed automatically.

For basic components of the *Slide Show Viewer*, see [Multiple Open - Common components](#).

LView Pro Catalogs also offer slide show capabilities.

NOTE

The *Slide Show Viewer* is useful for *automated presentations*. When *navigation* is desired (retroceding to the previous image) or edition is required (zoom, enhance, etc), use the *Preview Full Screen* mode. You can use the same list of files of the Slide Show. Right click on any file of the list, to display a pop-up menu, and select the option *Preview Full Screen*. For details, see [Preview Full Screen](#).

For more information, see :

[Slide Show Viewer elements](#)

[Creating a slide show](#)

[Interrupting a slide show](#)

[Advancing to the next slide before the time interval expiration](#)

[Saving a slide show for future use](#)

[Reading a previously saved slide show](#)

Slide Show Viewer elements

The *Slide Show Viewer* is controlled by a single dialog.

DIALOG ELEMENTS:

Image File (drag & drop target) list

Displays the list of files used on the slideshow

Preview area

Displays a thumbnail of the selected image, if the **Preview** check box is checked

Preview check box

Check this box to display a preview of the selected image file.

Add button

Click to include other folders (and sub-folders) and add the image files on these folders to the list. A dialog prompts for the folder location.

Clear button

Click to remove all files from the Image Files list

Clear Selection button

Click to remove only selected files from the list. Use the mouse to select one or more files.

Selected image position and count box

Indicates the number of images on the *Image Files* list or, if some of the files are selected, the number of selected files, and the total number of files

Slide Order

Specifies the sequence that will be used to order the slides

The options are:

- **Normal**: the images are displayed following the list order
- **Inverse**: the images are displayed in the inverse order of the list
- **Random**: the images are displayed in a random order

Advance Slide time (in seconds)

Specifies the time interval between automatic slide switches

A zero value results in the fastest slide show, and any noticeable time between images is only the time for image load and decompression. During the slide show presentation, you can advance to the next slide before the time interval expires, by pressing the keys **Enter**, **space bar**, or **Page Down**, or by clicking any of the mouse buttons.

Auto repeat Slide Show after displaying last slide check box

Check it to restart the slide show when the last image is displayed.

Auto Resize Slides

Specifies how the images are resized during the display. The available options are:

- **Larger than Screen:** images are resized when they are larger than the screen area; it will reduce the image size to fit on the screen area
- **Always:** images are always resized; larger images will be reduced and smaller image will be enlarged
- **Never:** images are never resized; small images will be displayed into their normal size, larger images will be displayed centered, using as much area available on the screen.

File Names visibility

Specifies if the image file name, extension, and path are displayed at the lower part of the screen during the slide show; available options are:

- **Don't Show:** the image file name is not displayed
- **File Name.Ext:** the image file name and its extension are displayed
- **Path\Name.Ext:** the complete path, name, and extension are displayed

Start button

Click on this button to start the slide show presentation. To interrupt the slide show, press the **Esc** key.

Options button

Click on this button to open the *Multiple Open Preferences* dialog. For details, see [File | Preferences | Multiple Open](#).

Defaults button

Click on this button to restore the factory default settings the slide show, except the file list.



Save Slide Show document

Save the slide show presentation, with its current settings, for posterior use. The saved document includes the file list.



Read Slide Show document

Read a previously saved slide show document from the disk.

Creating a slide show

Create a slide show presentation using one of the following commands:

- **File | Multiple Open | Slide Show**
- **File | New**, then choose the option **Slide Show**

In both cases, depending on the settings of the **File | Preferences | Multiple Open**, the *Image File Browser* may be used or not to select the files.

NOTE

The *Slide Show Viewer* is useful for *automated presentations*. When *navigation* is desired (retroceding to the previous image) or edition is required (zoom, enhance, etc), use the *Preview Full Screen* mode. You can use the same list of files of the Slide Show. Right click on any file of the list, to display a pop-up menu, and select the option *Preview Full Screen*. For details, see [Preview Full Screen](#).

If you are creating a slide show using the *Image File Browser*, (or if you selected the option **Open LView Browse** on the *Open Browse Window?* Dialog), follow the steps below:

1) Navigate to the folder where your image files are using the explorer tree like structure of the left pane of the *Image File Browser* (To view the files in details, press the **F12** key)

2) Once you are on the folder with the image files for the slide show, you have two options:

- To create a slide show using *all files on the folder*:

Click the secondary mouse button (right button) on any selected image file and choose the option *New Slide Show* from the pop-up menu. The *Slide Show* dialog is displayed and all the files will be tested to be included on the slide show. You can click on the **Stop** button to abort the process.

- To create a slide show using *only selected files*:

Drag and drop the selected files from the *Image File Browser* into the **Image Files (drag&drop target)** area of the *Slide Show* dialog (this method assumes that you previously opened the *Slide Show* dialog). You can tile the windows (*Image File Browser* and *Slide Show*), so you can easily select, drag, and drop the files. To tile the windows, use the menu command **Window | Tile Vertically** or **Window | Tile Horizontally**. For details, see [Drag and drop operations](#).

3) Click on the **Start** button of the *Slide Show* dialog.

4) The *Slide Show Viewer* starts displaying the images in full screen, based on the settings of the dialog.

NOTE

You can create a slide show with images from different folders.

For more information, see :

[Conditions to start a slide show](#)

Conditions to start a slide show

To start a slide show presentation, you need at least *two files* on the file list area.

When you have only one file, the **Start** button is disabled.

To view this single file in full screen, right click on it and select the option **Preview Full Screen** from the pop-up menu.

Interrupting a slide show

Press the **Esc** key. The presentation stops and returns to LView Pro.

The current file selected on the *Image Files* list is the one being displayed before the interruption.

Advancing to the next slide before the time interval expiration

Press one of the keys **Enter**, **space bar**, or **Page Down** keys, or click any of the mouse buttons to advance to the next image before expiring the time interval.

NOTE

You cannot navigate (such as return to a slide) through images during the slide show. If navigation is needed, use the *Preview Full Screen* mode. The *Slide Show Viewer* is for timely controlled unmanned exhibitions. For details, see [Preview Full Screen](#).

Saving a slide show for future use



Click on the **Save Slide Show document** button of the *Slide Show* dialog; a dialog prompts for the file name and location.

This command saves the slide show elements, with its current settings, for posterior use. The saved document includes the file list.

Reading a previously saved slide show



Open the *Slide Show* dialog and click on the **Read Slide Show document** button

You can also use the **File | Open** and locate the slide show document. It loads a previously saved slide show document from the disk and open the *Slide Show* dialog.

Web Gallery Builder

The *Web Gallery Builder* is the fastest, easiest, most configurable way to automate the process of exhibiting pictures on the Web. No HTML knowledge is required to customize the web gallery.

With the *Web Gallery Builder*, you can automatically create the complete site, with an index page, and individual photo pages. You only need to select the image files and the destination folder. The factory default settings create a high quality web gallery.

A Web Gallery is composed by two types of pages:

Index Page

The Index Page contains thumbnails of the images on the Web Gallery. Each thumbnail is a link to an image page.

Image Pages

Image Pages contains larger images of their corresponding Index Page thumbnails. Each image page may contain individualized image information. It contains a link to the next, previous, and index pages (arrows displayed at the upper part of each page)

All generated output is configurable, allowing customized page identity to be achieved. Several HTML and image related settings are available.

In addition to tuning HTML and image settings, Web Gallery pages may also include textual descriptions in both *Index Page* and *Image Pages*. Textual descriptions are embedded "as is" in the HTML pages, allowing the inclusion of HTML tags. For *Image Pages*, textual description may be global (same text for all *Image Pages*), localized (individual text for each page), or both (global and individualized textual information, when provided by the user).

Customization of output is achieved by pointing and clicking on a target Web output area, in the *Web Gallery Builder* dialog.

For details on the basic components of the *Web Gallery Builder*, see [Multiple Open - Common components](#).

For more information, see :

[Web Gallery Elements](#)

[Minimum conditions to create a Web Gallery](#)

[Creating a Web Gallery](#)

[Customizing the Web Gallery](#)

[Log file](#)

[Publishing the Web Gallery on a Web Server](#)

Web Gallery Elements

The *Web Gallery Builder* is controlled by a single dialog.

DIALOG ELEMENTS:

Image File (drag & drop target) list

Displays the list of files used to create the Web Gallery

Preview area

Displays a thumbnail of the selected image, if the **Preview** check box is checked

Preview check box

Check this box to display a preview of the selected image file.

Add button

Click to include other folders (and sub-folders) and add the image files on these folders to the list. A dialog prompts for the folder location.

Clear button

Click to remove all files from the Image Files list

Clear Selection button

Click to remove only selected files from the list. Use the mouse to select one or more files.

Edit Text button

Select a file from the list and click on this button to create and edit text information that can be associated with each image (optionally displayed on the *Page Text Area* of each *Image Page*). If the file does not exist, LView Pro creates and opens a file with HTML comments with hints for text creation

Selected image position and count box

Indicates the number of images on the *Image Files* list or, if some of the files are selected, the number of selected files and the total number of files

Destination Web Folder (drag & drop target):

Specifies the location of the folder for the resulting web pages and related files
... Browse to a folder by clicking on the **Browse Folder** button or drag and drop a folder from the *Image File Browser* or from Windows Explorer. The program remembers the last folder used.

Index Page (click to edit) specification area:

This graphical interface provides an easy way to identify and configure the HTML components of the *Index Page*. For details, see [Customizing the Web Gallery](#).

Image Pages (click to edit) specification area:

This graphical interface provides an easy way to identify and configure the HTML

components of the *Image Pages*. For details, see [Customizing the Web Gallery](#).

Web Gallery Building options (Build)

The *Web Gallery Builder* allows you to rebuild only portions of the complete web outputs. This is useful when you are sure that the modification you made can be implemented by rebuilding only part of the web components. The complete build is achieved with the **All** option. The available options are:

- All
- HTML
- Images
- Thumbnails
- Backgrounds

Open INDEX.HTM button

Click on this button to open your default web browser with the file **INDEX.HTM**.

Build button

Click on this button to start the creation of the Web Gallery. The *Image Files* area displays a progress bar and the **Stop** button is displayed, allowing you to interrupt the process. Upon completion, click on the **Open INDEX.HTM** button to access the resulting Web Gallery.

NOTE

1) If no destination folder is defined, the **Build** button will be dimmed.

Log button

Click on this button to open the log file with the information related to the last built Web Gallery. For details, see [Log file](#).

Options button

Click on this button to open the *Multiple Open Preferences* dialog. For details, see [File | Preferences | Multiple Open](#).

Defaults button

Click on this button to restore the factory defaults for the *Web Gallery Builder*, except the file list and the Destination folder.



Save Web Gallery document

Save the Web Gallery elements, with its current settings, for posterior use, including the list of image files.



Read Web Gallery document

Read a previously saved Web Gallery document from the disk.

Minimum conditions to create a Web Gallery

To create a Web Gallery, two basic elements are required:

- 1) The image files that will compose the Web Gallery (they can be located in different folders)
- 2) The destination folder for the Web Gallery folders and files

After you have these two components, the **Build** button will become enabled.

Creating a Web Gallery

To create a Web Gallery use one of the following commands:

- **File | Multiple Open | Web Gallery**
- **File | New**, then choose the option **Web Gallery**

Depending on the settings on **File | Preferences | Multiple Open**, the *Image File Browser* may be used to select the files for the Web Gallery. It may be automatically opened, or a dialog may prompt about its use (click on the **Open LView Browse** button on the *Open Browse Window?* prompting dialog).

If you are creating a Web Gallery using the *Image File Browser*, follow the steps below:

1) Navigate to the folder where your image files are using the tree like structure of the left pane of the *Image File Browser*

To view the files in details, press the **F12** key

2) Once you are on the folder with the image files for the Web Gallery, you have two options:

- To create a Web Gallery using *all files on the folder*:
Click the secondary mouse button (right button) on any selected image file and choose the option **New Web Gallery** from the pop-up menu. The *Web Gallery* dialog is displayed and all the files are tested and on the file list for the Web Gallery. You can click on the **Stop** button to abort the process.
- To create a Web Gallery using *only selected files*:
Drag and drop the selected files from the *Image File Browser* into the **Image Files (drag&drop target)** area of the *Web Gallery* dialog (this method assumes that you previously opened the *Web Gallery* dialog). You can tile the windows (*Image File Browser* and *Web Gallery*), so you can easily select, drag, and drop the files. To tile the windows, use the menu command **Window | Tile Vertically** or **Window | Tile Horizontally**. For details, see [Drag and drop operations](#).


NOTE

You can have images from different folders on the Web Gallery.

3) Define the **Destination Web Folder**:

A Web Gallery is composed by folders and files created on disk. To generate these folders and files, you must specify the **Destination Web Folder**, on the *Web Gallery*

Dialog. Use one of the following methods:

- Use the *Image File Browser* to drag a folder on the drop area
-  Click on the ellipsis button and browse to the destination folder

4) Click on the **Build** button of the *Web Gallery* dialog. If the button is not enabled, see [Minimum conditions to create a Web Gallery](#)

5) The *Web Gallery Builder* will dim all buttons and will create the folders and files on the destination folder (if they already exist, it will just update their contents). A progress bar is displayed indicating the creation process status, and a **Stop** button becomes available to interrupt the process. Upon completion, the *Web Gallery Builder* reactivates the dialog buttons.

6) Click on the button **Open Index.HTM** to see the resulting Web Gallery.

The Web Gallery is created on the **Destination Web Folder** with the following folders:

- /Backgrounds
- /HTML
- /Images
- /Thumbnails

For details on how to publish the Web Gallery, see [Publishing the Web Gallery on a Web Server](#).

Customizing the Web Gallery

The whole process of creating a Web Gallery is very automated and straightforward, using the factory installed defaults. However, you can customize your Web Gallery using simple dialogs, without any prior knowledge of the HTML language structure.

The *Web Gallery* dialog has two *graphical interfaces*: one for the *Index Page* and other for the *Image Pages*. Each of them provides access to all elements of both pages. Each element can be set using dialogs, making the process of customization extremely simple.

Index Page specification area

Position the mouse over the shaded areas of the *Index Page Specification* area and the mouse pointer displays the function of the shaded area. To open the dialog that sets the HTML properties of each area, click the left button of the mouse (primary mouse button) on it. If you right click the mouse (secondary mouse button) over any area of the *Index Page Specification* area, a pop-up menu is displayed with options to open and edit any of the *Index Page* HTML settings.

The configurable HTML elements for the *Index Page* are:

- *Index Page Heading*
- *Index Page Heading Table*
- *Index Page Text*
- *Index Page Thumbnails*
- *Index Page Thumbnails Table*
- *Index Page Background*

Image Pages specification area

Position the mouse over the shaded areas of the *Image Pages Specification* Area and the mouse displays the function of the shaded area. To open the dialog that sets the HTML properties of each area, click the left button of the mouse (primary mouse button) on it. If you right click the mouse (secondary mouse button) over any area of the *Image Pages Specification* Area, a pop-up menu is displayed with options to open and edit any of the *Image Pages* HTML settings.

The configurable HTML elements for the *Image Pages* are:

- *Image Pages Heading*
- *Image Pages Heading Table*

- *Image Pages Text*
- *Image Pages Images*
- *Image Pages Image Table*
- *Image Pages Background*

For more information, see :

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages - Full Image Settings](#)

[Image Pages Background](#)

[Changing the navigation buttons on the Image Pages](#)

[Inserting customized HTML tags](#)

Index and Image Pages Heading

This dialog allows you to enter the following three lines of information for the heading areas of the *Index Page* and *Image Pages*:

- **Title**
- **Photographer**
- **Date**

These lines can actually contain any kind of text, including HTML tag text. For details, see [Inserting customized HTML tags](#).

Click on the **Now** button to retrieve the current system time and paste it on the **Date** field.


DIALOG ELEMENTS:

Center Text check box

Check this box to center the text on the fields.

Text Color check box and **button**

Check this box to specify a color for the text used on the heading area.

 Click on the **ellipsis** button to open the *Color* dialog and select a color. You can also enter the color information using the color value box translated to HTML color information. When selecting a color using the *Color* dialog, the translation is done automatically.

Defaults button

Click on this button to reset to the factory default conditions for these settings only.

On the *Image Pages Heading* dialog, click on the button **Copy From Index Page** to use the same settings used on the *Index Page*.

Related items:

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages - Full Image Settings](#)

[Image Pages Background](#)

[Changing the navigation buttons on the Image Pages](#)

[Inserting customized HTML tags](#)

Index and Image Pages Tables (Headings, Thumbnail, and Full Image)

These are the specifications for the tables surrounding the following components:

- The *Index Page* heading text information
- The *Image Pages* heading text information
- The *Index Page* thumbnails
- The full image on each *Image Page*

DIALOG ELEMENTS:

Cell Spacing

Specifies the space in pixels between the cells

Cell Padding


Specifies the space in pixels within each cell

Border

Specifies the thickness of the border around the table

Background color

Check the **Background color** box to specify a color for the background of the table.

 Click on the ellipsis button to open the *Color* dialog and select a color. You can also enter the color information using the color value box translated to HTML color information. When selecting a color using the *Color* dialog, the translation is done automatically.

Number of columns

NOTE: This option only exists on the *Index Page* Thumbnail table

Use this input box to specify the number of columns of the thumbnail table. To estimate a proper table dimension, consider this information and the thumbnail dimensions, specified on the [Index Page Thumbnails](#).

Defaults button

Click on this button to reset to the factory default conditions for these settings only.

Related items:

[Index and Image Pages Heading](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages - Full Image Settings](#)

[Image Pages Background](#)

[Changing the navigation buttons on the Image Pages](#)

[Inserting customized HTML tags](#)

Index Page Text

Use this dialog to enter optional text on the *Index Page* text area. This text is created using the text information on the file “INDEX.TXT”, on the destination folder, that can be created and edited using this same dialog.

The text can contain any valid HTML tag. For details, see [Inserting customized HTML tags](#).

You can choose to include or not the text from the “INDEX.TXT” file by checking the box **“Include text from file INDEX.TXT (located on destination folder)”**.

To create/edit the INDEX.TXT file, click on the button **“Create/Edit the file INDEX.TXT”**.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Thumbnails](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages - Full Image Settings](#)

[Image Pages Background](#)

[Changing the navigation buttons on the Image Pages](#)

[Inserting customized HTML tags](#)

Index Page Thumbnails

Use this dialog to specify the thumbnails' properties for the *Index Page*.

DIALOG ELEMENTS:

Maximum thumbnail dimensions drop list

Use this drop list to select the maximum thumbnail dimensions in pixels. For images that are smaller than the thumbnail area, see the next option.

Enlarge if image is smaller than max. Thumbnail dims. check box/list box

When the image is smaller than the available area for the thumbnail, checking this option will allow the software to enlarge the image to fit the area.

Use Buttonize effect check box

Check this option to create a nice framing effect on each thumbnail.



Buttonize settings button:

Click on this button to open the *buttonize* dialog to set the buttonize effect options. For details, see [Buttonize](#).

Use the File Name captions check box

Check this option to include the file name as part of the index page, below each image. The displayed name will also be a hyperlink to the corresponding *Image Page*.

Quality input box

Use this input box to enter the JPEG compression factor for the thumbnails.

Progressive check box

Check this box to create the thumbnails using progressive JPEG

Defaults button

Click on this button to reset to the factory default conditions for these settings only.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages - Full Image Settings](#)

[Image Pages Background](#)

[Changing the navigation buttons on the Image Pages](#)

[Inserting customized HTML tags](#)

Index Page Background

Use this dialog to specify the *Index Page* background properties.

DIALOG ELEMENTS:

Background color

Use this input box to specify the *background color* for the page.

... Click on the ellipsis button to open the *Color* dialog. The selected color is translated to the HTML color format. The default value is white (#FFFFFF or RGB=0,0,0)

Hyperlink color input box and check box

Check the **Hyperlink Color** box to use the color specified in the input box to represent *links to other pages*.

... Click on the ellipsis button to open the *Color* dialog. The selected color is translated to the HTML color format. The default value is red (#FF0000 or RGB=255,0,0)

Visited Hyperlink Color

Check the **Visited Hyperlink Color** box to use the color specified in the input box to represent *links to other pages already visited*.

... Click on the ellipsis button to open the *Color* dialog. The selected color is translated to the HTML color format. The default value is a blue like color (#52188C or RGB=82,24,140)

Background Image elements

Create from INDEX.JPG (located on the destination folder) check box

Check this box to use the image defined by INDEX.JPG on the destination folder as the background image. You must place this file on the folder if you want these settings to be used.

Resize Image to make it at most n-by-n pixels check box/list box

Check this box to resize (reduce) the background image if larger than the dimensions specified on the drop list box of dimensions (in pixels). If checked, it will resize the INDEX.JPG image on the destination folder.

Buttonize effect check box

Check this option to create a nice framing effect around the background image (INDEX.JPG on the destination folder).

Buttonize settings button

Click on this button to open the *buttonize* dialog to set the buttonize effect options. For details, see [Buttonize](#).

Seamless Pattern effect check box

Check this option to create a seamless effect with the background image (INDEX.JPG on the destination folder).

Opacity

Use this input box to specify the opacity of the background image (INDEX.JPG on the destination folder). A value of 100% results in an intense presence of the background image, while other values result in a less noticeable presence. A value of 0% results in total transparency (no background image)

JPEG quality

Use this input box to specify the JPG quality of the created background image based on the INDEX.JPG image on the destination folder.

Defaults button

Click on this button to reset to the factory default conditions for these settings only.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Image Pages Text](#)

[Image Pages - Full Image Settings](#)

[Image Pages Background](#)

[Changing the navigation buttons on the Image Pages](#)

[Inserting customized HTML tags](#)

Image Pages Text

Use this dialog to enter the optional text that may be displayed for each image. This text is created using text information available on a text file (file extension: txt). The source and combinations of text files is defined by next options.

DIALOG ELEMENTS:

Include text from file IMAGE.TXT (located on destination folder)

Use this option to include text from the file IMAGE.TXT located on the destination folder. This text information is displayed in all images.

Include corresponding TXT file (same folder as image file)

Use this option to include text from a file associated to each image, with name derived from the image name. These text files must be on the same folder as the source image files (not the /images folder on the destination folder). For instance, to include a specific text for image "Pict1.jpg", create a file named "Pict1.txt" on the same folder. To create/edit the text for each image file, close this dialog and go to the main dialog, select a file, and click on the **Edit Text** button.

Include both IMAGE.TXT file and corresponding "TXT" file

Use this option to include text from IMAGE.TXT file (on the destination folder) and the associated text for the image file (on the same folder as the image).

Don't include text

Use this option to not include any text.

Defaults button

Click on this button to reset to the factory default conditions for these settings only.

The text can contain any HTML tag. For details, see [Inserting customized HTML tags](#).

You can open and edit the IMAGE.TXT file by clicking on the button "**Click here to Create/Edit the file IMAGE.TXT**".

To open and create any text file for the images, close the dialog, and on the main dialog for the Web Gallery, do the following:

- 1) Select a file on the Image Files area
- 2) Click on the **Edit Text** button

You can also create the text files using any editor and place them on the **/images** folder, using the same name for each file, with the **txt** extension.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Index Page Background](#)

[Image Pages - Full Image Settings](#)

[Image Pages Background](#)

[Changing the navigation buttons on the Image Pages](#)

[Inserting customized HTML tags](#)

Image Pages - Full Image Settings

Use this dialog to specify the full images settings for the *Image Pages*.

DIALOG ELEMENTS:

Dimensions:

Select one of the following:

- **Same as source (no resize)**

No change on the image dimensions

- **Not Greater than** a specific size list box

Select a maximum image size; images with dimensions above this setting will be resized (reduced) to that specific size.

- **Resize images to** a percentage list box

Use this numeric input box to reduce (less than 100%) or enlarge (above 100%) the image in relation to its original size.

NOTE

Enlargements may create not so clear images.

Use Buttonize effect check box

Check this option to create a nice framing effect around the image.



Buttonize settings button

Click on this button to open the *buttonize* dialog to set the buttonize effect options. For details, see [Buttonize](#).

Use File Name captions check box

Check this option to include the file name as part of the image page, below each image, as part of the Image Table area.

JPEG compression: Quality numeric input box

Use this input box to specify the JPEG compression factor for the full images on each *Image Page*.

JPEG compression: Progressive check box

Check this box to create the full images using progressive JPEG

Defaults button.

Click on this button to reset to the factory default conditions for these settings only.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages Background](#)

[Changing the navigation buttons on the Image Pages](#)

[Inserting customized HTML tags](#)


Image Pages Background

Use this dialog to specify the *Image Pages* background properties.

DIALOG ELEMENTS:


Background color

Use this input box to specify the *background color* for the page.

 Click on the ellipsis button to open the *Color* dialog. The selected color is translated to the HTML color format. The default value is white (#FFFFFF or RGB=0,0,0)


Hyperlink color input box and check box

Check the **Hyperlink Color** box to use the color specified in the input box to represent *links to other pages*.

 Click on the ellipsis button to open the *Color* dialog. The selected color is translated to the HTML color format. The default value is red (#FF0000 or RGB=255,0,0)

Visited Hyperlink Color

Check the **Visited Hyperlink Color** box to use the color specified in the input box to represent *links to other pages already visited*.

 Click on the ellipsis button to open the *Color* dialog. The selected color is translated to the HTML color format. The default value is a blue like color (#52188C or RGB=82,24,140)

Background image elements

Background image source

You can choose one of the following options for the source of the background image for the *Image Pages*:

- **Create from IMAGE.JPG (located on destination folder)**

Select this option to use the same image (IMAGE.JPG) as the background image for all *Image Pages*. You must place this file on the folder if you want this setting to be used.

- **Create an individual background from each image**

Select this option to use the actual image as the background image for each *Image Page*.

- **Don't use background images on Image pages**

Select this option if you do not want any background image on the *Image Pages*.

Resize Image to make it at most n-by-n pixels check box/list box.

Check this box to resize (reduce) the background image (IMAGE.JPG on the destination folder or each individual image based on the full image) if larger than the dimensions specified on the drop list box of dimensions (in pixels).

Buttonize effect check box

Check this option to create a nice framing effect on the background image (IMAGE.JPG on the destination folder or each individual image based on the full image).

Buttonize settings button 

Click on this button to open the *buttonize* dialog to set the buttonize effect options. For details, see [Buttonize](#).

Seamless Pattern effect check box

Check this option to create a seamless effect with the background image (IMAGE.JPG on the destination folder or each individual image based on the full image).

Opacity

Use this input box to specify the opacity of the background image (INDEX.JPG on the destination folder). A value of 100% results in an intense presence of the background image, while other values result in a less noticeable presence. A value of 0% results in total transparency (no background image)

JPEG quality

Use this input box to specify the JPG quality of the background image (IMAGE.JPG or each individual image based on the full image).

Defaults button.

Click on this button to reset to the factory default conditions for these settings only.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

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Changing the navigation buttons on the Image Pages

Each *Image Page* has a link for the *home* page (the *index.htm* generated page) and for the *previous* and *next* pages (except the first and last pages).

When the Web Gallery is created for the first time, LView generates three icons on the **/images** folder, below the *Web Destination Folder*: *Prev.gif* (previous), *Next.gif* (next), and *Up.gif* (home).

You can replace any of these files and use your own navigation buttons.

Create a new icon for the navigation button and place it on the **/images** folder, overwriting the existing ones. There is no need to build the Web Gallery again to use the new icons, just reload the page on the web browser.

NOTE

When you first create the Web Gallery on the destination folder, chances are that the **/images** folder has not been created yet. Build the Web Gallery for the first time, to create the folder and the navigation icons, and then replace the navigation icons on that folder.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages - Full Image Settings](#)

[Image Pages Background](#)

[Inserting customized HTML tags](#)

Inserting customized HTML tags

Whenever a text can be entered, it can be used to insert HTML tags to customize even more your Web Gallery.

For instance, the **Title** field on the Index Page (Index Page Heading dialog) can be displayed using a larger font, by using the following text:

```
<H1>My Web Gallery</H1>
```

A sample index.txt file would be:

```
<CENTER>  
<H2>  
<FONT color="red">  
Welcome to XYZ Web Gallery!  
</FONT>  
</H2>  
<a href="mailto:yourname@yourdomain.com">  
Click here to email the photographer  
</a>  
</CENTER>
```

You can also include links to other pages, images, etc.

Related items:

[Index and Image Pages Heading](#)

[Index and Image Pages Tables \(Headings, Thumbnail, and Full Image\)](#)

[Index Page Text](#)

[Index Page Thumbnails](#)

[Index Page Background](#)

[Image Pages Text](#)

[Image Pages - Full Image Settings](#)

[Image Pages Background](#)

[Changing the navigation buttons on the Image Pages](#)

Log file

The *Web Gallery Builder* and the *Contact Sheet Builder* log all the operations performed on a log file that can be viewed by clicking the **Log** button, to open the *Log* dialog.

By examining the Log file, you can review all the operations performed for the creation of the specific document. You can also clearly understand the structure and source for all files related to the process.

The presence of errors on the Log File does not necessarily compromise the result, however it is a good idea to review the log file and see if they are acceptable errors and how much they affected the result, mainly on the Web Gallery.

DIALOG ELEMENTS:

Log details area

Display and list all the operations performed. The number preceding each task description represents the elapsed seconds from the starting time, recorded at the beginning of the log file.

Close button

Close the *Log* dialog.

Clear button

Clear the Log contents.

Disk File button

Save the current log file to a disk file. A dialog prompts for the name and location.

Clipboard button

Copies the contents of the current log to the clipboard

Publishing the Web Gallery on a Web Server

After the process of creating the Web Gallery is completed, you must transfer the **Destination Web Folder** and its contents (files and folders) to the location where your web server folder resides.

We suggest that you create a new folder, below your web root folder (for instance, in Windows NT, it would be the folder C:\inetpub\wwwroot), named, for instance *WebGal*, and transfer the **Destination Web Folder** and its contents to this new folder.

This creates the following structure on your web server:

1) Web root folder (destination web folder), with all files originally there, such as *index.htm*, with the new folder *WebGal*

2) *WebGal* folder, with the following files and folders:

- File *index.htm*
- Folder *backgrounds*
- Folder *html*
- Folder *images*
- Folder *thumbnails*

To link to the Web Gallery, create a link on your main page to the file *index.htm* on the *WebGal* folder.

Optionally, you may have the following files on the root folder:

- Image file *index.jpg*
- Text file *index.txt*

If you want to transfer the **Destination Web Folder** to the web server root folder, remember that the file *index.htm* created by LView Pro will replace the file *index.htm* that may exist on the web server root folder.

Catalog Editor

LView Pro Catalogs are useful for organizing groups of image files, performing common file operations, executing slideshow, or format conversion operations. The catalog allows you to enter description information for each record, creating a powerful image base management tool.

For more information, see :

[Creating a Catalog](#)

[Opening Catalog files](#)

[Saving Catalog files](#)

[Defining global catalog properties](#)

[Selecting catalog records](#)

[Defining catalog records properties](#)

[Defining how to display catalog records](#)

[Catalog Navigation Commands](#)

[Updating a Catalog](#)

[Scan Folder](#)

[Sorting catalog records](#)

[Finding catalog records](#)

[Browsing a Catalog](#)

[Performing Slide shows with catalogs](#)

[Converting the file format for multiple files](#)

[Removing catalog records](#)

[Performing File Operations](#)

Creating a Catalog

- 1) Use the menu command **File | New**
- 2) Select *Catalog* for the new document type
- 3) Click on the **OK** button.

A dialog prompts for the catalog name and location. Enter the folder and name, and click on the **Save** button.

The *Catalog Properties* dialog is displayed, with options for the catalog creation. For details, see [Defining global catalog properties](#).

You can add new folders to the list of folders that are automatically searched for files when the Catalog is updated.

NOTE

If you are creating a Catalog to perform a Slideshow or Format Conversion operation, there is no need to store Thumbnails. Preventing Thumbnail storage speeds up the creation process, and this option can always be changed in the future.

Opening Catalog files

To open an existing catalog file use the menu command **File | Catalog**. A window with the cataloged items is displayed. If thumbnails were not stored with the catalog, it displays only the filename; otherwise, it displays the image thumbnail and name.

Multiple images and catalogs can be edited, each in its own window. Use the menu command **Window | 1,2,3 ...** to switch among the multiple opened documents.

Saving Catalog files

Catalog files don't need to be saved; they are automatically updated.

Defining global catalog properties

Use this dialog to view/change the global properties associated with the active catalog.

DIALOG ELEMENTS:

Filename

File name where the catalog is stored. For information only, cannot be changed.

Auto Record Removal

Define optional update removal policies for catalog records:

- **When Image File is Deleted during catalog operation**
Check this option to delete records from the catalog when you use the menu command **Catalog | Delete files**
- **When Image File is not Found or unreadable during update**
Check this option to delete records from the catalog that have longer an associated image file when you use the menu command **Catalog | Update**.

Thumbnail Storage

Select one of the following options for thumbnail storage:

- **Do not store (this can be changed later)**
Select this option to avoid thumbnail storage. This option makes the catalog file smaller, and speeds up update operations. This may be useful if you are creating a catalog for performing slideshows or format conversion operations. You can change this option after the catalog is created.
- **Store with maximum pixel Width and Height of ...**
Select this option to store thumbnails and define the maximum dimensions for a thumbnail. Smaller dimensions result in smaller catalog files.

During Updates, scan these Folders for new/changed Image Files

Select a list of folders to be automatically scanned for new or changed image files, when you use the Update command. This list is automatically saved into the catalog.

Add

Click this button to add a folder to the list.

Remove

Click this button to remove the current folder from the list.

Cycle back to first slide after last slide is shown

Check this box to make slideshow operations restart from the beginning after the last slide is exhibited.

Selecting catalog records

Selecting all records on the catalog

Use the menu command **Catalog | Select All**.

Selecting individual records on the catalog

Click on the record with the mouse.

Selecting groups of records

Click on the initial record, move to the final record and then press the **Shift** key, and click on the record. This selects all the records in between the initial and final record.

To add a single record to a group of records

Press the **Ctrl** key and click on the record to include this record on the group of selected records.

Defining catalog records properties

Select the record or records, and use the menu command **Catalog | Record Properties** (or its keyboard shortcut **Alt + Enter**) to open the *Record Properties* dialog.

DIALOG ELEMENTS:

Title

The original file name associated with the catalog record

Folder

The folder where the original file is stored

Size (KB)

Size of the original file, in Kilobytes

Type

The graphics file format of the original file

Dimensions

The original image dimensions

Description

Use this input area to add a description of the original image file. Catalog records can be sorted by description

Slideshow Advancement

Select one of the following:

- **Interactive (after mouse click, spacebar)**

Select this option to make slideshow advancement controlled via mouse or keyboard.

- **Timed, after delay (seconds) of**

Select this option to make slideshow advancement time controlled. There are additional delays, for image reading and decoding. When this option is selected, the slideshow will still advance if you click a mouse button or key in the spacebar.

Defining how to display catalog records

Use the menu command **View | Record Display** to define how the record is displayed on the catalog window. Select one of the following options:

- Both Thumbnail and Title (available for catalogs that store thumbnails)
- Thumbnail only (available for catalogs that store thumbnails)
- Title only
- Original image

Catalog Navigation Commands

You can navigate through the catalog records using the following commands:

During normal edition:

- Arrow keys
- Page up and Page down keys
- Home and End keys

During Slideshow Operations:

- Right arrow, spacebar and one mouse click advance to the next slide
- **Esc** key, and mouse double-clicks interrupt the slideshow

Updating a Catalog

Use the menu command **Catalog | Update**. Data stored in each catalog record is compared with the status of the image file the record represents.

If the catalog stores Thumbnails, these are updated to reflect changes made to the original image files. Folders listed in the Catalog Properties dialog are searched for new or changed image files.

To stop the Catalog update operation use the menu command **Catalog | Stop Update**.

Scan Folder

Use the menu command **Catalog | Scan Folder** to scan a folder for image files.

New catalog records will be created for the new files, and existing catalog records will be updated if they correspond to any files in the folder being scanned.

This command is useful to introduce records for image files stored in folders not listed in the Catalog Properties dialog.

Several catalog operations become unavailable during the scan folder operation. While the operation is performed, the **Update** command in the catalog menu is renamed to **Stop Update**.

To stop the update of the catalog, use the menu command **Catalog | Stop Update**.

Sorting catalog records

Use the menu command **Sort | Catalog Records** to sort all records in the active catalog using the dialog *Sort Records*.

DIALOG ELEMENTS:

First, Second, and Third Keys

Select the sort keys from these lists. The second and third keys are used to break ties, and may be set to *None* when not needed. Available sort keys are:

- *File Title*
- *File Pathname*
- *Record Description*
- *File Size*
- *File Date*
- *File Type*
- *Image Area* (width multiplied by height)
- *Image Width*
- *Image Height*

Ascending

Check this option (there is one associated with each key) to instruct LView Pro to sort the associated sort key in ascending order. When this option is unchecked, LView Pro sorts the key in descending order.

NOTE

The sort order you select does not become an attribute of the catalog. In other words, the catalog may become unsorted as new records are introduced, or as changes are made to the original image attributes used as sort keys.

Finding catalog records

Use the menu command **Catalog | Find Record** to open a dialog with search specifications to locate a record among all records in the active catalog.

Records may be searched by the *original filename* or by their *description* (**Description** field of the *Record Properties* dialog).

DIALOG ELEMENTS:

Enter full or partial text

Type, in full or in part, the search argument (file name or descriptive text) for the record you are trying to locate.

Find by Title

Check this option to search for a file name (Title).

Find by Description

Check this option to search for a record description

Find

Click this button to start the search.

You can repeat the find operation by using the menu command **Catalog | Repeat Find**. It restarts the search from the current record in the catalog using the same options as in the last find command.

Browsing a Catalog

On the Catalog window, you have the following option to browse the catalog:

- **Arrow keys** to move from one record to the other
- **Page Up** and **Page Down** keys, to advance or return one page at a time
- **Home** and **End keys** take you to the first and last records

Selecting Records

Press the **Shift** key while using the navigation keys, and the records visited will be included on the selection.

To select groups of records click the mouse button on the first record of the group, then move to the last record of the group, and press the Shift key while clicking on it with the mouse.

Press and hold the **Ctrl** key and click the mouse button on a record, to toggle its selected state.

Moving Records

Records may be moved within the catalog to change the order of processing for slideshows or browsing operations.

Click the mouse button on selected records and drag it to the position where you would like to move them.

Records are moved to the position preceding the record where the mouse button is released.

Performing Slide shows with catalogs

The current version of LView has a new enhanced mode to perform slide shows. For details, see [Slide Show Viewer](#).

If your intention is to perform a slide show to see images in full screen, use the *Preview Full Screen* mode of the *Image File Browser*. For details, see [Previewing images in Full Screen mode](#).

LView Pro performs slide shows on the original image files associated with Catalog records.

Open a catalog and use the menu command **Catalog | Start Slideshow**.

The original image associated with each catalog record is exhibited in full Screen.

Use the **Esc** key or double-clicking a mouse button to exit the slideshow.

The order of records in a slideshow is the same as their order in the Catalog. Each catalog record determines how the slideshow should proceed after displaying its associated image.

You can change individual or multiple record slideshow properties with the *Record Properties* dialog (menu command **Catalog | Record Properties**). Use this option to customize slide advancement methods. For details, see [Defining catalog records properties](#).

To set if a slideshow should cycle back to the first slide after the last one is displayed, use the *Catalog Properties* dialog (menu command **Catalog | Properties**).

Converting the file format for multiple files

Create a catalog with the files you want to convert and use the menu command **Catalog | Convert Files** to convert the format of files in the Catalog. A target graphic file format is required.

NOTE

To convert only one file, use the menu command **File | Save As** on the *Image Editor*. For details, see [Saving an image in a different file format](#).

DIALOG ELEMENTS:

Select Target File Format drop list box

Select the target image file format from the list. The image files associated with the selected catalog records will be converted to that format.

Options button

Click to configure options for the target file format.

Destination for the converted files:

Select one of the following:

- **Overwrite Original Image Files**
Select this option to overwrite the original image files with the converted files.
- **Store Converted Files on Folder**
Select this option to store converted files on a specified folder. Original files may still be overwritten, if they reside on that folder.

Browse...button

Click on this button to select the folder where converted files should be stored.

Stop on errors

Check this option to force LView Pro stop the format conversion operation if an error occurs. If this option is not checked, LView Pro will proceed to convert the next file after an error occurs.

Conversion Log

A log of the conversion operations is displayed in this window.

Save Log

This button becomes available after the conversion operation is started and completed or stopped. Click to open a dialog prompting the location to save the Conversion Log as a text file.

Start

Click on this button to start the conversion operation. During conversion, this button is renamed to **Stop**. Click on the **Stop** button anytime during the conversion operation and LView Pro interrupts the conversion after finishing the conversion of the current file.

Removing catalog records

Use the menu command **Catalog | Remove records**.

This command removes the currently selected records from the catalog.

NOTE

Once a record is deleted, it cannot be recovered using any of the undo methods. Only the record is deleted, the original image, if present, is preserved.

Performing File Operations

You can use the catalog to perform file operations (rename, move, copy, and delete) on the original files associated with selected catalog Records.

All File Operations are performed using the Windows shell functions, which allows them to be undone with the Windows Recycle Bin.

Select the records you would like to perform operations with (Rename operations can be performed to a single record at a time), and then use one of the following menu commands:

- **Catalog | Rename File**

Use this command to rename the original file associated with the selected record.

This command is available when a single record is selected in the active catalog.

Dialog box options:

Current name

Display the current file name of the image.

New name

Type the new file name for the original image.

- **Catalog | Delete File(s)**

Use this command to delete the original files associated with the selected catalog records. Optionally, the records are also removed from the catalog, depending on the current settings of the Catalog Properties dialog.

This command works with the file delete options set for the Windows' recycling bin.

Do not confuse with the command **Remove Records**, use to remove the records from the catalog, but not the files associated with the catalog records.

- **Catalog | Move Files**

Use this command to move the original files corresponding to the selected catalog records into a destination folder. The catalog records are updated to reflect the change of folder.

- **Catalog | Copy Files**

Use this command to copy the original files corresponding to the selected catalog records into a destination folder.

Appendix

For more information, see :

[Printing](#)

[Plug-in Filters](#)

[Color Palette operations](#)

[Computer Image Representation](#)

[Color Models](#)

[Creating Transparent Images](#)

[Understanding Expressions](#)

[Settings for LView Pro \(Preferences\)](#)

[Send command](#)

[OLE2](#)

[File Formats](#)

[Acknowledgments](#)

Printing

For more information, see :

[Printing an image or catalog](#)

[Previewing the document before printing](#)

[Page Setup](#)

[Printing a Photo Package](#)

[Printing an image with a pre-defined dimension](#)

Printing an image or catalog

Use the menu command **File | Print** to print the active image or catalog. Printing is performed according to the currently selected *Page Setup* options.

Previewing the document before printing

Use the menu command **File | Print Preview** to preview how the active image or catalog would be printed using the currently selected *Page Setup* options.

Page Setup

Use the menu command **File | Page Setup** to select options for printing the active image or catalog.

Printing a Photo Package

The Photo Package is created using the menu command **Image | Effects | Photo Package**. After the creation of the photo package, print it as any other document. For details on the Photo Package generation, see [The Photo Package](#).


Printing an image with a pre-defined dimension

When you want to print an image with a specific measurement, you need to change the image resolution to achieve the desired image size on the print out.

It does not change the image; it changes only the information assigned to the image dimensions. Because images are defined in terms of pixels, the resulting print size can be achieved by changing the image resolution, or the number of pixels per unit of measurement (inch or centimeter).

LView Pro provides a quick way to calculate the new resolution of the image in order to print it with the desired dimensions.

For instance, considering an image that has 294 x 188 pixels, with 72 dpi (do not worry about the number of pixels or dpi information), the steps for producing a print out with pre-defined dimensions are:

- 1) Open the image into LView
- 2)  Click on the **Grid** tool on the *Draw* toolbar and set the unit to inches and check the “**b/w rulers**” check box to display the rulers, both on the *Grid* draw options dialog bar.
- 3) Use the menu command **Image | Resolution**.

A dialog displays the DPI of the image, in our example 72 dpi . Click on the button “**Calculate for physical dimensions**”. A new dialog is displayed (*Calculate Image Resolution*), with the dimensions, in inches of the image, using the current resolution. These dimensions are the same used on the rulers. In our case, it displays 4.083 x 2.611 inches.

4) Type the target dimensions of the print out, for instance 8 inches on the **Width** field. Because the aspect ratio is preserved, there is no need to enter the **Height** information, it changes accordingly. A new resolution is displayed for the image, in our example 36.745 dpi. Click on the **OK** button to close the *Calculate Image Resolution* dialog and then click on the **OK** button again to close the *Image Resolution* dialog, accepting the new image resolution.

5) The image is now ready to be printed using the new resolution producing a print out with the exact dimensions you defined. Use the menu command **File | Page Setup** and select the proper orientation of the paper (in our example, landscape). You can click on the **Center** button to center the image on the paper. Do not click on the Full Size button. If you do so, it will change the resolution of the print out.

- 6) Use the menu command **File | Print** to print the image

In this example, the image has 294 by 188 pixels and the resolution a file is 72 dpi (dots per inch or pixels / inch). The rulers displayed using these data have the dimensions 4.1

x 2.6 inches, and it is because the image has 294 pixels / 72 pixels / inch = 4.083 inch and 188 / 72 = 2.611 inch. If you print this image as it is, without making any changes on the Page Setup dialog, the resulting image will be printed on the paper with 4.083 x 2.611 inches.

The image resolution information is saved in some files, such as BMP and JPEG.

Plug-in Filters

LView Pro implements a floating palette to manage and provide a fast access to existing *Adobe Photoshop*® compatible plug-in filters. For more details, consult the plug-in manufacturer documentation.

The *Plug-in Filters Palette* is a floating palette, and has the auto-hide option.

It provides a very efficient way to access the last used filter, once it remains selected on the list, even when the palette is in auto-hide. It also preserves the last used filter on each of the branches of the tree list.

For more information, see :






[Plug-in Filters Palette elements](#)

[Plug-in Filters settings](#)

Plug-in Filters Palette elements

The *Plug-in Filters Palette* is composed by a caption bar and a tree-like list of plug-ins.

The caption bar is composed by the following buttons:

-  Keep Palette visible
-  Execute plug-in
-  About plug-in
-  Display the Plug-in settings dialog
-  Plug-in menu

For more information, see :

[Show/hide the Plug-in Filters Palette](#)

[Defining the Plug-in Filter Palette visibility mode](#)

[Using plug-in filters](#)

[Obtaining information about the plug-in](#)

Show/hide the Plug-in Filters Palette

Use the menu command **View | Floating Palettes | Plug-in Palette**.

Use the keyboard shortcut **Ctrl + Shift + P** to toggle the *Brush Palette* visibility (show/hide).

NOTE

If you cannot locate the floating palette even after setting its visibility, it may be misplaced on the desktop. For details on how to restore it to its default position, see [Restoring the Floating Palettes to its default positions](#).

Related items:

[Defining the Plug-in Filter Palette visibility mode](#)

[Using plug-in filters](#)

[Obtaining information about the plug-in](#)

Defining the Plug-in Filter Palette visibility mode

For details, see [Floating Palettes visibility modes](#).



Related items:

[Show/hide the Plug-in Filters Palette](#)

[Using plug-in filters](#)

[Obtaining information about the plug-in](#)

Using plug-in filters

- 1) Open the *Plug-in Filters Palette*
 - 2) Click on the + and – symbols on the tree list, to expand and collapse the list.
 - 3) Select a filter by clicking on it.
 - 4)  Click on the **Execute plug-in** button
- Or
- 4)  Click on the **Plug-in menu** button and select the menu option *Execute*.

The plug-in will be invoked and display its *execution* dialog.



Related items:

[Show/hide the Plug-in Filters Palette](#)

[Defining the Plug-in Filter Palette visibility mode](#)

[Obtaining information about the plug-in](#)

Obtaining information about the plug-in

- 1) Open the *Plug-in Filters Palette*
- 2) Click on the + and – symbols on the tree list, to expand and collapse the list.
- 3) Select a plug-in by clicking on it with mouse
- 4) Do one of the following:
 -  Click on the **About plug-in** button
 -  Click on the **Plug-in menu** button and select the menu option *About*

The plug-in will be invoked and display its *About* dialog.

Related items:

[Show/hide the Plug-in Filters Palette](#)

[Defining the Plug-in Filter Palette visibility mode](#)

[Using plug-in filters](#)

Plug-in Filters settings

DIALOG ELEMENTS:

Include Subfolders during search

Check this box to search for plug-ins on all sub-folders below the folders displayed on the *List of Folders* area

Restrict search to files with the .8BF extension

Check this box to load only plug-ins from files with the extension 8BF.

Try to load plug-ins designed for hosts other than LView Pro

Check this box to load plug-ins designed for other host applications other than LView Pro.

List of Folders to be searched for plug-in filters

Display a list of the folders that have been or will be searched for plug-in filters, using the settings above.

Click on the **Browse** button to locate the folder

Click on the **Remove** button to remove a folder from the list

OK button

Click on this button to close the dialog and refresh the plug-in list on the *Plug-in Filters Palette*.

Color Palette operations

Notes about palette based images

- Palette based images are limited to 256 colors (the max. number of palette entries).
- Because of this limitation on the number of colors, several editing operations cannot be applied to palette-based images. If you wish to perform an operation that is restricted to True Color images, use the Color Depth dialog to transform the image into True Color format. Your display mode must be a True Color mode. For details, see [Color Depth](#).
- More than one palette entry can contain the same RGB color specification
- Two pixels painted with the same RGB combination may refer to different palette entries
- The memory, in bytes, required to store an uncompressed palette based image is roughly equal to the product of the image's dimensions (width x height) in pixels

For more information, see :

[Color Palette](#)

[Working with the Color Palette](#)

Color Palette

A color palette is a table of RGB color descriptions. Normally, color palettes are limited to 256 entries, indexed from 0 to 255. On a palette-based image, each pixel contains a palette entry, a number from 0 to 255, which can be stored in a single computer byte. The color palette is displayed on the *Color Selection* dialog bar.

Working with the Color Palette

LView Pro provides many commands to manipulate the color palette. You can save and load palettes, create a global palette for all layers, create a gray palette, sort and swap palette entries.

The palette commands (menu command **Color | Palette Operations**) are available only for palette-based images.

For more information, see :

[Changing the color specification of a palette entry](#)

[Save a palette to disk](#)

[Read a palette from disk](#)

[Sort palette entries](#)

[Swap palette entries](#)

[Delete Palette Entries](#)

[Gray palette](#)

[Creating Optimized Palettes for Groups of Images](#)

[Saving an optimized palette](#)

[Converting other images to use an optimized global palette](#)

Changing the color specification of a palette entry

Use the *Color Selection* dialog bar and double click either mouse button on the palette entry you wish to modify. Select the new color from the *Color* dialog.

Related items:

[Save a palette to disk](#)

[Read a palette from disk](#)

[Sort palette entries](#)

[Swap palette entries](#)

[Delete Palette Entries](#)

[Gray palette](#)

[Creating Optimized Palettes for Groups of Images](#)

[Saving an optimized palette](#)

[Converting other images to use an optimized global palette](#)

Save a palette to disk

Use the menu command **Color | Palette Operations | Save**. A dialog prompts for the palette name and location.

Related items:

[Changing the color specification of a palette entry](#)

[Read a palette from disk](#)

[Sort palette entries](#)

[Swap palette entries](#)

[Delete Palette Entries](#)

[Gray palette](#)

[Creating Optimized Palettes for Groups of Images](#)

[Saving an optimized palette](#)

[Converting other images to use an optimized global palette](#)

Read a palette from disk

Use the menu command **Color | Palette Operations | Open**. The current palette will be replaced by a previously saved color palette specification from a disk file.

Related items:

[Changing the color specification of a palette entry](#)

[Save a palette to disk](#)

[Sort palette entries](#)

[Swap palette entries](#)

[Delete Palette Entries](#)

[Gray palette](#)

[Creating Optimized Palettes for Groups of Images](#)

[Saving an optimized palette](#)

[Converting other images to use an optimized global palette](#)

Sort palette entries

Use the menu command **Color | Palette Operations | Sort**.

DIALOG ELEMENTS:

Sort Key

Pre-defined

- **Utilization**

Sorts entries based on the number of pixels that utilize each entry.

- **Brightness**

Sorts entries based on the brightness of the color at each entry.

- **RGB, GRB, BRG, RBG, GBR, and BGR**

Sorts entries based on their Red, Green, and Blue component values, in the order of the component initials, e.g. RGB means Red first, Green second, Blue third

User defined expression on Variables

Sorts entries based on a user defined expression on the variables described on the dialog box. For instance, to sort entries by the sum of their Red, Green, and Blue components multiples by their utilization, you would enter: $(R+G+B)*U$.

Range

First palette entry to sort

Set this option to specify the index of the first entry to be included in the sort operation. For instance, to exclude the first eight palette entries from the sort operation, set this option to 8 (palette indices start at 0).

Last palette entry to sort

Set this option to specify the index of the last entry to be included in the sort operation. For instance, to exclude the last eight palette entries in a 256-color palette from the sort operation, set this option to 247 (palette indices start at 0, the 256th entry is numbered 255).

Order

Select between *Ascending* and *Descending* order.

Related items:

[Changing the color specification of a palette entry](#)

[Save a palette to disk](#)

[Read a palette from disk](#)

[Swap palette entries](#)

[Delete Palette Entries](#)

[Gray palette](#)

[Creating Optimized Palettes for Groups of Images](#)

[Saving an optimized palette](#)

[Converting other images to use an optimized global palette](#)

Swap palette entries

Use the menu command **Color | Palette Operations | Sort** to swap the color specification for palette entries associated with the Foreground and Background colors.

Related items:

[Changing the color specification of a palette entry](#)

[Save a palette to disk](#)

[Read a palette from disk](#)

[Sort palette entries](#)

[Delete Palette Entries](#)

[Gray palette](#)

[Creating Optimized Palettes for Groups of Images](#)

[Saving an optimized palette](#)

[Converting other images to use an optimized global palette](#)

Delete Palette Entries

Use the menu command **Color | Palette Operations | Delete**.

Use this command to delete entries from the color palette associated with the active image or layer.

Pixels painted with deleted entries are assigned to remaining entries by a nearest color-matching algorithm.

This command is useful for reducing the number of colors in an image, when the image does not use (or does not need to use) a large number of palette entries. Palette based images with fewer palette entries may result in smaller files depending on the format they are saved.

DIALOG ELEMENTS:

Select Entries to Delete

Unused Entries

Check this option to delete entries that are not used by any pixels in the image.

Foreground Entry

Check this option to delete the entry associated with the foreground color.

Background Entry

Check this option to delete the entry associated with the background color.

Entries used by less than ... pixels

Check this option to delete entries that are used by less than a total number of pixels you select. Using this option with a zero value is equivalent to selecting Unused Entries.

Related items:

[Changing the color specification of a palette entry](#)

[Save a palette to disk](#)

[Read a palette from disk](#)

[Sort palette entries](#)

[Swap palette entries](#)

[Gray palette](#)

[Creating Optimized Palettes for Groups of Images](#)

[Saving an optimized palette](#)

[Converting other images to use an optimized global palette](#)

Gray palette

Use the menu command **Color | Palette Operations | Gray Palette** to create a gray-scale palette for the active image or layer.

Use this effect to transform the active image or layer into gray palette format. The image will be transformed into palette based grayscale format, with an associated color palette with entries ranging from pure black to pure white.

Related items:

[Changing the color specification of a palette entry](#)

[Save a palette to disk](#)

[Read a palette from disk](#)

[Sort palette entries](#)

[Swap palette entries](#)

[Delete Palette Entries](#)

[Creating Optimized Palettes for Groups of Images](#)

[Saving an optimized palette](#)

[Converting other images to use an optimized global palette](#)

Creating Optimized Palettes for Groups of Images

LView Pro can create a single color palette optimized for the colors found on a group of images.

The primary purpose of this operation is to find a color palette suitable to display the various frames on an animated image.

This feature is also useful if you are creating a group of images to be displayed on the same Web page (Web Safe Palette), or to be used by the same application, e.g. a computer game.

To create the optimized color palette:

1) Use the **File | Open** command to bring the multi layer or multi frame images into LView Pro. For details, see [Layer Palette](#).

2) Use the menu command **Color | Palette Operations | Global Palette**

3) The *Create Global Palette* dialog is displayed.

4) Define the palette source on the *Palette creation* area of the dialog

Select one of the following:

- **Create a palette with exactly ... colors**

You specify the maximum number of colors on the color palette (a number greater than 1 and smaller or equal to 256). When using this option, you may also choose to include the default Windows colors; this is useful if the converted image will be displayed in Windows environments; palettes containing the default Windows colors must have at least 16 entries.

- **Read a pre-defined palette from the file**

In general, best results are achieved by allowing LView Pro to create the palette. However, it may be necessary to convert an image to use a determined palette, e.g. when preparing images that will coexist in a software or environment that is limited to displaying certain color palettes. You can use this option to read a Web Safe Palette, for instance.

5) Define the matching mode on the *Matching of frames' original colors to the color palette* area of the dialog

When converting a True Color image into palette-based format, it is virtually

impossible to find matches for the (potentially) thousands or millions of colors in the original image among the (at most) 256 colors in the new palette. You can improve the resulting image quality by understanding the type of the image, and selection one of the following:

- **Error Diffusion**

This method is best applied when converting *photographic quality* images of people, sceneries, wildlife, etc.

The Error Diffusion method tries to correct errors made when matching colors by propagating these errors into subsequent matching operations.

- **Nearest Color**

This method works best with line *drawings*, cartoons, etc.

The Nearest Color method simply picks the best color in the new palette to match each color in the image.

6) Click on the **OK** button

7) After creating the optimized color palette, LView Pro converts each image frame to use the newly created palette.

NOTE

A **Web Safe Palette** is a palette used to create images in palette mode ensuring that the images will be properly displayed on the web. However, when using photographic quality images, chances are that the same web safe palette will not solve the problem for all images displayed. If possible, post photographic images as JPG files, instead of using a palette-based file format (such as GIF).

Related items:

[Changing the color specification of a palette entry](#)

[Save a palette to disk](#)

[Read a palette from disk](#)

[Sort palette entries](#)

[Swap palette entries](#)

[Delete Palette Entries](#)

[Gray palette](#)

[Saving an optimized palette](#)

[Converting other images to use an optimized global palette](#)

Saving an optimized palette

To save the optimized color palette use the menu command **Color | Palette Operations | Save**.

Related items:

[Changing the color specification of a palette entry](#)

[Save a palette to disk](#)

[Read a palette from disk](#)

[Sort palette entries](#)

[Swap palette entries](#)

[Delete Palette Entries](#)

[Gray palette](#)

[Creating Optimized Palettes for Groups of Images](#)

[Converting other images to use an optimized global palette](#)

Converting other images to use an optimized global palette

1. Save the optimized palette to a disk file, as described using the menu command **Color | Palette Operations | Save**
2. Use the **File | Open** command to load the image you wish to convert into LView Pro
3. Use the **Color | Color Depth** command to convert the image, and select the option to read a pre-defined palette from the palette file you saved.

Related items:

[Changing the color specification of a palette entry](#)

[Save a palette to disk](#)

[Read a palette from disk](#)

[Sort palette entries](#)

[Swap palette entries](#)

[Delete Palette Entries](#)

[Gray palette](#)

[Creating Optimized Palettes for Groups of Images](#)

[Saving an optimized palette](#)

Computer Image Representation

For more information, see :

[Bitmap images](#)

[Vector images](#)

[Computer colors](#)

[Image Colors](#)

[Understanding Image size and resolution](#)

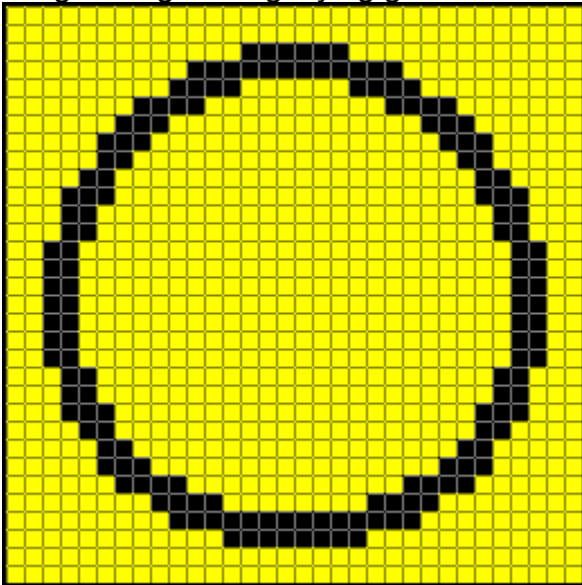
[Understanding Display Modes](#)

Bitmap images

LView Pro works with **bitmap images**. Bitmap images use a grid of picture elements, also known as **pixels**, to represent images. You can imagine each pixel as a small square placed close to each other. Each pixel has a color and a location. The image below is composed of 32x32 pixels. The figure it intends to represent is a black circle over a yellow square.



To better understand the concept of pixels, its locations and colors, see below the same image using a “magnifying glass”:



Each square of the magnified image represents one pixel of the normal size image. Some of them are painted in yellow and others in black, and they are positioned in a way that the resulting image is the intended circle. By changing the colors of each pixel and increasing the number of pixels, you can reproduce any photographic image on the computer monitor. The quality of the reproduction will depend on the number of colors, the number of pixels, your computer's video card and computer drivers (display mode), the calibration of your monitor and many other factors. Similar concepts also apply for the printed image.

Vector images

LView Pro supports vector objects, together with the bitmap image. The main difference between a vector and a bitmap representation is that on a vector representation, the image is described as list of lines, points, and properties, instead of a list of pixels. On a vector object the rendering of the image only happens at display or print time. It is not resolution or device dependent.

Computer colors

Computer colors are described in terms of basic color components: Red, Green, and Blue (**RGB** for short). In general, each color component can assume values between 0 and 255, for two reasons: values limited to this range can be in a single computer byte, and 256 values seem to provide a sufficient variety of shades. The value 0 is normally associated with the absence of color, and the value 255 with the full color. Examples:

- RGB = **(255, 0, 0)** represents the brightest pure **Red** color.
- RGB = **(0, 255, 0)** represents the brightest pure **Green** color.
- RGB = **(0, 0, 255)** represents the brightest pure **Blue** color.
- RGB = **(0, 0, 0)** is pure **Black**.
- RGB = **(255, 255, 255)** is pure **White**.
- RGB = **(255, 255, 0)** is pure bright **Yellow** (Red combined with Green)

A **shade of gray** is obtained when all color components have the same value, varying from black to white. A light gray color can be described with RGB = (192, 192, 192), dark gray with (128, 128, 128).

When and each of R, G, and B are encoded with a single byte, RGB color descriptions require three bytes of storage, and are called **24-bit colors**, because each byte has 8 bits. Images described with 24-bit colors are also called **True Color images**.

Images composed only of shades of gray are called **Grayscale** images.

This representation of the image pixel is called the RGB color model. LView Pro also supports the HSL and YUV color models. For details, see [Color Models](#).

Image Colors

Computer images can be thought of as a finite collection of pixels (dots) disposed in rows and columns, as mentioned on [Bitmap images](#). Pixels contain the RGB (red, green, and blue) description of the image color at the pixel's position.

Colors identified by the human eye can be composed by different amounts of red, green, and blue. In one image, pixels describe colors in two different ways:

- Each pixel contains its RGB color description: the image is in **True Color** format.
- Each pixel contains one index to the image's color table (**color palette**): the image is in **palette-based** format.

Color Palette

A color palette is a table of RGB color descriptions. Normally, color palettes are limited to 256 entries, indexed from 0 to 255. On a palette-based image, each pixel contains a palette entry, a number from 0 to 255, which can be stored in a single computer byte.

Notes about palette based images

- Palette based images are limited to 256 colors (the max. number of palette entries).
- Because of the limitation on the number of colors, several editing operations cannot be applied to palette-based images. If you wish to perform an operation that is restricted to True Color images, use the menu command **Color | Color Depth** to transform the image into True Color format. Your display mode must be a True Color mode.
- More than one palette entry can contain the same RGB color specification
- Two pixels painted with the same RGB combination may refer to different palette entries
- The memory, in bytes, required to store an uncompressed palette based image is roughly equal to the product of the image's dimensions (width x height) in pixels

Notes about True Color images

- True Color images are limited to slightly less than 17 million colors (the number of RGB color descriptions that can be made with 1 byte for each R, G, and B).
- The actual number of colors in a given image is limited to the total number of pixels it contains. For instance, a 1,000 x 1,000 (width x height) image can contain at most one million colors (if each of its pixels contains a different RGB combination).
- The memory, in bytes, required to store an uncompressed true color image is roughly equal to 3 times the product of the image's dimensions (width x height) in pixels

Understanding Image size and resolution

For more information, see :

[Image Size](#)

[Image file size](#)

[Monitor resolution](#)

[Printer resolution](#)

[Image resolution](#)

Image Size

The image size is represented by the number of pixels on the horizontal multiplied by the number of pixels on the vertical (e.g. 734 x 578). The size of the image displayed on the video monitor depends on the dimensions of the image (horizontal x vertical) and the settings of your display.

For example, if your computer's graphics mode is set to 640 x 480 and your monitor screen size is 15-inch, an image of 734 x 578 will not fit on the monitor screen using a zoom of 1:1. If you change the graphics mode to 1024 x 768, the image is displayed in full, but the image pixels displayed will be smaller.

Related items:

[Image file size](#)

[Monitor resolution](#)

[Printer resolution](#)

[Image resolution](#)

Image file size

The image file size depends on the graphic file format used to save the image. For example, a bitmap image, true color, with dimensions 1000 x 500, saved as a Windows Bitmap file (e.g. Imagename.bmp), results in a file with approximated size of 1,500,000 bytes. (1000 x 500 x 3, where 3 is the number of bytes required for each pixel, one for Red, one for Green, and one for Blue – for details, see [The RGB model](#)).

Related items:

[Image Size](#)

[Monitor resolution](#)

[Printer resolution](#)

[Image resolution](#)

Monitor resolution

Monitor resolution depends on the size of the monitor and the size of the monitor pixel. The typical resolution of a PC monitor is about 96 dpi (based on a .28 mm dot pitch monitor).

Monitor resolution is not the size of the screen area (part of the settings of your desktop). You cannot change the monitor resolution.

When you try to fit a desktop of 1280 x 1024 on a 14-inch monitor, the resulting image may not be clear. If you reduce the desktop size to a smaller layout, such as 800 x 600, then the resulting image will be properly displayed. However, you have not modified the monitor resolution.

Related items:

[Image Size](#)

[Image file size](#)

[Printer resolution](#)

[Image resolution](#)

Printer resolution

The printer resolution depends on the specifications of the printer. A common resolution for laser jet printers is 600 dpi (dots per inch).

For best results, use an image resolution that is a fraction of the printer resolution. When scanning an image, you must consider the final output of the image. If you are going to use an ink jet printer of 300 dpi, you only need to scan the image using a resolution from 75 dpi to 150 dpi.

Related items:

[Image Size](#)

[Image file size](#)

[Monitor resolution](#)

[Image resolution](#)

Image resolution

The image resolution depends on how the image is specified. For instance, if you have an image with 1000 x 500 pixels, and the horizontal dimension is 10 inches, this image has 1000 pixels / 10 inches equal 100 pixels per inch, or 100 dpi (dots per inch).

The image resolution is relevant only when you are printing the image on a printer or plotter. LView Pro provides a command to set the image resolution for one desired output size. For details, see [Printing an image with a pre-defined dimension](#).

Related items:

[Image Size](#)

[Image file size](#)

[Monitor resolution](#)

[Printer resolution](#)

Understanding Display Modes

Your computer is equipped with a display card (hardware) and a display driver (software). The card and driver combination is what enables the computer to display images using the computer monitor or display or screen.

While you can't easily change the display card (unless you purchase a new one to replace the old one inside your computer), you can change the way the display driver works.

Display drivers are capable of working in different (display) modes. In some modes, only 16 simultaneous colors can be rendered. In other modes, it may be possible to display 256 simultaneous colors, out of a color palette (a table of color descriptions). These are called **Palette Based** display modes.

Display modes capable of rendering 24-bit colors are called **True Color** display modes.

Some display modes can display 24-bit colors, but need to truncate color components. For instance, a display mode may be able to display only 6 bits of Red, 5 bits of Green, and 5 bits of Blue (a total of 16 bits, or 2 bytes). True color images can be viewed and edited in these display modes, although they will not display as accurately as they would in a true color mode. Display modes that render 24-bit colors after truncation are called **High Color** (16 bits) modes.

It is recommended that you use the program using a **High Color** (16 bits) or **True color** (24 bits) mode. LView Pro can view and even edit True Color images under palette based display modes, but color detail is lost in the process.

For more information, see :
[Changing the Display mode](#)

Changing the Display mode

Use *Control Panel's Display* settings to check and change the display mode you are using (click on the *Start* button on the Windows task bar, then select *Settings*, and click on the *Display* icon. To properly set the display mode, click on the *Settings* tab of the *Display Properties* dialog and define the Color and Screen Area size. For details, consult the documentation of your computer).

Color Models

For a detailed description of color models, refer to technical documents about color representation. Our description is restricted to common color models used in computer graphics in LView Pro.

Color models are used to describe colors, breaking it down to color components. Given a set of color components and a color model, one can reconstruct a color.

For more information, see :

[The RGB model](#)

[The HSL and HSV models](#)

[The YCbCr and YUV models](#)

The RGB model

The RGB model is used to specify colors in display devices. Windows bitmaps are encoded using this model and so are several other graphics file formats.

The RGB model breaks colors into three components: Red, Green, and Blue (RGB). Virtually every computer software, and so does LView Pro, encodes RGB using one byte for each component, which yields 256 values per component and nearly 17 million (256 x 256 x 256) possible color combinations.

LView Pro uses the RGB model in most occasions. The Red Green, and Blue pre-defined Color Adjustment operation, for instance, works directly with the RGB components of each pixel in the image, allowing you to add or subtract a constant value from each component. For details and examples of RGB encoded colors, see [Computer colors](#).

The HSL and HSV models

HSL stands for Hue, Saturation, and Luminosity. HSV stands for Hue, Saturation, and Value. HSL and HSV are different but we will focus on what they have in common.

Unlike the RGB model, HSV and HSL aim to describe colors in a way that is suitable for humans to describe it. For instance, if an image looks dark, we can lighten it up by increasing the Luminosity of all pixels in the image. If an image looks too colorful, we can reduce the Saturation component. If skin looks too yellow or too green, we can adjust the Hue.

The **Hue** component describes the hue of the color (red, yellow, green or blue) as a value between 0 and 239.

The **Saturation** component describes the amount of color (or the strength or purity of the color in a specified hue) as a value between 0 and 240.

The **Luminosity** and **Value** components describe the lightness or darkness of the color, as a value between 0 (black) and 240 (white).

When the **Saturation** is zero, the luminosity specifies a gray scale color.

Maximum Luminosity results in white and minimum luminosity results in black, no matter what the Hue or Saturation components are. Absence of Saturation generates grayscale levels.

LView Pro uses HSL and HSV in a number of occasions:

- The Color Selection dialog bar can display colors using HSL (or RGB) components.
- The Colorize Selection Dialog accepts color descriptions using the HSL model, in addition to YUV (see below).
- The Hue, Saturation, and Value Pre-defined Color Adjustments allow you to manipulate image or selection pixels in terms of HSV components.
- The Advanced Color Matching algorithm can compare colors by their Hue components.

The YCbCr and YUV models

YCbCr and YUV are different models, but again we will focus on their common characteristics. The Y component represents brightness, much like the Luminosity in HSL. The Cb (U) and Cr (V) components represent color. YUV and YCbCr (or similar models) are used in a variety of occasions, including television broadcast, JPEG compression, Kodak Photo CD format, MPEG encoding, etc. YUV offers greater resolution than HSL (changes in YUV component values are more perceptually uniform).

LView Pro uses YUV and YCbCr in the following occasions:

- The Colorize Selection Dialog accepts color descriptions using the YUV model, in addition to HSL. Using YUV in this dialog may allow you to find colors that are more precise for the image you are trying to colorize.
- LView Pro can split an image into YUV color channels, and combine YUV channels to produce an image.
- The YCbCr Pre-defined Color Adjustments allows you to manipulate image or selection pixels in terms of YCbCr components.
- The Advanced Color Matching algorithm can compare colors by their Brightness (Y) components. This is more precise than using the L component of the HSL method.

Creating Transparent Images

Images with transparent background are often used on Internet Web pages. LView Pro can save images with transparent color information in CompuServe's GIF graphics file format, using its GIF89 format version. The LView Pro file format also supports transparency information (LVP) for palette-based layers.

For more information, see :

[Transparent Color](#)

[Creating an image with Transparent Pixels](#)

Transparent Color

Images saved into GIF file format must be in **palette-based format**. The transparent color is, in fact, one of the image's palette entries. Software that exhibits images using transparency attributes, do not display pixels painted using the color specification in that palette entry. That's how the transparency effect is achieved. In LView Pro, the pixels that have the transparent palette entry are displayed using the Layer Background color.

Creating an image with Transparent Pixels

Follow these steps to create an image with transparent pixels:

1) Make sure the image is in palette based format

Use the menu command **Color | Color Depth** to check if the image is palette based, and to change it into to the palette format, if needed. This step must be performed before all others.

2) Select the palette entry corresponding to the transparent color.

2.1) Use the menu command **Color | Palette Operations | Transparency**

2.2) The Palette Transparency dialog is displayed

2.3) Select the transparent color, using one of the following methods:

- Move the mouse pointer over the image and click on the area that must be displayed as transparent
- Move the mouse pointer (the dropper) over the palette area of the *Color Selection* dialog and click on the entry that is going to be set as the transparent color.

The image changes as you click on the palette entry or the image, because the pixels painted with the selected palette entry are being displayed using the *Layer Background color*.

If this color is not contrasting enough to permit an easy identification of the areas, use the menu command **Layer | Layer Background** to set a contrasting *Layer Background color*.

NOTE

If the areas you would like to make transparent are painted using more than one palette entry, you will have to paint them all using the same entry (there can only be one transparent color – one palette entry). The **Color Replacer** option is very useful for this task. For details, see the [Understanding the Color Replacer option for the Pencil tool](#) and [Using the Color Replacer option for the Pencil tool](#). Another useful resource is the **Fill Tool**, using a match mode; for details see [Using the Fill tool](#).

2.4) Check the “**Layer Uses Palette Transparency**” check box

2.5) Click on the **OK** button

3) Save the image to a file using the GIF format

3.1) Use the menu command **File | Save As**

3.2) Select the GIF format from the list of available formats

3.3) Click on the button “**File Type Options**”.

Click on the GIF tab, on the *File Format Options* dialog

3.4) Check the options **GIF89a** and **Save Transparent Color Information**

3.5) Click on the **OK** button to return to the “Save As” dialog

3.6) Type the image file name and location and click on the **OK** button.

NOTE

When both the options **GIF89a** and **Save Transparent Color Information** are selected, image frames/layers that have the “**Layer Uses Palette Transparency**” check box selected (set on the step 2 above) are saved with transparent color information.

When either or both of these options are not selected, frames are not saved with transparent color information, regardless of their individual settings.

You can also save the image as LView Pro format to preserve the multiple layers, masks, and animation properties.

Understanding Expressions

LView Pro has an embedded expression evaluator module, capable of evaluating floating-point arithmetic and logic expressions over constants and variables. You can think of it as a fancy calculator.

LView Pro uses Expressions to

- Specify user-defined Color Adjustment operations.
- Specify user-defined Transformation operations.
- Specify user-defined palette entry sort keys.

For more information, see :

[How to use Expressions](#)

How to use Expressions

When a dialog box requires an expression, it displays the list of available variables and descriptions in the context. Some of the variables represent the data being manipulated, other are adjustment factors that may be changed when executing the operation. Write the expressions using these variables and the operators, functions and constants listed below.

Operators

+ - * /	Addition, subtraction, multiplication and division
%	Remainder
^	Exponentiation
()	Grouping
=	Assignment
== !=	Equal to, different than
< > <= >=	Less than, greater than, less or equal, greater or equal
! && 	Logical not, logical and, logical or
? :	Ternary assignment
;	Expression separator (allows you to write a sequence of expressions anywhere an expression is used)

Built-in Functions (trig functions operate with angles in radians)

Sqrt (X)	Square root of X
Abs (X)	Absolute (unsigned) value of X
Sin (X)	Sine of X
Cos (X)	Cosine of X
Tan (X)	Tangent of X

Log (X, Y)	Logarithm of X on base Y
Ln (X)	Logarithm of X on base e
Exp (X)	e raised to X
Floor (X)	X rounded down
Ceil (X)	X rounded up
CoTan (X)	Cotangent of X
Sec (X)	Secant of X
CoSec (X)	Cosecant of X
ArcTan (X)	Arc-tangent of X
ArcSin (X)	Arc-sine of X
ArcCos (X)	Arc-cosine of X
HSin (X)	Hyperbolic sine of X
HCos (X)	Hyperbolic cosine of X
Htan (X)	Hyperbolic tangent of X

Constants

Pi and e

Settings for LView Pro (Preferences)

For more information, see :

[File | Preferences | Color Profiles](#)

[File | Preferences | Color Reductions](#)

[File | Preferences | File Type Associations](#)

[File | Preferences | Graphic File Formats](#)

[File | Preferences | Layer Background](#)

[File | Preferences | Mouse Pointers](#)

[File | Preferences | Multiple Open](#)

[File | Preferences | Recent File List](#)

[File | Preferences | Selection Marquee](#)

[File | Preferences | Taskbar Start Menu](#)

[File | Preferences | ToolBars & Menu Icons](#)

[File | Preferences | Undo/Redo Levels](#)

File | Preferences | Color Profiles

Use the dialog to set the color management options, if supported by your system.

File | Preferences | Color Reductions

Some image file formats are not capable of storing images in True Color format, or images without color palettes. When LView Pro is asked to save a True Color image in such image file formats, it automatically converts the image into palette-based format. Use this dialog to select how this type of Color Depth conversion should be performed.

File | Preferences | File Type Associations

Use this dialog to create or delete file type associations with LView Pro.

For more information, see :

[File Type Associations Dialog](#)

[Purpose of establishing file type associations with LView Pro](#)

[Adding new file extensions to be handled by LView Pro](#)

File Type Associations Dialog

DIALOG ELEMENTS:

Types (Extensions) list:

Lists the file types that will be associated with LView Pro when you exit this dialog by clicking on the **OK** button

Add Defaults button

Click on this button to add the default file types to the **Types** list

Add Type button

Click on this button to add a new type to the list. For instance, you may have files with the “**JPEG**” extension, and wish to associate them with LView Pro.

NOTE:

You cannot add file types that are not supported by LView Pro. The fact that it is assigned to LView does not mean that it is supported.

Remove Type button

Click on this button to remove the selected type from the **Types** list

Related items:

[Purpose of establishing file type associations with LView Pro](#)

[Adding new file extensions to be handled by LView Pro](#)

Purpose of establishing file type associations with LView Pro

For the Windows Explorer

- When you double click on a file associated with LView Pro, the Explorer automatically starts LView Pro to view/edit the file.
- When you click on a file associated with LView Pro using the secondary mouse button, the Explorer displays a menu from where you can open or print the file
- The Explorer menu command **File | Print** works with files associated with LView Pro

For Web, FTP, Email software

- If the Web/FTP/Email software you are using consults the Windows Registry, it may automatically start LView Pro to view/edit images downloaded from the Internet or embedded in email messages.

For other softwares

- Any software that consults the Windows Registry may start LView Pro to view/edit files associated with LView Pro.

Related items:

[File Type Associations Dialog](#)

[Adding new file extensions to be handled by LView Pro](#)

Adding new file extensions to be handled by LView Pro

Use the menu command **File | Preferences | File Type Associations** and click on the *Add Type* button.

The dialog prompts for the new extension.

Type the file extension you wish to add. For instance: JPEG.

NOTE:

You cannot add file types that are not supported by LView Pro. The fact that it can be assigned to LView does not mean that it is supported.

Related items:

[File Type Associations Dialog](#)

[Purpose of establishing file type associations with LView Pro](#)

File | Preferences | Graphic File Formats

Use this command to configure the different graphics file formats supported by LView.

For more information, see :

[LView Pro file format options](#)

[JPG Options](#)

[BMP Options](#)

[GIF Options](#)

[TIFF Options](#)

[PBM Options](#)

LView Pro file format options

The LView Pro file format allows you to specify the compression quality for the merged image embedded on the LView Pro file format for efficient use in Multiple Open, previewing, and format conversion operations.

For details on the LView Pro file format, see [LView Pro file format](#).

Related items:

[JPG Options](#)

[BMP Options](#)

[GIF Options](#)

[TIFF Options](#)

[PBM Options](#)

JPG Options

Use this dialog to select options for the JPEG graphics file format.

DIALOG ELEMENTS:

Use Progressive JPEG Compression Format

Select this option to save JPEG files using progressive compression format.

Perform Entropy Optimization

Select this option to perform an entropy optimization algorithm when saving JPEG files. This may produce slightly smaller files.

Save in JPEG Grayscale Format

Select this option to save JPEG files using grayscale format. Color information is lost in the process. This will result in slightly smaller files.

Compression Quality Factor

Use this option to trade-off between image quality and compression ratio. Higher values produce larger files, preserving more image quality. Lower values produce smaller files, preserving less image quality.

Related items:

[LView Pro file format options](#)

[BMP Options](#)

[GIF Options](#)

[TIFF Options](#)

[PBM Options](#)

BMP Options

Use this dialog to select options for the Windows Bitmap graphics file format.

Dialog elements:

Create Files Using Format

Select between Windows Bitmap and OS/2 Bitmap.

Related items:

[LView Pro file format options](#)

[JPG Options](#)

[GIF Options](#)

[TIFF Options](#)

[PBM Options](#)

GIF Options

Use this dialog to select options for the CompuServe GIF graphics file format.

DIALOG ELEMENTS:

Create Files using Version

Select the version to use. Do not select GIF87a version if the files created should contain animations or images with transparent colors

Use Interlaced Format

Select this option to create interlaced GIF files.

Save Transparent Color Information (GIF89a only)

Select this option to save transparent color information (version must be GIF89a). When this option is de-selected, the transparent color information is not saved.

Related items:

[LView Pro file format options](#)

[JPG Options](#)

[BMP Options](#)

[TIFF Options](#)

[PBM Options](#)

TIFF Options

Use this dialog to select options for the Aldu's TIFF graphics file format.

DIALOG ELEMENTS:

Create File With

Select the type of compression to use when creating TIFF files.

Related items:

[LView Pro file format options](#)

[JPG Options](#)

[BMP Options](#)

[GIF Options](#)

[PBM Options](#)

PBM Options

Use this dialog to select options for the Jef Poskanzer's Portable Bitmap graphics file formats.

DIALOG ELEMENTS:

Create Files In

Select between **Binary** and **ASCII** formats. Files in ASCII format can be edited using a text editor such as Windows Notepad.

Related items:

[LView Pro file format options](#)

[JPG Options](#)

[BMP Options](#)

[GIF Options](#)

[TIFF Options](#)

File | Preferences | Layer Background

Use this command to open the dialog for specification of the Layer Background. For details, see [Work area background: Layer Background](#).

File | Preferences | Mouse Pointers

Use this dialog to set the mouse pointers displayed by LView Pro.

DIALOG ELEMENTS:

For Painting tools (Paintbrush, Clone brush, Airbrush, etc)

While positioning the pointer:

- **Normal Pointer:** the pointer changes to reflect the tool in use
- **Precision Pointer:** the pointer is always the precision pointer.
- **Brush Image:** the pointer is the actual image of the current brush.
- **Brush Threshold:** the pointer is the threshold representation of the current brush.
- **Brush outline:** the pointer is the outline of the current brush.

While painting:

- **Normal:** same as above
- **Precision:** same as above
- **Brush Image:** same as above
- **Brush Threshold:** same as above
- **Brush outline:** same as above
- **Hide Pointer:** no mouse pointer is displayed while painting.

Select the option **Same pointer used while positioning** to display the same mouse pointer used while positioning.

For Other tools:

- **Normal pointer:** same as above
- **Precision pointer:** same as above

File | Preferences | Multiple Open

Use this dialog to specify the following preferences for the Multiple Open Documents:

DIALOG ELEMENTS:

When a new Multiple Open document is created

This group of options defines if the *Image File Browser* will be invoked to manage the image files or not. When the *Image File Browser* is invoked, you can create the list using the selection methods described in [Selecting image files with the Image File Browser](#). You can then drag and drop (see [Drag and drop operations](#)) the list in the Multiple Open Image Files area.

This behavior is effective when you use the menu command **File | Multiple Open | Slide Show**, **File | Multiple Open | Contact Sheet**, or **File | Multiple Open | Web Gallery**. It also applies when any of these Multiple Open documents are created using the pop-up menu applied to an Image File list from the *Image File Browser* or from the list of the multiple open documents.

Available options:

- **Automatically open a new Browse Window, if none is already open**

The *Image File Browser* will be invoked to handle the file list management of the document. Both the Multiple Open document window and the *Image File Browser* window will be open.
- **Prompt each time before opening a Browse window**

A dialog will be displayed asking “**Open Browse Window?**” from where you can select to open the *Image File Browser* window or not. In any case, the Multiple Open Document window will be opened. On this same dialog, you also have the option to set this same option, as when using the **File | Preferences | Multiple Open**.
- **Neither prompt nor open a Browse window**

The *Image File Browser* will not be activated nor you will be prompted if you want to open it.

When scanning a folder during a Multiple Open Operation

This group of options defines how to handle folders that are below the selected folder. You may want or not to include the images from a sub-folder below the current folder.

Available options:

- **Automatically scan any sub-folders**

Select this option to include all image files contained in any of the sub-folders below the base folder.

- **Prompt the first time a sub-folder is found**
Select this option to prompt for confirmation on what to do: include or not images from sub-folders.
- **Neither prompt nor scan sub-folders**
Select this option to disregard any sub-folder. If you want to include a sub-folder, reach it using the *Image File Browser*

Select processing priority level for Multiple Open background tasks

LView Pro allows you to perform all the multiple open operations on background and still have full access to all other program editors including the *Image Editor* and the *Image File Browser*. You can leave the *Web Gallery Builder* working with a group of images while you edit another group.

This group of options defines the priority of the multiple open tasks. A lower priority will allocate more resources to the foreground task (such as when using the editor) while a higher priority level will allocated more resources to the background task.

Available options:

- **Low: lower priority than other tasks**
The multiple open tasks in background will have the lowest priority compared to the main task (such as editing an image).
- **Medium: same priority as other tasks**
The multiple open tasks in background will have the same priority as the main task (such as editing an image).
- **High: greater priority than other tasks**
The multiple open tasks in background will have a higher priority compared to the main task (such as editing an image).

File | Preferences | Recent File List

Use this dialog to select the number of files that are available on the File menu, in the 1, 2, 3, 4 ... file list.

Changes made in this dialog only take place the next time LView Pro is started.

DIALOG ELEMENTS:

Number of files in the Recent File list

Type the desired number of files (max. 16)

File | Preferences | Selection Marquee

Use this dialog to specify what areas will be displayed depending on the transparency of the selection. Areas with transparency below the minimum transparency will not be enclosed by the selection's marquee.

DIALOG ELEMENTS:

Minimum Transparency

(Threshold)

Type the percentage that defines the opacity of the areas that will be enclosed by the selection marquee. For more details, see [Semi transparent selections](#).

Display warning when no part of selection is above threshold

During the definition of the selection area, if this check box is checked, a warning will be issued informing that no area of the selection will be displayed surrounded by the marquee.

NOTE

The selection exists, but no marquee is being displayed to represent it. You can see the selection using the menu command **Selection | Copy to Editor**, and then switching to the new created editor window with the selection.

For details, see:

[Semi transparent selections](#)

[Selection marquee](#)

File | Preferences | Taskbar Start Menu

Use this dialog to create a menu for LView Pro on the Windows taskbar, accessible through the **Start** button. The menu is created under the **Programs** submenu.

DIALOG ELEMENTS:

Menu name (under Programs menu)

Type the desired name for the menu.

Create Menu button

Click on this button to create the menu and exit the dialog.

Existing folders

If you wish to add LView Pro to an existing menu, select it from the list (**not recommended**).

File | Preferences | ToolBars & Menu Icons

Use this dialog to specify how LView Pro displays the buttons on the toolbars and the use of “Menumonic” icons while displaying the menu commands.

DIALOG ELEMENTS:

Use Flat toolbar buttons

Check this option to display the button on the toolbar without any line delimiting them.

Use “Menumonic” icons

Check this option to display command related icons on the menu choices of the menu commands.

File | Preferences | Undo/Redo Levels

Use this dialog to select the maximum number of **Undo** commands that can be applied to image frames.

Each time an Undo command is applied the action can be redone by using the **Redo** command.

NOTE

Some editing operations require and generate more than one undo operation. For instance, when a non-floating selection is cut from the image, and moved in a single mouse operation, there are separate undo levels for each step of the operation, such as:

- Moving the selection
- Painting the image with the background color
- Floating the selection

The default number of Undo/Redo levels is 64. It can be set up to 10,000 levels, limited only by disk space.

Changes made in this dialog only take place the next time LView Pro is started.

DIALOG ELEMENTS:

Number of Undo/Redo Levels

Select the maximum number of undo levels. Select 0 to prevent LView Pro from storing undo or redo information. Higher values require more disk space for temporary files.

Windows Temporary file folder

This option cannot be edited; it informs the location of the temporary file folder as designated by Windows. Undo/Redo buffers are stored in temporary files on that temporary file folder. Each frame of each image has its own Undo/Redo buffers.

Send command

Use the menu command **File | Send** to open the default email program on your system to send the current editor image via email.

This command is available when the active editor is the *Image Editor*.

NOTE:

The active image must have been saved to the disk, or opened from an existing file, before this command is made available.

For more information, see :
[Sending an image via email](#)

Sending an image via email

Use the menu command **File | Send** to send the file from where the active image was read from, or saved to, through electronic mail as an *attachment*.

This command will open an email window (this email window is from your email program) with the image file attached to it.

Fill out the *To* field, *Subject* field, etc., and add text to the body of the message. Click on the **Send** button to send the message. For details, consult your email program documentation.

OLE2

LView Pro implements the **LView Pro Image** OLE2 document type. You can embed images in word processing documents, databases, and virtually any application that supports OLE2. Select the menu command **Insert | Object** on the software you are using, and select LView Pro Image from the list of available objects. LView Pro will start and create a new image that will be embedded in the document where it was inserted.

When editing an image embedded in an external OLE2 container, this command is replaced by the *Save Copy As* menu item.

To insert an OLE2 object in a Windows application, consult the documentation manual of the application. In Office applications, it is usually on the *Insert* menu, item *Object*. The object type to be inserted is *LView Pro image*.

For more information, see :
[Saving an image when using OLE2](#)

Saving an image when using OLE2

Use the menu command **File | Save Copy As**.

This command is only available when editing an image embedded in an external OLE2 container. Use it to save a copy of the active image. It replaces the menu topic *Save As*.

When editing an image embedded in an external OLE2 container, the menu command **File | Save** is not available.

File Formats

It is beyond the scope of this document to provide detailed information on file formats. LView Pro supports the formats most commonly found on the Internet and in Microsoft Windows environments.

LVP

LView Pro proprietary file format

BMP

Windows and OS/2 Bitmap

GIF

CompuServe's Graphics Interchange Format, including sub-formats GIF87a and GIF89a. Support for transparency, interlacing, and animation

JPG

Joint Photographer's Experts Group compression, JFIF format. Support for progressive encoding and decoding

PBM

Jef Poskanzer's Portable Bitmap

TGA

Truevision TARGA

PCX

ZSoft's PCX

TIFF

Aldu's Tagged Image File Format

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Help Topic Not Found

Sorry! The help topic could not be found!

Please make a note on the topic you were looking for help and send an email to mmedia@lview.com reporting that.

Thank you!

